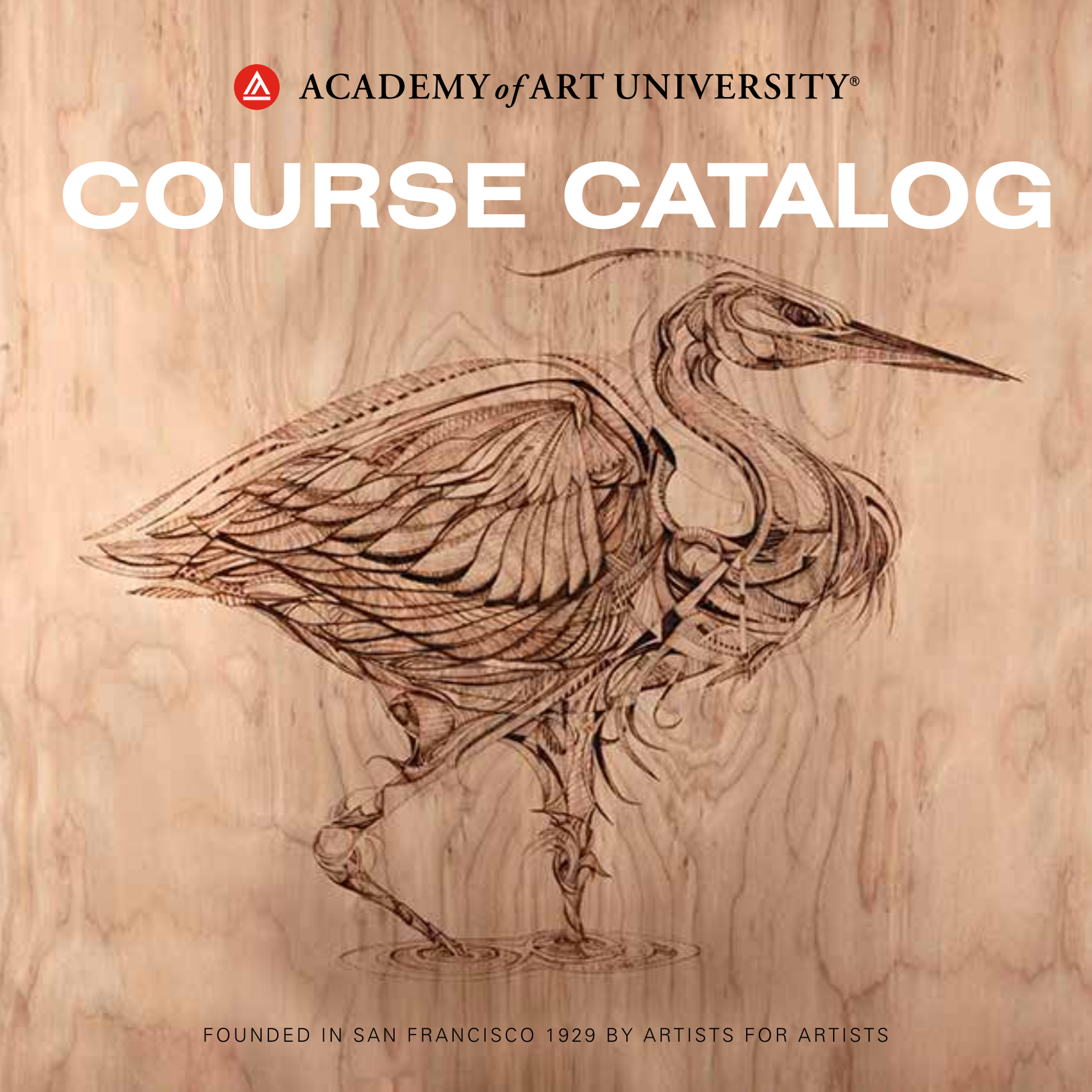
ACADEMY *of* ART UNIVERSITY®

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

SP19 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 TECHNOLOGIES
BA Communications & Media Technologies
MA Communications & Media Technologies

SCHOOL OF FASHION
AA Fashion Journalism
AA Fashion Marketing
AA Fashion Merchandising
AA Fashion Product Development
AA Fashion Styling
AA Fashion Visual Merchandising
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 Art Direction
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*

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
- 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
**These Programs are not available onsite

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

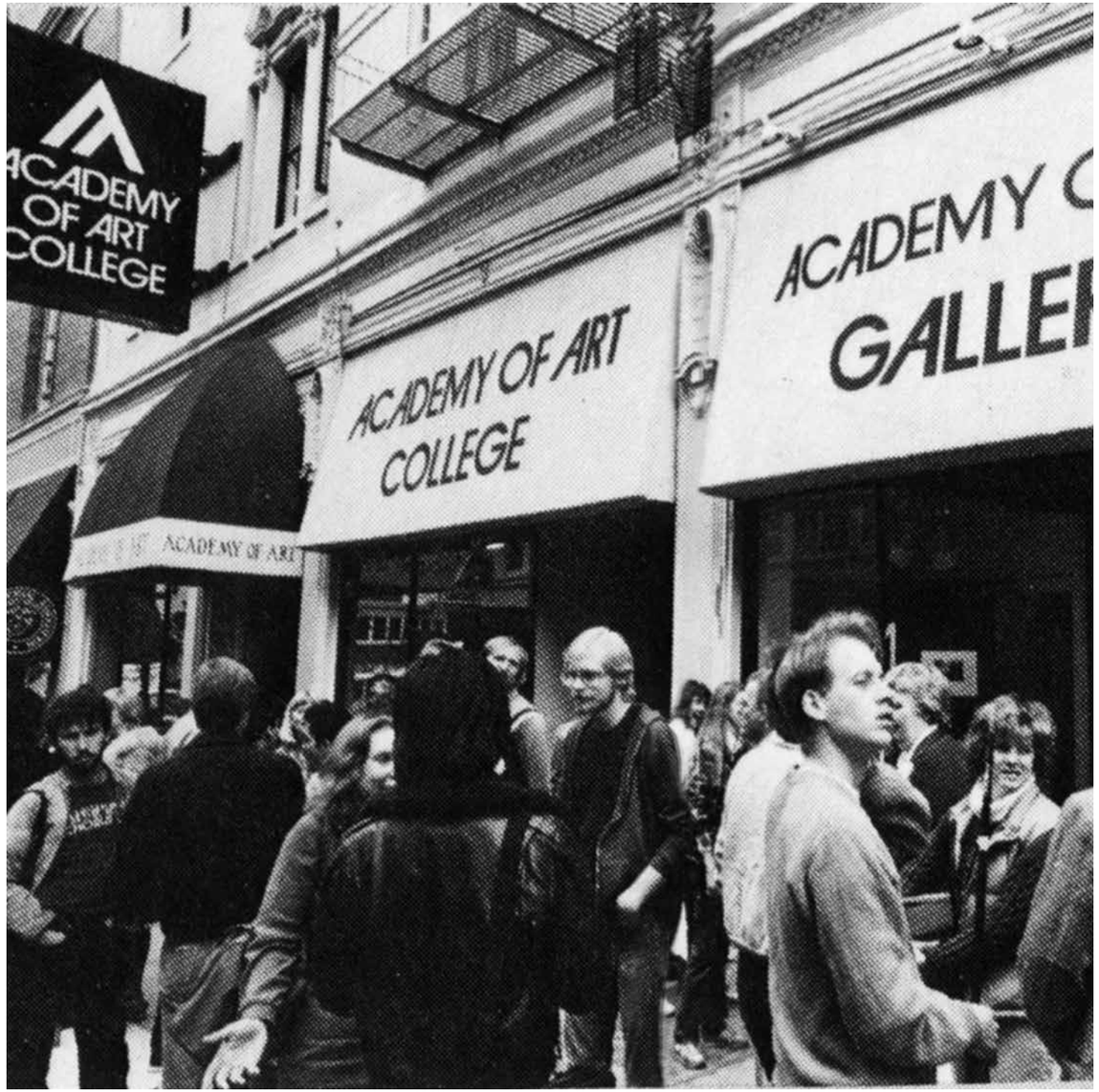
SCHOOL OF WEB DESIGN & NEW MEDIA

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
**These Programs are not available onsite



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

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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

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*

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

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

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

- **Fine Art Department** is added

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

- Magazine Illustration and Photography are added to the curriculum

1957

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

1966

- School name changed from Academy of Advertising Art to Academy of Art College
- 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 or 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

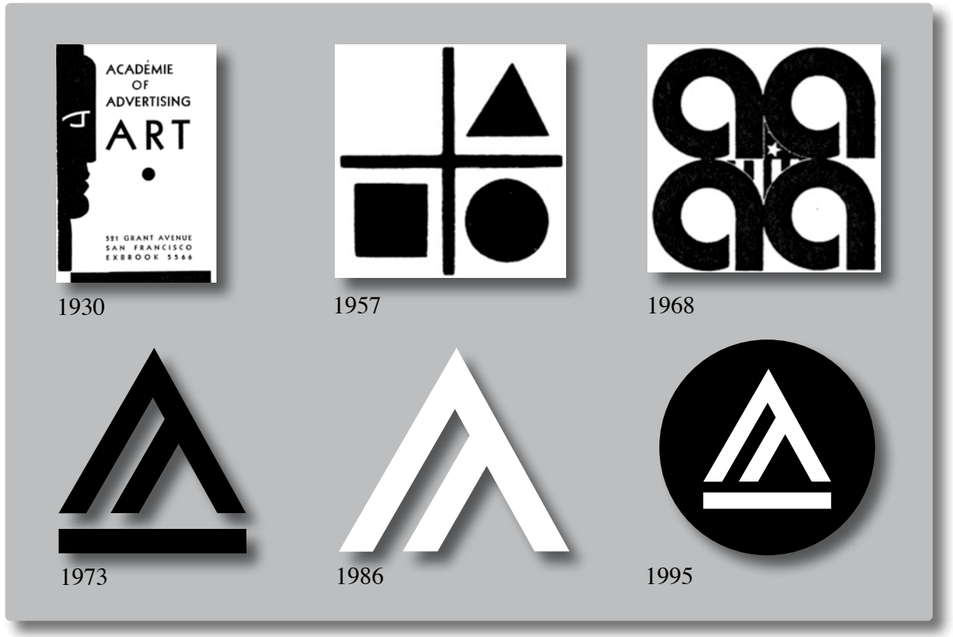
2018

- **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
- **School of Fashion** offers Master of Arts degree in Fashion Art Direction

90 Years of Creative Passion



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,

Elisa Stephens

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 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.

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.

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

**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; 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 Technologies, 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.

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.

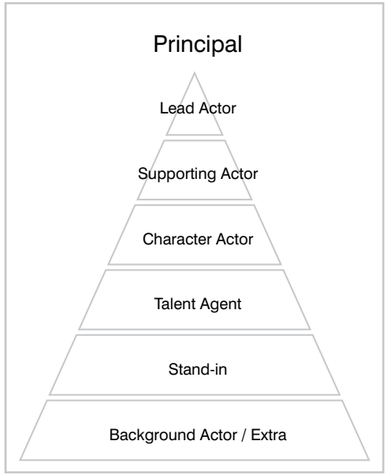
Stage and Camera: The School of Acting provides a training ground that is unique and suitable for both acting for the stage and acting for camera.

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
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 Voice and Speech 1
ACT 123 Improvisation 1
ACT 125 Acting in Action
ACT 141 Movement: Physical Acting
ACT 155 Acting 2
ACT 181 Movement: The Alexander Technique in Action
ACT 205 Acting 3
ACT 212 Voice and Speech 2
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

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	Voice and Speech 1
ACT 123	Improvisation 1
ACT 125	Acting in Action
ACT 141	Movement: Physical Acting
ACT 155	Acting 2
ACT 181	Movement: The Alexander Technique in Action
ACT 205	Acting 3
ACT 212	Voice and Speech 2
ACT 468	Audition Process: From Cold Readings to Callbacks
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: 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: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
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

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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	30 UNITS
+ ELECTIVES*	6 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:

MA ACTING REQUIRED MAJOR COURSES

ACT 604	Movement: Physical Expression on Camera
ACT 606	Voice & Speech 1
ACT 607	Voice and Speech 2
ACT 622	Alexander Technique 2 – Alexander Technique in Performance
ACT 637	Acting Techniques: Meisner 2
ACT 639	Acting for Performance
ACT 650	Acting for Camera 1
ACT 669	Script Analysis
ACT 670	Acting for Camera 2
ACT 710	Into the Industry

Master of Fine Arts [MFA] in Acting

MFA UNIT REQUIREMENTS

MAJOR	48 UNITS
+ ELECTIVES*	3 UNITS
+ DIRECTED STUDIES	12 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 604	Movement Physical Expression on Camera
ACT 606	Voice & Speech 1
ACT 607	Voice and Speech 2
ACT 622	Alexander Techniques 2 – Alexander Techniques in Performance
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	Improv and Sketch
ACT 650	Acting for Camera 1
ACT 669	Script Analysis
ACT 675	The Audition
ACT 680	Audition Techniques
ACT 710	Into the Industry
MPT 616	Directing Actors for Motion Pictures
or MPT 618	Writer-Director Intensive 1
or MPT 605	Film Language Studio

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 Voice and Speech 1
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 125 Acting in Action
In this course, you will practice the skills of objective based acting, focusing on the structure of the scene, changing strategies, and using subtext and verbal action to pursue your goals.

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.

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

ACT 181 Movement: The Alexander Technique in Action
This course incorporates principles of the Alexander Technique with acting on camera. 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.

ACT 200 Summer Acting and Film Intensive
In today's entertainment industry, the successful actor must not only train their instrument, but also be able to create their own projects. The Summer Acting and Film Intensive is an immersive, conservatory actor training and introduction to filmmaking program. You will gain invaluable experience in acting for stage and film/television, improv, voice, singing, movement, screenwriting, directing and film production. Rotating master classes in audition technique, stage combat and commedia dell'arte round out a dynamic curriculum.

ACT 205 Acting 3
In this advanced acting technique course, students will craft dynamic characters through scene work and exercises rooted in relationships, activities and imagined circumstances. Emphasis will be placed on incorporating impediments and observation skills in order to develop an expanded and diverse body of character work.

ACT 212 Voice and Speech 2
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, resonation 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 268 Audition Fundamentals
In this course, students will practice effective strategies for cold reads. The focus will be on quick analysis of sides, making clear choices, and applying adjustments.

ACT 269 Script Analysis and Rehearsal Techniques
In this course, actors will analyze selected plays, utilizing a shared vocabulary, while focusing on objective, playable actions, behavior and subtext. Students will then rehearse scenes, applying various techniques to the process. Theme, culture and historical context will also be explored.

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.

ACT 305 Making Creative Choices for Camera
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 Reel Development 1
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 355L Reel Development Lab
You will take this lab in conjunction with ACT 355 Reel Development, and will focus on acting in projects for your reel.

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 375 Classical Performance 2
Classical theater forces an actor to address historically specific physical, verbal, and cultural complexities. Working on scenes and monologues from a variety of periods, students will establish a more versatile, detailed and layered approach to building a character from any place or time, living truthfully and accurately within that world.

ACT 381 Stage Combat 2
In this course, students will strengthen their stage combat fundamentals in scene study with advanced fight choreography, training for the requirements of an actor/ combatant proficiency skills test. This comprehensive class will focus on unarmed, single rapier, broadsword, rapier, and dagger and introduce the small sword and quarter staff.

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 Reel Development 2
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 405L Reel Development 2 Lab
You will take this lab in conjunction with ACT 405 Reel Development 2, and will focus on acting in projects for your reel.

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 455 Reel Development 3
This course focuses on developing the actor's professional demo reel. Students will work on sound stages, performing scenes for camera in a professional and fast paced environment. Material will be carefully selected to showcase the student's most marketable type. Footage will then be compiled and edited for student's demo reels.

ACT 455L Reel Development 3 Lab
You will take this lab in conjunction with ACT 455 Reel Development 3, and will focus on acting in projects for your reel.

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 469 Script Analysis
Actors, directors, and writers will work together to analyze screenplays collaboratively in a professional context. Focus is on developing more sophisticated approaches to story and subtext. Creatively, students will work together to identify and deliver a range of performance options.

ACT 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

ACT 498 Collaborative Project
Cross-disciplinary projects will mirror real-life projects, requiring a varied and sophisticated approach to problem solving. Course fees and prerequisites will vary by topic.

ACT 498A Theatre Performance: The Play
You will work in the three parallel dimensions of Performance, Directing and Playwriting to build characters, original scenes and one act plays using your body, voice, intention, emotion and life experience.

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 498C Next Level Communications
Take your ability to communicate in the American market to the next level. In this dynamic course actors, directors, producers and writers will create a collaborative project together. You will practice "sounding more American" in fun, career specific scenarios. You will be able to interact with confidence and clarity.

ACT 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

ACT 500 Internship in Acting
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

ACT 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

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 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 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.

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

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 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 Improv and Sketch
Improvisation provides the actor with the tools to react and behave reflexively, while allowing their impulses to move freely. Sketch comedy provides a vehicle for the improvisational actor to perform in scripted material. Students will delve into various comedic genres, while writing, shaping and performing sketches.

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 669 Script Analysis
Actors, directors, and writers will work together to analyze screenplays collaboratively in a professional context. Focus is on developing more sophisticated approaches to story and subtext. Creatively, students will work together to identify and deliver a range of performance options.

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 670L Acting for Camera 2 Lab
You will take this lab in conjunction with ACT 670 Acting for Camera 2, and will focus on acting in projects for your reel.

ACT 675 The Audition
In this course, students will be introduced to effective strategies during the audition process. A focus will be placed on crafting circumstances, subtext, a quick analysis of sides, making clear choices, embracing "type" and applying adjustments.

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 690L Acting for Camera 3 Lab
You will take this lab in conjunction with ACT 690 Acting for Camera 3, and will focus on acting in projects for your reel.

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 695C Next Level Communications
Take your ability to communicate in the American market to the next level. In this dynamic course actors, directors, producers and writers will create a collaborative project together. You will practice "sounding more American" in fun, career specific scenarios. You will be able to interact with confidence and clarity.

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 710 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. [This course is cross-listed with MPT 495.]

ACT 750 Acting for the Camera 4
This advanced course focuses on the continued development of the actor's professional demo reel. Performing scenes for the camera in a professional and fast paced environment, students will be challenged with truthfully crafting complex and dynamic characters. Material will be carefully selected and edited to showcase the student's most marketable type.

ACT 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.

ACT 900 Internship

Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

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.

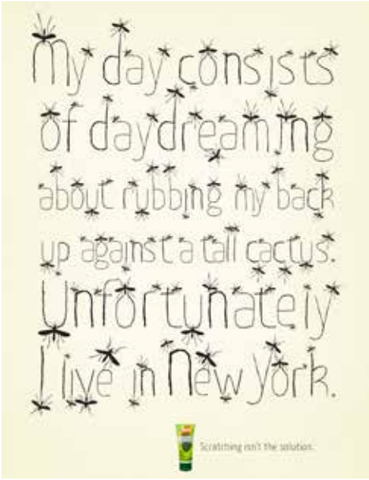
WHAT WE OFFER

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

Studio Production for Advertising & Design

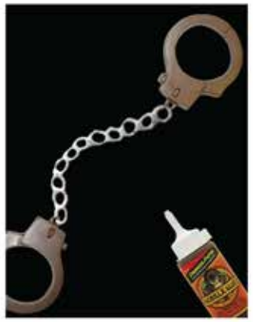
- Digital Production Artist, Digital Production Coordinator
- Graphic Designer/UI Production Artist, Graphic Production Artist
- Print Production Graphic Artist, Prepress Production Coordinator, Production Coordinator
- Production Director
- Production Manager, Project Manager

Creative Strategy

- Partner/ Planning Director, VP Group Director, Group Director
- Planning Director
- Senior Accounting Planner
- Account Planner
- Junior Accounting Planner

Copywriter

- Worldwide Chief Creative Officer
- Group Creative Director
- Creative Director
- Associate Creative Director
- Senior Creative
- Mid level; Junior



Art Director

- Worldwide Chief Creative Officer
- Group Creative Director
- Creative Director
- Associate Creative Director
- Senior Creative
- Mid level; Junior

DEGREE REQUIREMENTS

Associate of Arts [AA] in Advertising

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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
AA ADVERTISING CORE COURSES

ADV 109	Advertising Methods & Trends
ADV 207	Creative Strategy
ADV 241	Ideation Techniques
ADV 244	Art Direction for Advertising
ADV 258	Digital Video 1
FND 113	Sketching for Communication
GR 102	Design Technology: Digital Publishing Tools
GR 150	Visual Communication A
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

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
TOTAL	**60 UNITS**

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	Visual Communication A
WNM 105	Design Technology: Visual Design Tools
WNM 210	Visual Design 1
WNM 230	Digital Imaging 1
WNM 249	Web Design 1

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.

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

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
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 207	Creative Strategy
ADV 241	Ideation Techniques
ADV 244	Art Direction for Advertising
ADV 258	Digital Video 1
ADV 470	Final Portfolio
FND 113	Sketching for Communication
GR 102	Design Technology: Digital Publishing Tools
GR 150	Visual Communication A
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

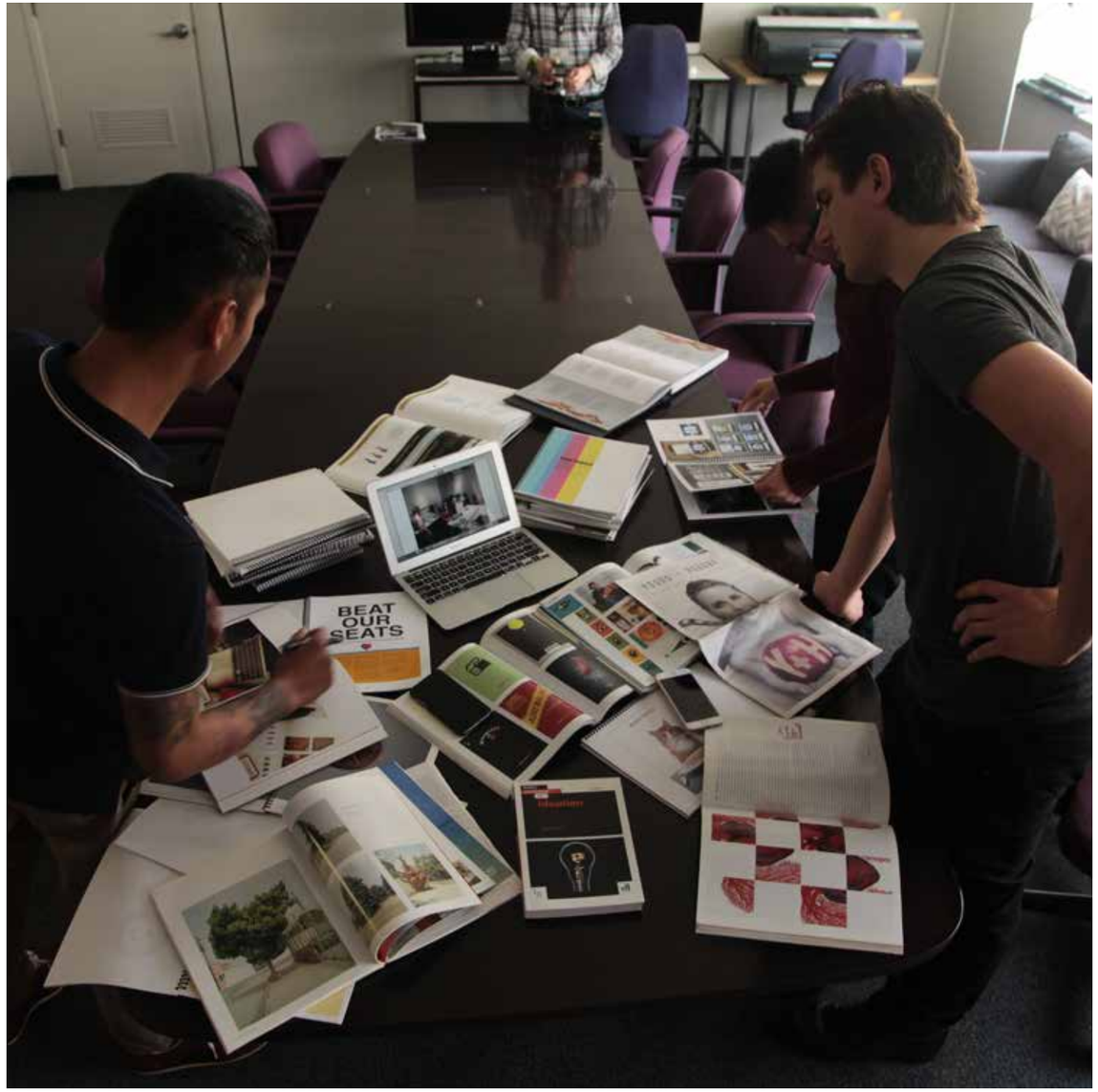
LA 291	Designing Careers

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 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 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 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 326	Topics in World Art
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 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	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**

- 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**

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 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 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	Fashion, Arts, and Influence
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 637	Theory & Movements in Traditional Interior Architecture
GLA 638	Theory & Movements in Contemporary Interior Architecture
GLA 716	Fast & Furious: The World of Shorts
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 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
1 Professional Practices & Communications course

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 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	Fashion, Arts, and Influence
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 637	Theory & Movements in Traditional Interior Architecture
GLA 638	Theory & Movements in Contemporary Interior Architecture
GLA 716	Fast & Furious: The World of Shorts
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

UNDERGRADUATE COURSES

ADV 109 Advertising Methods & Trends
Explore the connection between advertising and society. Through brainstorming, discussion, and empathy exercises you'll learn how advertising can bring people and business together. Plus, pitch an idea based on a specific style.

ADV 158 Modern Life in the USA
Adjusting to student life in America, and in San Francisco, can be complex work. You'll learn important aspects of US history and popular culture that shed light on modern life in America, and learn to put internet info to good use.

ADV 159 The Art of Storytelling
Crafting a great story requires skill. Improve your storytelling skills by truly knowing your audience, creating engaging visuals, identifying appropriate information sources, and asking story-generating questions in interviews.

ADV 207 Creative Strategy
Great things happen when a strategic framework is applied to creativity. Based on current cultural and market observations, you'll develop and present strategic maps and data visualizations to connect businesses and people.

ADV 215 Short Copy for Campaigns
Get the copywriting skills to craft concept driven advertising. Learn what it takes to ensure headlines, body copy, taglines, and visuals come together cohesively to make your ad campaigns sing.

ADV 226 Research Methods for Creative Strategists
Knowing your audience puts you a step ahead of the rest. Develop cultural anthropology skills to gain consumer insights, and present your findings in top line summaries, stories, and videos.

ADV 236 Digital Photography
Mastering digital photography increases your design options. Gain the composition, color theory, and lighting skills to compose and manipulate images that can be used for art, digital media, and print projects.

ADV 241 Ideation Techniques
The art of idea creation. Develop compelling concepts as you explore the purposes, possibilities, and practices to create ads and products.

ADV 244 Art Direction for Advertising
Grasp the fundamentals of art direction in advertising. Learn advertising history, usage of fonts, page layout, and the responsibilities of an art director.

ADV 258 Digital Video 1 (formerly WNM 358 Digital Video 1)
Become a better storyteller using digital video. You'll learn lighting and green-screen techniques and get tips on how to sync music, sound, and video to develop compelling digital video. Plus, learn the video utilities, compression, and streaming techniques to deliver it seamlessly.

ADV 315 Copy for Radio
Radio is often called the theater of the mind. Learn techniques in storytelling, pacing, dialogue, casting, and sound effects. You will head into a studio and work with voice actors to create radio gems.

ADV 341 Midpoint Portfolio
Your portfolio is everything. You'll take the first step into creating and presenting your own portfolio website and personal branding system. You'll revisit, redo, update, revise, and add to past work to create a portfolio that reflects the skills you've gained.

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

ADV 343 Campaign
Develop targeted campaigns that work. Collaborate with art directors and copywriters and creative strategists to develop advertising campaigns that effectively target specific consumers. [This course is cross-listed with ADV 606.]

ADV 346 Advanced Campaign
Teamwork makes the dream work. Collaborate with fellow creative strategists, art directors, and copywriters to create integrated campaigns that double as professional-level portfolio pieces. [This course is cross-listed with ADV 646.]

ADV 348 Entertainment Advertising
Analyze pop culture trends to create ads for TV, games, music, movies, and web. You'll also conduct research for a target audience to develop a concept that includes trailer scripts, key art, and ads.

ADV 367 Art of Presentation
Present like a pro. You'll get hands-on experience presenting ideas, campaigns, and portfolios to real employers and clients. You'll also build a network of industry contacts through real-life scenarios and role-playing.

ADV 370 Brand and Branding
Learn to build brand identity. You'll develop the marketing and design skills that work best to differentiate a brand in a saturated marketplace, increase brand equity in people's minds, 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 467 Television Commercial Production
Collaborate with ADV and MPT students to produce solid television commercials. You'll learn all stages of production, including casting, the bidding process, music, sound design, graphics, special effects, and more.

ADV 470 Final Portfolio
Perfect your portfolio to land the job. You'll analyze and fine-tune your previous work to bring it to portfolio-level sophistication.

ADV 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

ADV 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

ADV 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

ADV 500 Internship in Advertising
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

ADV 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

ADV 602 Art Direction
Take your visual concepts to another level. Learn layout and typographic techniques the pros use to communicate clearly, powerfully and with real sophistication.

ADV 604 Copywriting Techniques
Get the copywriting skills to craft well-written, creatively focused advertising. Assignments are based on creative strategies written by you, the graduate student.

ADV 604L Required First Seminar Session Designation: ADV 604
Required First Seminar Session Designation: ADV 604

ADV 605 Digital Graphics
Use the right tools to make the most of your designs. Get a foundation in industry-standard Adobe InDesign, Illustrator, and Photoshop and utilize them in immersive design projects.

ADV 606 Campaign
Develop targeted campaigns that work. Collaborate with art directors and copywriters and creative strategists to develop advertising campaigns that effectively target specific consumers. [This course is cross-listed with ADV 343.]

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 622 Perspectives in Advertising
Know your advertising history. Study people, agencies, events, and campaigns that shaped today's industry, along with current trends that will affect future advertising. Start research to determine the direction for your graduate studies.

ADV 623 Brand Strategy
Know your audience. Use your intuitive thinking, creative, research, and communication skills to uncover hidden insights and truths that motivate consumer-buying behavior.

ADV 623L Required First Seminar Session Designation: ADV 623
Required First Seminar Session Designation: ADV 623

ADV 625 Interactive Advertising
Enter the world of online ads, social media, and non-traditional advertising. You'll learn to bring ideas to life through demos using briefs, storyboards, and motion graphics.

ADV 646 Advanced Campaign
Teamwork makes the dream work. Collaborate with fellow creative strategists, art directors, and copywriters to create integrated campaigns that double as professional-level portfolio pieces. [This course is cross-listed with ADV 346.]

ADV 658 US Pop Culture
Student life in San Francisco can be complicated. You'll learn to put Internet info to good use studying important aspects of US history and popular culture that shed light on modern life in America.

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

ADV 659 Captivating Storytelling
Crafting a captivating story requires skill. Improve your storytelling skills by truly knowing your audience, creating engaging visuals, identifying appropriate information sources, and asking story-generating questions in interviews.

ADV 670 Visual Storytelling
Prep for midpoint (MFA) or final (MA) reviews. You'll apply universal themes from historical and modern visual narratives to augment your portfolio presentation, and revise, expand, and polish your current body of work.

ADV 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

ADV 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

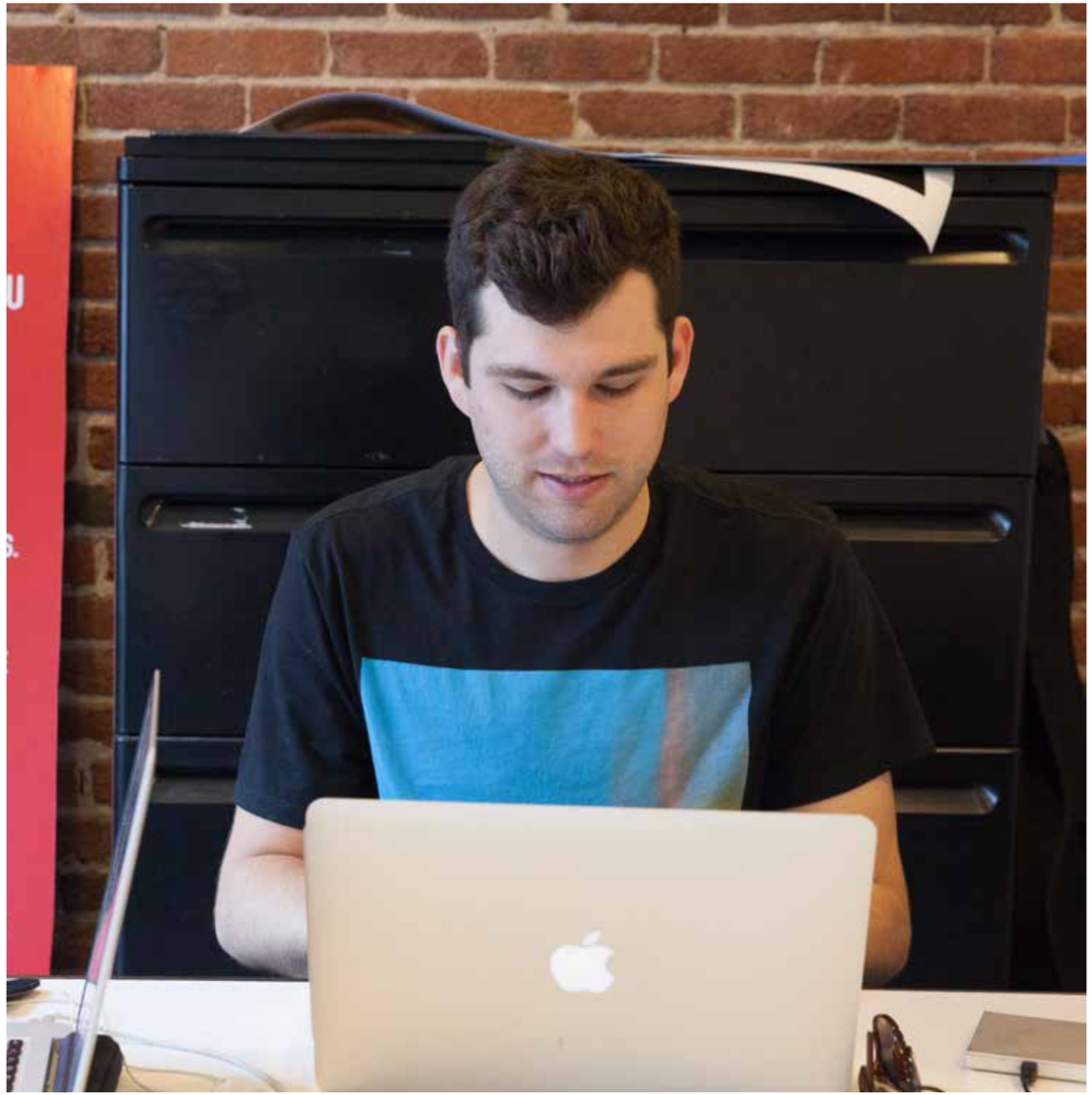
ADV 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

ADV 801 Group Directed Study
In addition to regular instructor critiques of your projects and works in progress, you will discuss approaches to you Final Portfolio and/or Thesis Project with graduate student peers. You must have passed your midpoint review and Director approval required. Course prerequisites and fees will vary by topic.

ADV 805 Continued Group Directed Study
Get additional support and critiques from instructors and fellow MFA peers as you continue work on your Final Projects.

ADV 850 Final Portfolio
Finalize your portfolio for use as an active job seeker. Build out your personal brand and your unique portfolio, including revising and expanding previously completed work.

ADV 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.



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 In 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.

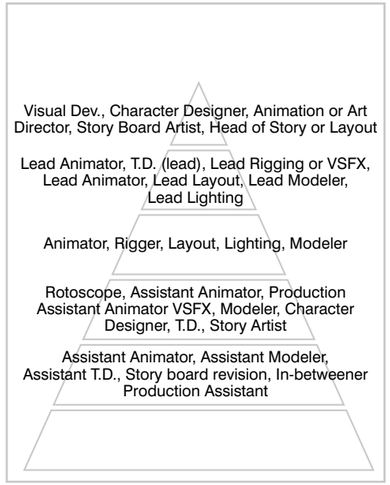
Professional Faculty: Our faculty boasts Academy Award™, Clio, VES, BAFTA, and Cannes winners and nominees, among other major industry recognition. The high-profile faculty help provide deeply important creative and placement ties to the current industry.

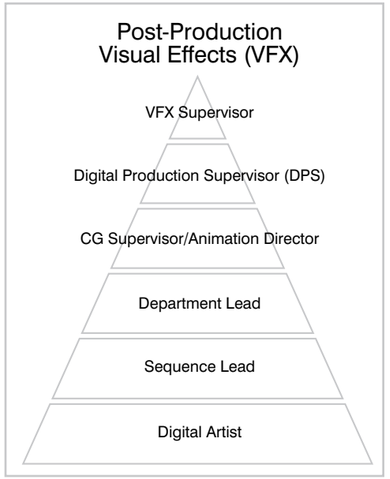
Guest Lectures: Every semester, top talent in the animation industry give guest lectures and portfolio reviews for our students.

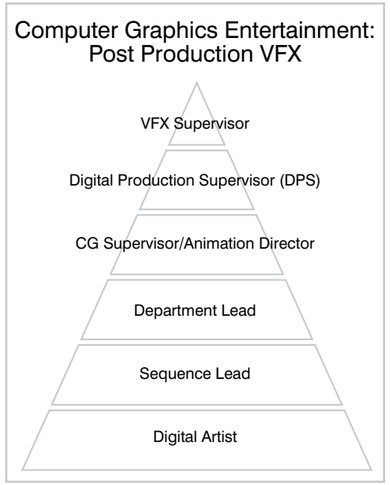
Industry Events: The School of Animation & Visual Effects participates fully in all major industry events, including SIGGRAPH, WonderCon, Comic-Con, and the Game Developers Conference. The University operates display booths, throws exclusive industry parties, and gives students numerous opportunities to take advantage of these events.

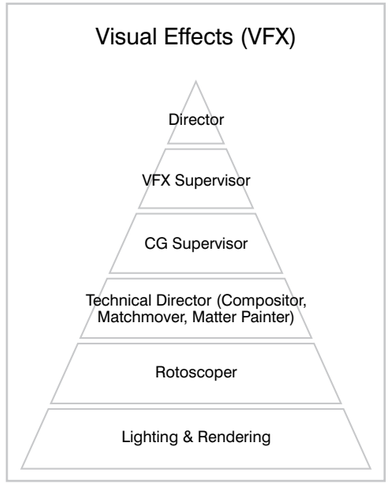
Fall Animation Festival: Held every year, the school's Fall Animation Festival features industry guest speakers and judges.

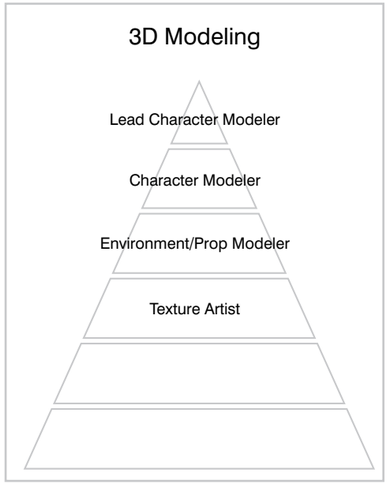
CAREER PATHS

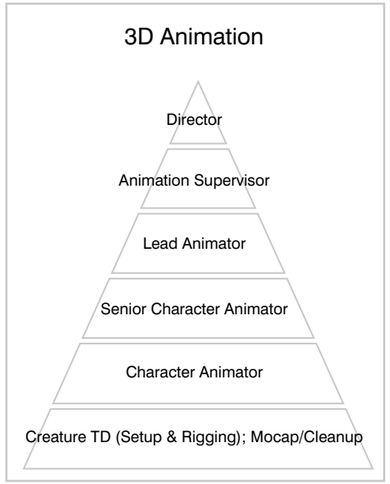












DEGREE REQUIREMENTS

Associate of Arts [AA] in Animation & Visual Effects

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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 Introduction to 3D Production A
ANM 180 Introduction to Animation Principles & Techniques
ANM 203 Preproduction Principles
ANM 205 Careers in Animation & VFX
ANM 341 Principles of Compositing
or FA 213 Introduction to Anatomy
FND 112 Figure Drawing
or ADV 236 Digital Photography
FND 113 Sketching for Communication
FND 116 Perspective
or ANM 206 Producing for Animation & Visual Effects 1
FND 122 Color Fundamentals
or ANM 251 Fundamentals of Texturing, Lookdev, & Lighting
ILL 120 Clothed Figure Drawing 1
or ANM 241 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: 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
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 108	Cinematics for Animation & VFX
ANM 180	Introduction to Animation Principles & Techniques
ANM 205	Careers in Animation & VFX
ANM 405	Senior Portfolio for Animation & VFX
FND 110A	Analysis of Form A
FND 110B	Analysis of Form B
FND 112	Figure Drawing
or ANM 251	Fundamentals of Texturing, Lookdev, & Lighting
FND 116	Perspective
or ANM 206	Producing for Animation & Visual Effects 1
FND 122	Color Fundamentals
FA 213	Introduction to Anatomy
or ANM 341	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 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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today's Artist
LA 462 Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

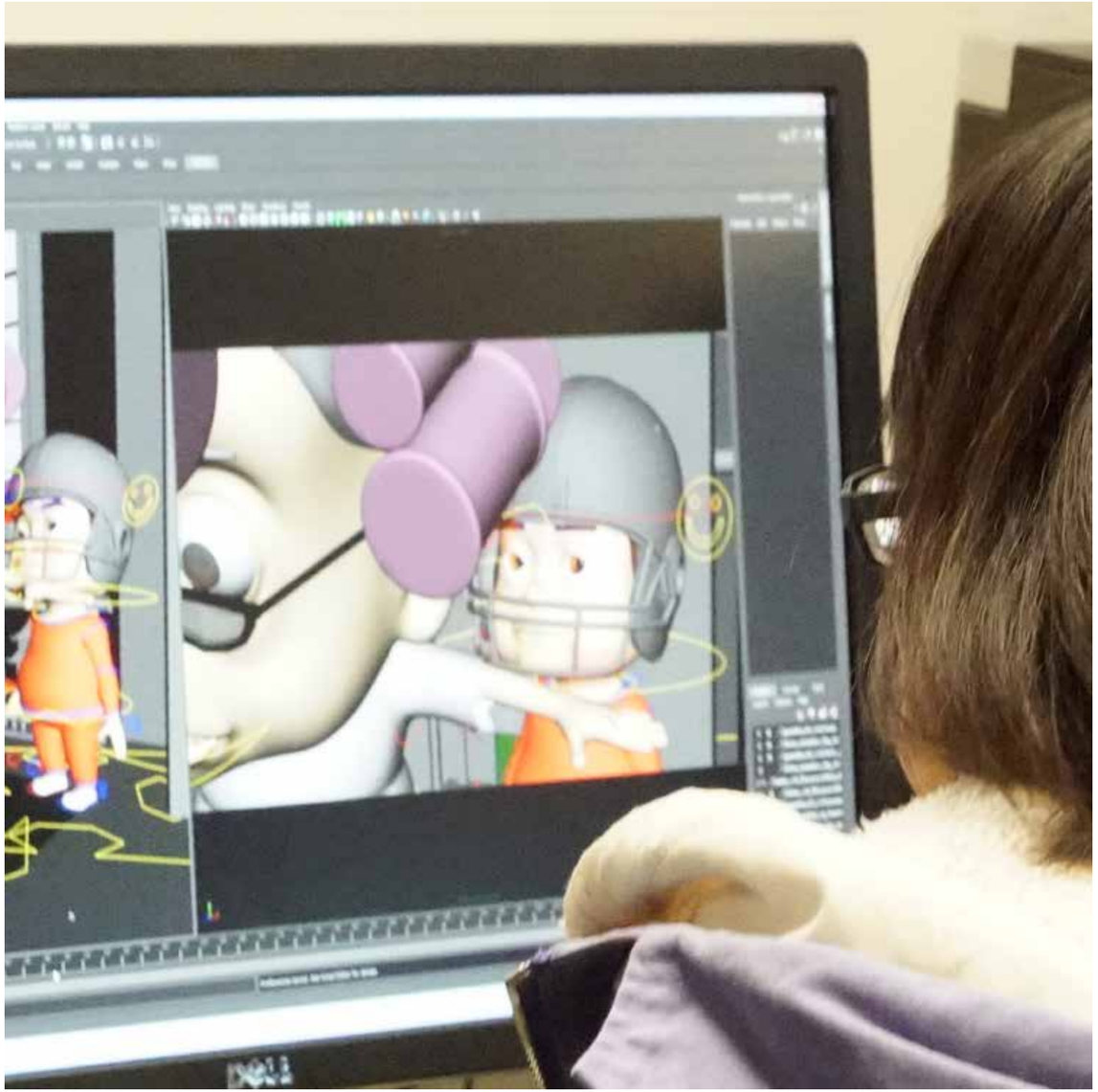
LA 291 Designing Careers

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 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 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 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 326	Topics in World Art
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 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	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**

- 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**

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

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

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
or FA 630	Color Theory
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, Lookdev, & 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

VISUAL EFFECTS EMPHASIS

ANM 604	VFX: Cinematography
ANM 623	3D Modeling & Animation 1 (Maya)
ANM 629	Fundamentals of Texturing, Lookdev, & Lighting
ANM 630	Node-Based Compositing 1
ANM 640	Advanced Texturing, Lookdev, & Lighting
ANM 642	Production Compositing Principles
ANM 644	VFX Pipeline
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 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 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

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 685	Storyboarding
ANM 686	3D Character Animation 1
ANM 687	3D Character Animation 2
ANM 688	Traditional Animation
ANM 697	Feature Animation Training
or ANM 629	Fundamentals of Texturing, Lookdev, & Lighting
ANM 770	Final Portfolio Preparation
ILL 625	Perspective for Characters & Environment

3D MODELING EMPHASIS

ANM 623	3D Modeling & Animation 1 (Maya)
ANM 629	Fundamentals of Texturing, Lookdev, & Lighting
ANM 632	Hard Surface Modeling 1
ANM 636	Organic Modeling
ANM 670	Preproduction
ANM 770	Final Portfolio Preparation
FA 622	Anatomy for Artists
FA 626	Chiaroscuro
FASCU 620	Figure Modeling
FASCU 632	Ecorche

VISUAL EFFECTS EMPHASIS

ANM 604	VFX: Cinematography
ANM 623	3D Modeling & Animation 1 (Maya)
ANM 629	Fundamentals of Texturing, Lookdev, & Lighting
ANM 630	Node-Based Compositing 1
or ANM 655	Scripting
ANM 640	Advanced Texturing, Lookdev, & Lighting
or ANM 650	Matchmoving
or ANM 631	Matte Painting
or ANM 644	VFX Pipeline
ANM 642	Production Compositing Principles
ANM 650	Matchmoving
or ANM 651	Rotoscoping
or ANM 643	Dynamics 1 - Particles
ANM 670	Preproduction
ANM 770	Final Portfolio Preparation
MPT 625	Editing Concepts and Creative Solutions

MFA 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

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

UNDERGRADUATE COURSES

ANM 101 Introduction to Computer Graphics for Animation
Explore the different disciplines that collectively contribute to computer graphics production. You'll learn the basic concepts and terminology of computer graphics used in film, visual effects, games, and animation.

ANM 102 History of Animation
What's up doc? From an historical context, you'll analyze the work of the creative visionaries, fine artists, and technical pioneers behind classic animated characters from Bugs Bunny to Thanos, and beyond.

ANM 104 History and Technology of VFX and Computer Animation
The history of special effects is rich with innovation. You'll examine it all—from in-camera techniques, traditional stop motion, motion control, matte paintings, and miniatures, to modern computer-generated visual effects and animation, compositing, and production methodology.

ANM 105 Introduction to 3D Production A
In part one of this two-part course you'll learn to navigate the complex 3D software and its many tools and workflows as they are used in major animation and VFX studios, preparing you for specialized study in the track of your choice.

ANM 108 Cinematics for Animation & VFX
Cinematics is the language and techniques of filmmaking. To learn the Cinematics Animation and VFX, you'll board, shoot, and edit a film, critically analyzing examples of film content and production to understand why choices in filmmaking are made.

ANM 109 Editing for Animation & VFX
Learn the art and science of editing. Using Final Cut Pro, you'll make informed editing decisions as you editing digital video and audio files to prepare an animated film for DVD and web delivery.

ANM 180 Introduction to Animation Principles & Techniques
Gain technical skills practicing experimental and stop motion animation. Building a firm foundation for future animation work, you'll gain hands-on experience with media of clay, paper cutouts, found objects, pixilation, and stop motion puppets.

ANM 190 Traditional Animation 1
Explore animation using industry-standard software. You'll reproduce simple animations to build the skills and foundation for your future undergraduate 2D animation work.

ANM 192 Maya for 2D Animators
This course covers the basic concepts of transferring 2D animation skill to a 3D program. The fundamentals of computer graphics are taught by exploring how the principles of 2D animation can be applied to various 3D scenes. Students will work on several hands-on 3D animation projects.

ANM 202 Introduction to 3D Production B
In the second part of this two-part course you'll learn to navigate the complex 3D software and its many tools and workflows as they are used in major animation and VFX studios, preparing you for specialized study in the track of your choice.

ANM 203 Preproduction Principles
Learn the latest preproduction techniques for animation and VFX. You'll focus on professional preproduction skills including idea generation, concept design, visual development, and storyboarding.

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

ANM 205 Careers in Animation & VFX
Step back and survey your body of work. Working with faculty, you'll identify strengths, weaknesses, and interests to determine your emphasis, and begin developing your portfolio to meet industry standards.

ANM 206 Producing for Animation & Visual Effects 1
Find out what it takes to produce a feature animation or video game. By producing several commercial projects, you'll receive hands-on training in the start-to-finish creation and delivery of entertainment products.

ANM 220 Fundamentals of 3D Animation
Build a solid set of foundational skills in the twelve principles of animation. Through graph editor drills, best practices, and carefully guided demonstrations, you'll enhance your knowledge of the basic physics and mechanics of animation.

ANM 221 3D Character Animation 1
You'll focus on conceptualizing, storyboarding, and executing a high quality animation project.

ANM 222 Introduction to Rigging
Learn character design and 3D character set-up for the animator. You'll learn methodology and strategies to create readily revisable characters for maximum flexibility in a 3D environment.

ANM 223 3D Workflow of Animation
Good workflow includes working clean, being efficient, posing, making shots visually appealing, and practicing good scene hygiene. You'll spend more time planning your shots so your ideas are clear to the audience.

ANM 236 Producing for Animation & Visual Effects 2
As producer on an active animation project, you'll present the current status of your project and review milestones and risks with your peers. You'll gain experience running effective dailies, communicating with a team, and project management.

ANM 241 Visual Effects 1 - Principles of Compositing
Increase your compositing skills. You'll learn compositing techniques like greenscreen extractions, splines, merging layers, and color correction. Plus, see how compositing fits in to the Animation VFX pipeline.

ANM 242 Procedural Effects: Houdini 1
You'll learn key CG effects techniques to generate dynamic simulations of real-world phenomena for film effects. Gain a solid foundation. [This course is cross-listed with ANM 773.]

ANM 243 Rotoscoping
Discover the secret 'hidden effects' of the industry. You'll explore rotoscoping and digital paint effects for film and television, focusing on wire removal, articulated mattes, plate restoration, plate extension, and paint animation. [This course is cross-listed with ANM 651.]

ANM 246 Digital Painting for VFX Artists
VFX students need a strong artistic and aesthetic eye to complement their technical skills. Bridging traditional art skills with digital art media, you'll learn theory, visualizing, sketching, and painting as foundations for VFX work.

ANM 251 Fundamentals of Texturing, Lookdev, & Lighting
Learn how to render beautiful animations, just like your favorite studios. You'll learn core principles of looked and lighting including painting in 3D, how to work with BRDF shaders, linear lighting, animation caches, compositing of render passes and much more.

ANM 253 Lighting for VFX
Become the Director of Photography during visual effects filming. You'll practice the basics of lighting and videotaping for the bluescreen, and learn the differences and similarities of live acting lighting and CG lighting.

ANM 254 Dynamics 1 - Particles
Create effects like snow, rain, wind, confetti, and fire using physics based simulations. Plus, learn how to seamlessly integrate these FX into a live action film plate. [This course is cross-listed with ANM 643.]

ANM 255 Scripting
Interested in a career in technical direction? Combining your artistic talents with your technical abilities you'll use Maya's Embedded Programming Scripting Language called Mel to build a solid foundation of programming skills. [This course is cross-listed with ANM 655.]

ANM 260 Traditional Animation 2
Increase your drawn animation skills, focusing on volume and form. Appling principles of animation to character animation, you'll expand your digital tool repertoire while fine-tuning your professional studio practices.

ANM 270 Storyboarding
Become an illustrative storyteller. Taking a step-by-step approach to story development, you'll study the structural elements of storytelling, storyboarding formats, motion and animation, animatics, and character development. [This course is cross-listed with ANM 685.]

ANM 277 Motion Quick Sketching
Speak the language of animators, story artists, and game developers. You'll learn the standard professional note taking techniques they use to communicate ideas to coworkers.

ANM 285 Stop Motion Puppet Animation
Using your creativity, self-expression, drawing, and sculpting abilities, you will transform your 2D character designs and drawings into 3D puppets using construction and mold making techniques.

ANM 287 Stop Motion Set Design & Fabrication
Gain basic design, fabrication, and surface skills to create simple stop motion sets and props. You'll learn to apply design fundamentals, construction, craft, and scenic skills to animation.

ANM 303 Previs & Postvis
Previs is pre-visualizing movie scenes before filming. It includes creating animated shots that guide shooting visual effects scenes. Postvis is assembling the visual effects of a film. You'll learn the skills needed for jobs in previsualization.

ANM 312 Hard Surface Modeling 1
Explore different geometry in Maya (polygon, nurbs, and subdivision) focusing on polygonal and subdivision surfaces, and production methodology. You'll acquire advanced tools that enhance the modeling experience.

ANM 313 Organic Modeling 1
Practice the entire process of modeling a multi-patch, polygon, and subdivision character. You'll construct both the detail surfaces, and good topology for character rigging using a variety of tools in Maya.

ANM 316 Environment Creation
Develop portfolio-worthy, original environments using your composition, matte painting, rendering, plant creation, and animation skills.

ANM 321 3D Character Animation 2
Gain character animation skills through hands-on experience. You'll practice animation principles like timing, spacing, force, dynamic posing, weight, arcs, and technique.

ANM 322 Advanced Rigging
Animators are creative problem solvers. You will gain problem-solving skills to fix complex, real-life character control, deformation, mechanical device, software, and computer issues. Plus, learn the latest rigging techniques and styles.

ANM 324 Lip Sync & Facial Performances
Create the strong facial performances of advanced character animators. You'll learn to use your face and eyes to subtlety convey emotions and thought processes. Plus, learn the mechanics of lip-sync and apply them to their character animations.

ANM 325 3D Realistic Animation
Make animations that mimic the way real animals move. You'll analyze animal kinesiology and musculature, applying your research to animate a quadruped walkcycle.

ANM 326 Motion Capture
Animate 3D characters with motion capture. Using industry-specific software, you'll capture your own motions for your individual animation project and apply these techniques to increasingly complex group animation projects.

ANM 327 Animal & Creature Animation
In this course, students will create animation that mimic real and stylized animal locomotion. Realistic creature rigs and animal reference will be analyzed to understand movement and muscles. Students will apply research and physics to block and animate a quadruped.

ANM 336 Producing for Animation & Visual Effects 3
Create a business plan for an original film. You'll play the part of the creative, entrepreneurial producer practicing fundraising strategies, creating an LLC, and building a studio.

ANM 341 Principles of Compositing
Students are exposed to the concepts needed for successful compositing. The course will cover basic compositing techniques such as greenscreen extractions, splines, merging layers, and color correction. Students will be introduced to the production pipeline used in professional film and TV work.

ANM 342 Node-Based Compositing 1
Learn advanced compositing techniques such as keying, float color space, and tracking. You'll focus on developing your artistic eye, attention to detail, troubleshooting skills, and maintaining rigorous image quality standards. [This course is cross-listed with ANM 630.]

ANM 344 Fluids: Houdini 2
Learn to simulate, light, shade, and render fluids in Houdini. Using Houdini's fluid dynamics capabilities, you'll learn the fundamentals of computational fluid dynamics and common terminology for liquid visual effects.

ANM 345 Matte Painting
Create digital matte paintings for visual effects shots. You'll apply skills in advanced shot layout, image projection, layer integration, lighting, perspective, depth perception, and modeling to create environments.

ANM 352 Matchmoving
Practice live-action 3D camera tracking. You'll learn to measure the environment, gather camera information, and apply tracking markers to prepare for a matchmove in a live action set. [This course is cross-listed with ANM 650.]

ANM 353 Advanced Texturing, Lookdev, & Lighting
Lighting can determine both what the audience sees, and how they feel. You'll learn advanced lookdev techniques such as grooming hair and rendering cloth fibers down to the thread level, as well as advanced lighting techniques and tricks of the trade used by cinematographers to create stunning animated shots. [This course is cross-listed with ANM 640.]

ANM 354 Dynamics 2: Fluids
Create visually appealing fluid simulations as seen from top visual effects production studios. You will learn how to create beautiful fluid and ocean simulations as well as compressible fluid simulations such as fog, smoke and smoke-trails using Real Flow and Maya software.

ANM 355 Advanced Scripting
Expand and deepen your skills as a technical director. You will practice advanced programming skills while learning the Python scripting language.

ANM 356 Cloth Simulation
Learn to procedurally animate cloth using softbody dynamic simulations. Explore both Maya's cloth solver and the Syflex cloth simulator to tailor your own garments and simulate these over an animation.

ANM 357 3D Texture Painting
Take your painting skills to the next level, learning to hand paint textures and create shaders for richly detailed organic objects and creatures, down to micro details of skin pores and wrinkles. A great class for both modelers and lookdev artists. [This course is cross-listed with ANM 639.]

ANM 362 Traditional Animation 3
You must make strong acting choices to give your animated characters dynamic personalities. You'll expand your digital tool repertoire by applying skills in advanced draftsmanship, detail, lip-sync, digital clean-up, and color.

ANM 370 Storyboarding 2: Drawing for Cartoons
Experience the fast-paced cartoon production environment of an animated series. You'll watch shows, study scripts, create original storyboards.

ANM 372 Storyboarding 3: Drawing for Feature Film
Learn to storyboard feature films. You'll gain a comprehensive skill set by drawing, writing, comedy, staging, action, and pitching for animated and live action features.

ANM 375 Maquette Sculpting
Become a functioning member of a character development team working on a feature film, television show, television commercial, or games. You'll apply the latest techniques, materials, and professional tips to your specific projects.

ANM 377 2D Production and Layout 1
You'll practice digital animation scene layout and production for studio, independent, and freelance workflows.

ANM 380 Stop Motion Animation 1
You'll animate a stop motion puppet to better understand character expression, pantomime, and the process and principles of classic animation.

ANM 382 Stop Motion Animation 2
Fully produce a lip-synced stop motion spot. To expand your animation repertoire, you'll learn the diverse elements of animated production including narrative communication, project planning, lighting, and production design.

ANM 385 Puppet Making for Stop Motion 2
Create your own stop-motion puppet. To gain advanced stop-motion puppet fabrication skills—from armature machining to mold making and foam casting of the puppet—you'll employ your creativity, self-expression, drawing, and sculpting abilities.

ANM 405 Senior Portfolio for Animation & VFX
Create a reel of your best work to showcase your skills. To professionally market your abilities, you'll hone client/artist relationships, practice presentation techniques, and develop consistent identity, resume, reel packaging, and stationary systems.

ANM 412 Hard Surface Modeling 2
Concentrate on NURBS modeling. You'll learn to convert NURBS models into polygon models, and explore the differences between polygonal and NURBS modeling. [This course is cross-listed with ANM 682.]

ANM 413 Organic Modeling 2
Model organic characters like professional visual effect studio modelers. This course further develops comprehensive instruction in Zbrush software for high resolution organic modeling. Course concepts include model retopology, character concept design, polypainting and texturing, transform and decimation tools and rendering model turntables.

ANM 414 Head Sculpting & Facial Expression
Create believable facial animation. As a 3D modeling major, you'll learn to properly model a head with clean topology, create a facial, and build a facial rig.

ANM 415 Modeling Studio
Learn to shade, render, and texture cloth and hair. You'll work to create fully rendered, portfolio-quality images for your advanced projects.

ANM 419 Organic Modeling 3
The production industry continues to evolve, demanding more from the emerging artist. To understand the mechanics of motion in the musculoskeletal system of the human body, you'll pose and sculpt models with accurate balance, weight, and anatomy.

ANM 421 3D Character Animation 3
Apply acting and performance methods to character animation. You'll take an in-depth look at character acting, including lip-sync, facial expressions, method-acting, eye animation, subtext, and reference.

ANM 441 Node-Based Compositing 2
Develop your ability to plan and solve problems in a production environment. You'll apply independent skills you've acquired in Nuke and other software to real-world projects.

ANM 443 Advanced Rotoscoping
Take a deep dive into rotoscoping and digital paint effects for film and TV. You'll learn to apply industry-standard visual effects techniques and practices to your subject.

ANM 445 Advanced Matte Painting
Be a problem solver in a production based environment. Using detailed planning and problem solving skills, you'll create realistic special effects for real-world films, commercials, and interactive projects. Plus, 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
You'll hone your animation skills to better portray a characters' emotions and thoughts.

ANM 466 Traditional Animation 4
Learn to ink, rig, and animate puppet set-ups. You'll apply animation fundamentals to animate animal locomotion, animate various animation tests, and digital cut-out animation.

ANM 477 2D Production and Layout 2
Be a problem solver. You'll get the production and layout skills to develop problem solving schemes, speed up production, and build creative work-arounds.

ANM 478 Storyboarding 4: TV / Live Action / VFX
Master the freelance storyboarding market. Working from scripts and client proposals, you'll storyboard a variety of projects for advertising, film, games, animation, and live action.

ANM 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

ANM 497A Feature Animation 1
Create animations that jump, walk, and use their arms. Using human rigs, you'll apply timing, squash and stretch, arcs, and anticipation to bipedal characters. A panel of industry experts may select you for this course based on your demo reel.

ANM 497B Feature Animation 2
You'll animate bipedal characters to push, pull, and throw focusing on realistic movement, weight, and anticipation. A panel of industry experts may select you for this course based on your portfolio.

ANM 497C Feature Animation 3
Animate convincing dialogue, gesture, and body language to create compelling character performances. You'll develop observational sketchbook drawings and original video references to create industry-level work for your professional animator's reel.

ANM 497S Feature Animation: Shot Production
Refine your work to a production-level finish. Using the graph editor, you'll move at a pace that allows you to perfectly execute shots with appeal, fundamentals, and highly polished finish.

ANM 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

ANM 498SF Short Film Production
In this class students will develop in groups short films within 3 weeks. Students will be paired with Visual Development, Sound and Animation Majors.

ANM 498X Studio Experience: CG Texture & Lighting
In this course, students will gain real-world experience by applying their advanced texturing and lighting skills to actual film projects in a production environment. Students will work with the project director, supervisor, and PA as a team to meet production demands. Producing professional level VFX work will be emphasized.

ANM 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

ANM 500 Internship in Animation
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

ANM 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

ANM 604 VFX: Cinematography
Setup lighting, green screen and tracking markers the way professional VFX supervisors understand for both studio post production and Indie type "guerrilla" filmmaking. New digital cameras operation and sensors types are taught with how to best record on set VFX elements for successful compositing and integration with digital elements.

ANM 605 Layout Design for Animators
Gain perspective. To learn the size and structure of an animation film production unit, you'll analyze animated feature films, focusing on layout design, value, and structure.

ANM 609 Gesture & Quick Sketch for Animators
Gain gesture transfer, motion, drawing, and staging skills by drawing the human figure for 3D animation. You'll improve your figure drawing and quick sketch skills, focusing on staging, action analysis, and exaggeration.

ANM 610 Figurative Concepts
Master your ability to draw proportionally accurate figures, both nude and clothed, for entertainment art. You'll study anatomy, proportion, foreshortening, construction, movement and gesture, making simple still lifes and tonal self-portraits.

ANM 612 Traditional Animation Principles & Pipelines
Experience what it's like to work as an assistant animator. To increase your ink and paint skills, you'll learn digital and traditional tools to create a finished full color scene from rough animation.

ANM 614 Color and Design Application for Animation
Understand the role of Art Direction in animated films. Using traditional and digital media, you'll examine the psychology of color, how light effects color, and various color theory combinations to create interesting visual compositions.

ANM 615 Modeling & Animation for VFX
Create hair, fur, nCloth, fog, glows, and rigid and fluid dynamics for visual effects scenes as designed by professional artists at top studios. Students will seamlessly integrate their elements into their portfolio and thesis projects.

ANM 620 Advanced Character Animation
Explore computer animation theory, focusing on character development. You'll study traditional animation techniques, motion and animation vocabulary, secondary motion, and line of action.

ANM 623 3D Modeling & Animation 1 (Maya)
Learn to navigate this complex 3D software and its many tools and workflows as they are used in major animation and VFX studios, preparing you for specialized study in the track of your choice.

ANM 629 Fundamentals of Texturing, Lookdev, & Lighting
Learn how to render beautiful animations, just like your favorite studios. You'll learn core principles of looked and lighting including painting in 3D, how to work with BRDF shaders, linear lighting, animation caches, compositing of render passes and much more.

ANM 630 Node-Based Compositing 1
Learn advanced compositing techniques such as keying, float color space, and tracking. You'll focus on developing your artistic eye, attention to detail, troubleshooting skills, and maintaining rigorous image quality standards. [This course is cross-listed with ANM 342.]

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

ANM 631 Matte Painting
Master the art and craft of matte painting. As an MFA student, you'll create your own 2D matte paintings of environments for midpoint or final review projects.

ANM 632 Hard Surface Modeling 1
Explore the different types of geometry in Maya (polygon, nurbs, and subdivision), focusing on polygonal and subdivision surfaces. You'll get the basic and advanced tools needed to enhance the modeling experience in Maya.

ANM 633 Drawing and Design for Animation
Produce animation for TV, features, games, and storyboards. Working from live models, you'll maintain a sketchbook showing your design flexibility, sequential drawing for animated performance, line-of-action, and volume control skills in a variety of styles.

ANM 634 Traditional Animation 3 (Character Development)
Improve specific character development skills to work in the animation industry. You'll learn to animate and clean up "on model" from model sheets.

ANM 636 Organic Modeling
Master modeling techniques like texturing, shading, and character set-up. Using nurbs, polygon, and subdivision modeling, you'll finish at least one demo reel of quality modeling for your final project.

ANM 639 3D Texture Painting
Take your painting skills to the next level, learning to hand paint textures and create shaders for richly detailed organic objects and creatures, down to micro details of skin pores and wrinkles. A great class for both modelers and lookdev artists. [This course is cross-listed with ANM 357.]

ANM 640 Advanced Texturing, Lookdev, & Lighting
Lighting can determine both what the audience sees, and how they feel. You'll learn advanced lookdev techniques such as grooming hair and rendering cloth fibers down to the thread level, as well as advanced lighting techniques and tricks of the trade used by cinematographers to create stunning animated shots. [This course is cross-listed with ANM 353.]

ANM 641 Node-Based Compositing 2
Develop your ability to plan and solve problems in a production environment. You'll apply independent skills you've acquired in Nuke and other software to real-world projects.

ANM 642 Production Compositing Principles
Using advanced compositing and effects techniques, you'll learn to integrate live-action footage with CG elements, effects shots, and photorealism into your projects.

ANM 643 Dynamics 1 - Particles
Create effects like snow, rain, wind, confetti, and fire using physics based simulations. Plus, learn how to seamlessly integrate these FX into a live action film plate. [This course is cross-listed with ANM 254.]

ANM 644 VFX Pipeline
Learn the differences between keyframed vs. simulated motion, and when to use each. You'll master various dynamic simulation tools including rigid bodies, soft bodies, cloth, hair, particles, and fluids.

ANM 648 Digital Animation for Production
Gain various ink, paint, and compositing skills to work in digital commercial animation production. You'll learn storyboarding, animatics, painting, compositing and post-production.

ANM 650 Matchmoving
Practice live-action 3D camera tracking. You'll learn to measure the environment, gather camera information, and apply tracking markers to prepare for a matchmove in a live action set. [This course is cross-listed with ANM 352.]

ANM 651 Rotoscoping
Discover the secret 'hidden effects' of the industry. You'll explore rotoscoping and digital paint effects for film and television, focusing on wire removal, articulated mattes, plate restoration, plate extension, and paint animation. [This course is cross-listed with ANM 243.]

ANM 652 Introduction to Rigging
Gain skills to design and setup 3D characters for animation. Starting with basic concepts of character setup, you'll move to more complex topics like modeling characters for animation, facial animation setup, and animation workflow.

ANM 654 Modeling Studio
As a modeling and texture student, you'll explore multi-patch nurbs and polygon modeling, shading, rendering, and texturing to create fully rendered, portfolio-quality images.

ANM 655 Scripting
Interested in a career in technical direction? Combining your artistic talents with your technical abilities you'll use Maya's Embedded Programming Scripting Language called Mel to build a solid foundation of programming skills. [This course is cross-listed with ANM 255.]

ANM 656 Organic Modeling 2
Model organic characters like professional visual effect studio modelers. This course further develops comprehensive instruction in Zbrush software for high resolution organic modeling. Course concepts include model retopology, character concept design, polypainting and texturing, transform and decimation tools and rendering model turntables.

ANM 670 Preproduction
Refine your thesis topic while learning the roles of pre-production artists. Working one-on-one with the instructor, you'll prepare to present their midpoint reviews including written thesis, concept drawing, character studies, storyboards, and story reels (animatics).

ANM 671 Stop Motion Puppet Animation
Puppet making is one of the oldest forms of animation. You'll apply movement, acting, and the principles of animation to puppet construction and manipulation.

ANM 675 Thesis Development
You'll receive detailed, individualized instruction on story construction, cinematics, and presentation as you prepare for your Midpoint or Final Review.

ANM 676 3D Animation Physics and Mechanics
Even the pros need to brush up on the basics. To refresh your understanding of the physics and mechanics of animation, you'll study a good Maya workflow and learn different types of blocking methods.

ANM 682 Hard Surface Modeling 2
Concentrate on NURBS modeling. You'll learn to convert NURBS models into polygon models, and explore the differences between polygonal and NURBS modeling. [This course is cross-listed with ANM 412.]

ANM 685 Storyboarding
Become an illustrative storyteller. Taking a step-by-step approach to story development, you'll study the structural elements of storytelling, storyboarding formats, motion and animation, animatics, and character development. [This course is cross-listed with ANM 270.]

ANM 686 3D Character Animation 1
Learn the unique character animation techniques of different professional studios. You'll study real-world weight, physics, object interaction, pantomime, character sketching, and motion analysis to animate 3D characters.

ANM 687 3D Character Animation 2
You'll apply character thinking, changes of emotion, and lip-sync animation to your current projects.

ANM 688 Traditional Animation
To master the twelve principles of animation, you'll learn its terminology and history, and practice storyboarding and character forms.

ANM 690 Camera Layout for Story
Develop your ability to connect storyboards to the finalized layout of an animation. Designing within the traditional animation pipeline and layout process, you'll gain skills in story, camera, workbook, and color.

ANM 691 Advanced Storyboarding
Take a deep dive into how to structure a storyboard for presentation. You'll learn drawing, writing, comedy, staging, and pitching for a board.

ANM 692 Traditional Animation 2
Strengthen your knowledge of animation. Focusing on inbetweening, flipping properly, pencil pressure and consistency of drawing, you'll learn simple character design, simple storyboards, and to use work sheets.

ANM 694 Head Sculpture & Facial Expressions
Focus on the head and face in this advanced Maya modeling course.

ANM 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

ANM 695X Studio Experience: CG Texture & Lighting
In this course, students will gain real-world experience by applying their advanced texturing and lighting skills to actual film projects in a production environment. Students will work with the project director, supervisor, and PA as a team to meet production demands. Producing professional level VFX work will be emphasized.

ANM 697 Feature Animation
Lead animators will guide you to focus on the artistry of animation. A panel of industry experts may select you for this course based on your portfolio.

ANM 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

ANM 703 Visual Effects for Animation
Explore various dynamic simulation tools instead of keyframe animation: rigid bodies, soft bodies, cloth, hair, particles and fluids. You'll learn the differences between different animations, and when to use keyframed vs. simulated motion.

ANM 706 Producing for Animation & VFX
Experience what it takes to develop and deliver entertainment projects. You'll receive hands-on training in the project workflows, pre-production management, and post-production visual effects used to produce several commercial projects.

ANM 743 Dynamics 2: Fluids
Create visually appealing fluid simulations as seen from top visual effects production studios. You will learn how to create beautiful fluid and ocean simulations as well as compressible fluid simulations such as fog, smoke and smoke-trails using Real Flow and Maya software.

ANM 770 Final Portfolio Preparation
Prepare for your future career by learning what's expected of the professional in the animation, visual effects, and game industries. As an MFA candidate, you'll gain communication, collaboration, networking, marketing, and workplace pipeline skills.

ANM 773 Procedural Effects: Houdini 1
You'll learn key CG effects techniques to generate dynamic simulations of real-world phenomena for film effects. Gain a solid foundation. [This course is cross-listed with ANM 242.]

ANM 787 Advanced Graduate Animation Studio
To thrive in the animation studio environment, you must meet deadlines, utilize proper workflow, and maintain efficient professional practices. You'll be given individually tailored critiques, assignments, and directorial notes to help improve your work.

ANM 791 Animation Project Completion
In this course, students will complete their thesis projects or portfolio showpieces, with an emphasis on character animation. Regular critiques will be applied by both the instructor and fellow classmates.

ANM 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

ANM 801 Group Directed Study
In addition regular instructor critiques of your projects and works in progress, you will discuss approaches to you Final Portfolio and/or Thesis Project with graduate student peers. You must have passed your midpoint review and Director approval required. Course prerequisites and fees will vary by topic.

ANM 820 GDS: Character Animation
This course is for graduate students who want to complete their thesis focusing in 3D Animation. Each student's final thesis project will be discussed during each class.

ANM 830 GDS: 3D Modeling
This course is for graduate students who want to complete their thesis focusing in 3D Modeling. Each student's final thesis project will be discussed during each class.

ANM 840 GDS: VFX: Lookdev, Lighting & FX
This class is for graduate students who want to complete their thesis focusing in VFX, including Lookdev, Lighting, FX, Matte Painting, and Compositing. Each student's final thesis project will be discussed during each class.

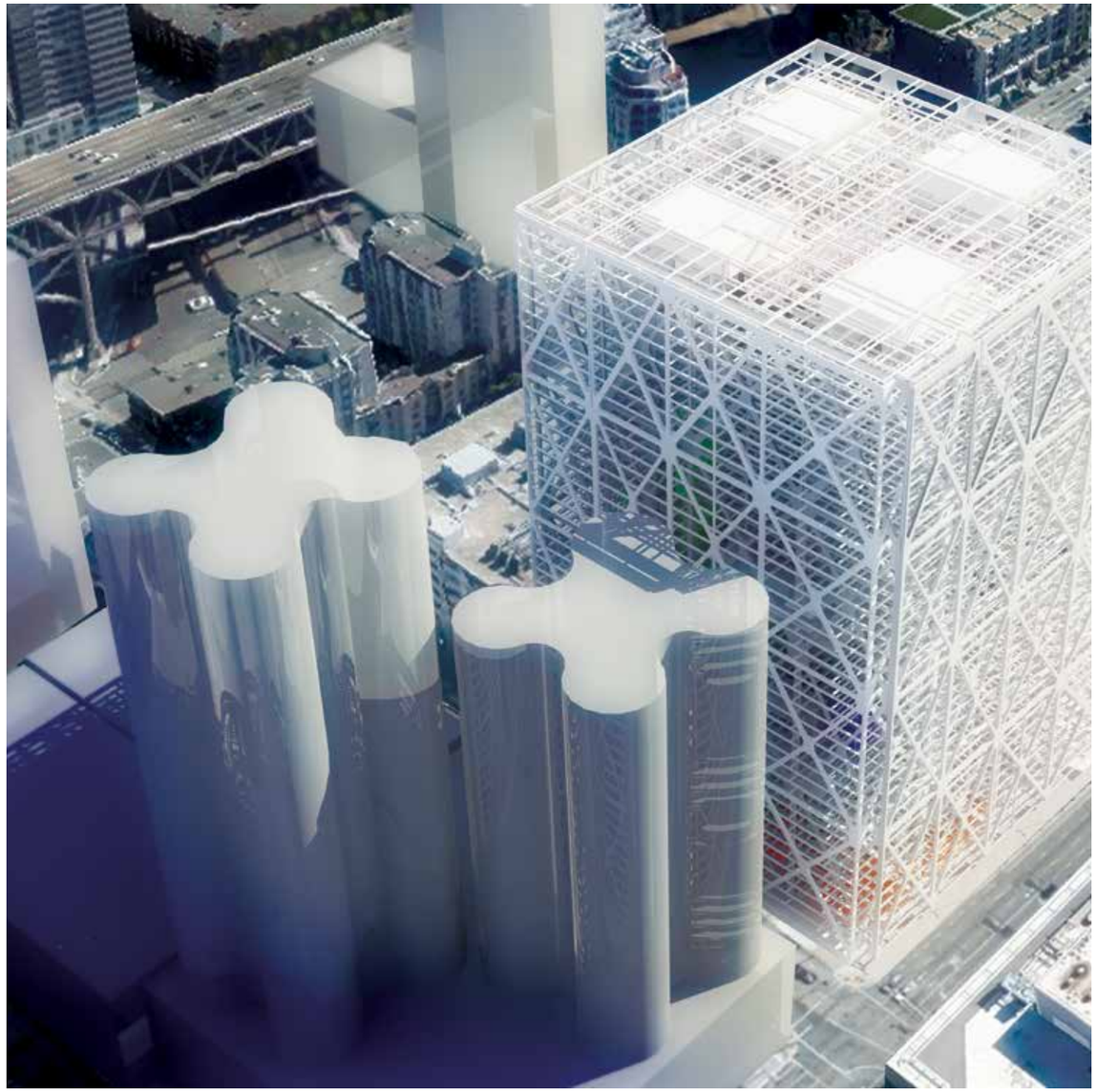
ANM 890 Traditional Animation Thesis Completion
Be mentored in your 2D thesis work. From pre-production development to completion, you will create content for your visual development and 2D short film thesis project.

ANM 891 Animation: Thesis Completion
Complete your final thesis project. Critiques from both the instructor and fellow classmates will improve your character animation abilities.

ANM 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

ANM 990 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director and advisors. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites 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

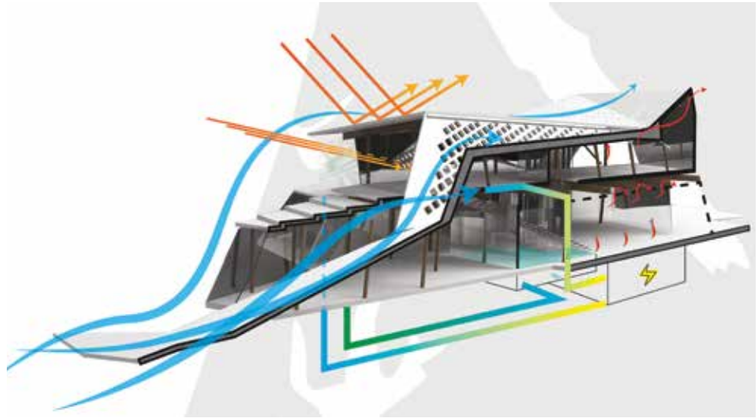
NAAB Accreditation:
The NAAB accredited Master of Architecture is a holistic professional program offered in two tracks. The B.Arch, which has achieved NAAB candidacy status, is offered as a first professional degree (see page 18).

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.

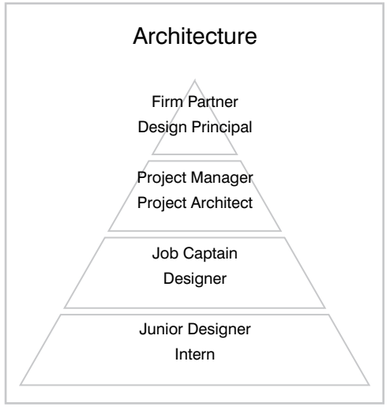
Stimulating Studio Environment:
The architecture school is a place without walls. In the open studios, the students utilize their own designated work spaces to develop their projects among their peers. We endeavor to sustain a studio environment that is highly conducive to group and individual exploration.

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 255	Studio 4: Assembly Building & Context*
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 255	Studio 4: Assembly Building & 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	Design Technology: Environmental Controls
ARH 441	Tectonics: Code Analysis & Building Envelope Documentation
ARH 450	Studio 8: Housing and Integrated 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

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

URBAN STUDIES

LA 449 Urban Design Theory

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 255	Studio 4: Assembly Building & Context*
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

URBAN STUDIES

LA 449	Urban Design Theory

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers

Master of Architecture [M.Arch]

M.ARCH UNIT REQUIREMENTS - TRACK I

MAJOR	51 UNITS
MAJOR ELECTIVE	6 UNITS
+ DIRECTED STUDY	6 UNITS
TOTAL	**63 UNITS**

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	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 II - Concept, Context & Typology*
ARH 609	Advanced Design Studio I - Design Process and Morphology*
ARH 613	Sustainable Design
ARH 614	Architectural Professional Practices
ARH 619	Advanced Design Studio III - Integrated Design Concepts*
ARH 620	Digital Generated Morphology
ARH 641	Architecture 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	69 UNITS
MAJOR ELECTIVE	6 UNITS
+ DIRECTED STUDY	6 UNITS
+ ELECTIVES*	6 UNITS
TOTAL	**87 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 87 units

M.ARCH ARCHITECTURE REQUIRED MAJOR COURSES

ARH 602	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 II - Concept, Context & Typology*
ARH 609	Advanced Design Studio I - Design Process and Morphology*
ARH 613	Sustainable Design
ARH 614	Architectural Professional Practices
ARH 619	Advanced Design Studio III - Integrated Design Concepts*
ARH 620	Digital Generated Morphology
ARH 640	Architectural History - Introduction
ARH 641	Architectural History: Modernism and its Global Impact
ARH 642	Architectural Theory
ARH 650	Foundational Design Studio I
ARH 651	Design Process and 2D Media
ARH 652	Architectural Tectonics
ARH 653	Introductory Design Studio 2
ARH 654	Design Process & 3D Media
ARH 659	Digitally Generated Fabrication

Master of Arts [MA] in Advanced Architectural Design

MA UNIT REQUIREMENTS - TRACK I

MAJOR	24 UNITS
+ MAJOR ELECTIVE	6 UNITS
+ ELECTIVES*	6 UNITS
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

MA ADVANCED ARCHITECTURAL DESIGN MAJOR COURSES

ARH 608A	Advanced Design Studio II - Concept, Context & Typology*
ARH 609A	Advanced Design Studio I - Design Process and Morphology*
ARH 620A	Digital Generated Morphology
ARH 642A	Architectural Theory
ARH 659A	Digitally Generated Fabrication
ARH 690A	Thesis Preparation & Development

** 6 unit courses*

Master of Arts [MA] in Advanced Architectural Design

MA UNIT REQUIREMENTS - TRACK II

MAJOR	42 UNITS
+ MAJOR ELECTIVE	6 UNITS
+ ELECTIVES*	12 UNITS
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 II - Concept, Context & Typology*
ARH 609A	Advanced Design Studio I - Design Process and Morphology*
ARH 620A	Digital Generated Morphology
ARH 640A	Architectural History - Introduction
ARH 642A	Architectural Theory
ARH 650A	Foundational Design Studio I
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	Thesis Preparation & Development

** 6 unit courses*

UNDERGRADUATE COURSES

School of Architecture

ARH 110 Studio 1: Conceptual Design Studio
Learn design principles for creating spaces for people. You will utilize design, methodology, and space-making principles to gain fundamental knowledge and skills in environmental design, and prepare for future architecture and landscape architecture studios.

ARH 150 Studio 2: Spatial Ordering & Form
Develop your critical design decision-making abilities through experimentation. You will research and analyze a case study project, identify key spatial ideas and incorporate these ideas through an iterative process of model-making, diagramming and drawing for small scale projects.

ARH 170 Projective Drawing & Perspective
Practice rigorously constructed architectural drawings to develop three-dimensional thinking and communication skills. You'll learn to use line and composition techniques to articulate details that reinforce the building design and help you communicate design intent.

ARH 180 2D Digital Visual Media
Learn to make digital images and architectural drawings. Using industry software, lectures information, case studies, and tutorials, you will create digital collages, diagrams and drawings to represent an idea.

ARH 210 Studio 3: Site Operations & Tectonic Systems
Expand your design process. The catalysts for the examination of your design will come from beyond the architectural norms. You will develop two- and three-dimensional drawings and models based on specific methods of rule-driven design, and learn the behavioral aspects of space and structure.

ARH 230 Color, Perception and Space
Learn how to alter reality through color and space. You'll analyze the representational, theoretical, and practical applications of color and space in art history, and apply them to your own work through painting, photography, films, and model-making.

ARH 239 Materials & Methods
Material choices are design decisions. You'll evaluate the unique properties and construction methods of materials, including the social constructs, environmental impacts, and design opportunities they provide.

ARH 240 Site Design & Mapping
Experience the dynamic interdisciplinary nature of site design. Taking physical characteristics, regulatory parameters, accessibility, and sustainable design principles into consideration, you'll develop a site design that combines your skills and understanding of topography, landscape, and urban design.

ARH 250 Studio 4: Site Culture & Integral Urbanism
Take a stance on the role of architecture in our urban environments. Through the design of a public building, you'll advocate for and engage with under-served communities. Your honest inquiry of the urban fabric and the diversity of its inhabitants will create a responsive, empathetic program and building proposal.

ARH 255 Studio 4: Assembly Building & Context
Theaters are cultural institutions for collective story-telling. Design a theater by developing a critical viewpoint on the role of society, community, and culture. You will develop a design methodology through the analyses of the site as well as a cultural artifact. Iterative use of hand drawing, physical model-making, digital drawing will lead to a spatial composition.

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

ARH 310 Studio 5: Assembly Buildings & Context
Theaters are cultural institutions for collective story-telling. Design a theater by developing a critical viewpoint on the role of society, community, and culture. You will develop a design methodology through the analyses of the site as well as a cultural artifact. Iterative use of hand drawing, physical model-making, digital drawing will lead to a spatial composition.

ARH 315 Studio 5: Advocacy in Design
Take a stance on the role of architecture in our urban environments. Through the design of a public building, you'll advocate for and engage with under-served communities. Your honest inquiry of the urban fabric and the diversity of its inhabitants will create a responsive, empathetic program and a building proposal. In this Midpoint Review Studio you will develop your academic portfolio to highlight your skills and progress.

ARH 320 Structures: Wood & Steel
Collaboration between architects and structural engineers determines the success and safety of a building. Seeing architecture from the perspective of a structural engineer, you will evaluate the unique properties of wood and steel—common structural materials in the US—in response to gravity and lateral forces.

ARH 330 Structures: Concrete, Masonry, & Tensile Systems
Knowledge of a range of structural systems is required for architects. You'll learn about the specific load bearing properties of concrete, masonry, and tensile systems through real-world applications and scenarios.

ARH 350 Studio 6: Site Conditions & Building Performance
Design a visitor's center attuned to its natural habitat and historical context. Physical site environments provide opportunities for design synthesis and responsible energy use. You will incorporate passive design principles in response to climate, orientation, topography, vegetation, views, building materiality, and constructability.

ARH 390 3D Digital Modeling
What if you could develop and represent your architectural idea at the same time? You will learn the software and techniques used in architecture and design offices to make 3D models, 2D drawings, renderings, books, and presentation boards that together tell a story.

ARH 399 Building Information Modeling
Become confident using industry-standard Autodesk Revit to design a building. You will learn to create technical drawings and presentation images, and learn the basic principles of compiling and organizing a construction drawing set.

ARH 410 Studio 7: Tectonics and Structure
Architecture is a reflection of contemporary culture and conflict invites innovation. You will question preconceptions to find outdated modes of inhabiting space and discover new program relationships, spatial conditions, and rich tectonic expressions. You must take this course concurrently with ARH 420.

ARH 420 Structures: Systems Investigation
Develop your structural intuition by breaking physical models. Working with a structural engineer and an architect, you will invent a structural system for your studio project that is integral to the architectural design identity, and compare structural behaviors of different building geometries using load path diagrams. You must take this course concurrently with ARH 410.

ARH 430 Climate & Energy Use: Sustainable Strategies
Learn passive and innovative strategies to minimize a building's aggressive energy and resource consumption. You'll examine the benefits of renewable resources and well-building design, focusing on best practices revealed both in vernacular architecture and forward-thinking contemporary design case studies.

ARH 440 Design Technology: Environmental Controls
Learn the fundamental concepts of heating, cooling, plumbing, and ventilation in buildings to conserve our valuable natural resources. You'll explore ways to increase human comfort using efficient systems, optimal site orientation for different climates, and effective building envelope systems. Take this course concurrently with ARH 450.

ARH 441 Tectonics: Code Analysis & Building Envelope Documentation
Buildings must be designed to keep people safe. You will develop building floor plans that comply with planning and building codes with an emphasis on egress and accessibility and evaluate a building envelope design proposal on costs, material choices, and construction assembly.

ARH 450 Studio 8: Housing & Integrated Design
Housing is an essential function that architects provide. Collaborating as a team, you will design a multi-family housing complex for an urban site including an architectural proposal that integrates building systems and sustainable strategies. Plus, you'll incorporate input from expert architects, engineers, and consultants. Take this course concurrently with ARH 440.

ARH 475 Professional Practices for Architects
Gain the legal and business knowledge to successfully transition into the architecture profession. You will examine contractual relationships among stakeholders, licensure process, organizational structures, ethics, business development, compensation, insurance, and the importance of mentorship.

ARH 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

ARH 493 Contemporary Architecture Foreign Study
Immerse yourself in inspiration on our Foreign Study program. Through an intensive examination of architectural examples in several locations in a particular region, you'll learn the conceptual meaning of contemporary architecture and the role it plays in recent architectural discourse.

ARH 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

ARH 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

ARH 500 Internship in Architecture
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

ARH 510 Studio 9: Mixed Use Urbanism & Research
Cultivate your point of view using architecture as a lens. You'll conduct research-driven architectural investigations to identify your thesis topic, develop your architectural language, and use site and demographic analysis as design criteria for the final thesis project in the subsequent semester.

ARH 512 Participatory Design
Participatory Design is key to creating equity. Working with residents and community, you will develop tools for collaborative decision-making that address the needs of diverse users by putting your communication techniques, design skills, and research methodologies into practice in a real-life project.

ARH 529 From Theory to Practice
How do architects make the leap between theoretical interests and design projects? You will analyze the ideas and techniques of architects whose work operates between theory and practice and position your own thesis work in relation to the key themes of program, structure, and form.

ARH 550 Studio 10: Final Thesis Project
Architects can be agents of change. With the guidance of faculty, you will select a unique site and program to test your thesis and address topics that matter to you. Through your architectural response, you'll challenge the status quo and envision new opportunities for architecture to solve problems.

ARH 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

ARH 601 Spatial Composition
Study organizational principles in the patterns and structure of architectural spaces. You will gain an understanding of the relationship of organizational, structural, and spatial systems in architecture through a series of focused projects.

ARH 602 Structures
Gain an understanding of how structural systems and materials impact architectural form and structural design. You will study the elements, connections, and organizations used in the construction process from elemental to complex structures in different materials.

ARH 604 Material and Methods of Construction: Building Detailing
Gain proficiency in the technical and tactile aspects of architectural design by developing a sophisticated wall section. You will design key details, which provide a significant portion of a completed documentation for a building design.

ARH 605 Graduate Design Technology 2: Environmental Controls
Investigate the critical relationship between energy and the built environment. You will learn to make educated design decisions based on the inter-connectedness of building shape, climate, occupant comfort, thermal envelope, conditioning and lighting systems, acoustics, and building energy consumption. [This course is cross-listed with ARH 440.]

ARH 606 Construction Documents and Building Codes
Carry your conceptual design ideas into the concrete building details of an actual project. You will gain the knowledge to develop a set of construction documents incorporating applicable building codes and technical requirements to realize your designs.

ARH 608 Advanced Design Studio II - Concept, Context, & Typology
Engage in an intensive and stimulating process through which you will address architecture on an abstract conceptual level while questioning and considering broader implications at the finer scale of architectural idea, tectonics, space, and detail.

ARH 608A Advanced Design Studio II - Concept, Context, & Typology
Engage in an intensive and stimulating process through which you will address architecture on an abstract conceptual level while questioning and considering broader implications at the finer scale of architectural idea, tectonics, space, and detail.

ARH 609 Advanced Design Studio I – Design Process and Morphology
Explore an experience-driven design methodology where you develop phenomenologically focused spatial circumstances that come together in an architectural composition to fulfill scale-specific program requirements.

ARH 609A Advanced Design Studio I – Design Process and Morphology
Explore an experience-driven design methodology where you develop phenomenologically focused spatial circumstances that come together in an architectural composition to fulfill scale-specific program requirements.

ARH 610 Programming and Space Planning
Survey the process for space programming and planning, including research, problem identification, development of options, and analysis. You will make recommendations to a simulated client and prepare a preliminary budget and cost estimate.

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

ARH 613 Sustainable Design
Examine sustainable principles and how they apply to architecture, design, and construction. You'll learn how renewable energy, passive buildings, and cradle to cradle systems can improve green buildings and cities for a better future.

ARH 614 Architectural Professional Practices
Investigate the actual business of conducting an architectural practice. You will gain an understanding of the organization of professional architectural firms, including methods of project management, contracts, compensation, professional ethics, insurance, and relationships with consultants and contractors.

ARH 619 Advanced Design Studio III - Integrated Design Concepts
Engage in integrated building design from early concept to final detail. You'll participate in an investigative process that employs multiple systems and variables to successfully complete a compelling architectural project.

ARH 620 Digital Generated Morphology
Learn how to use the computer beyond representation as a generative design tool. Using 3D modeling software, you will gain the essential skills necessary to generate and design an architectonic proposal.

ARH 620A Digital Generated Morphology
Learn how to use the computer beyond representation as a generative design tool. Using 3D modeling software, you will gain the essential skills necessary to generate and design an architectonic proposal.

ARH 631 Architectural History 2: Ascendancy of the Renaissance
Examine the emergence and captivating history of the European Renaissance and its different regional expressions. You will explore formal and technological developments alongside contemporaneous artistic and literary innovations of this important epoch.

ARH 635 Contemporary Urban Theory
Explore contemporary urbanism and its social, cultural, and legal framework. You will study the organization of the city by reviewing historical examples and understand the city as an array of events that create multiple urban territories.

ARH 638 Architect as Developer - Building Your Vision of the Future
Students will develop a thorough understanding of real estate development in this skills focused course. Students will learn about real estate development while designing and documenting a residential real estate development project.

ARH 640 Architectural History - Introduction
Gain a broad overview of western and non-western architectural development, from early to pre-modern periods—approximately 3000 B.C. to 1890 A.D. You will attain an essential frame of reference for the understanding of the cultural evolution of architecture.

ARH 640A Architectural History - Introduction
Gain a broad overview of western and non-western architectural development, from early to pre-modern periods—approximately 3000 B.C. to 1890 A.D. You will attain an essential frame of reference for the understanding of the cultural evolution of architecture.

ARH 641 Architectural History: Modernism and its Global Impact
Learn about the development of architecture and urbanism since the Industrial Revolution. You will examine cultural and technological implications on contemporary design and trace the global impact of the modern movement.

ARH 642 Architectural Theory
Immerse yourself in the world of contemporary architectural theory to understand the relationship of architectural theories to social, political, technological, and scientific events. You will learn about different schools of thought in architecture, current architectural discourse, and global practice.

ARH 642A Architectural Theory
Immerse yourself in the world of contemporary architectural theory to understand the relationship of architectural theories to social, political, technological, and scientific events. You will learn about different schools of thought in architecture, current architectural discourse, and global practice.

ARH 650 Foundational Design Studio I
Set the foundation for your architecture studies using concepts and skills in written, spoken, and visual form. You'll learn the principal concepts of architecture by engaging in an iterative design process where you develop conceptual and spatial ideas through deliberate experimentation.

ARH 650A Foundational Design Studio I
Set the foundation for your architecture studies using concepts and skills in written, spoken, and visual form. You'll learn the principal concepts of architecture by engaging in an iterative design process where you develop conceptual and spatial ideas through deliberate experimentation.

ARH 651 Design Process and 2D Media
Gain the fundamental skills and knowledge using two-dimensional media needed to begin your architecture studies. You will explore orthographic conventions of plan, section, and elevation, architectural notation, axonometric projection, and two-dimensional media to relate a two-dimensional representation to three-dimensional space.

ARH 651A Design Process and 2D Media
Gain the fundamental skills and knowledge using two-dimensional media needed to begin your architecture studies. You will explore orthographic conventions of plan, section, and elevation, architectural notation, axonometric projection, and two-dimensional media to relate a two-dimensional representation to three-dimensional space.

ARH 652 Architectural Tectonics
Learn about the art, theory, and science of construction. To understand the relationships between design, technology, structures, and space on a broad and holistic level, you'll explore exemplary architectural concepts in relation to their structure and resulting spatial expression.

ARH 652A Architectural Tectonics
Learn about the art, theory, and science of construction. To understand the relationships between design, technology, structures, and space on a broad and holistic level, you'll explore exemplary architectural concepts in relation to their structure and resulting spatial expression.

ARH 653 Introductory Design Studio 2
Develop your spatial design skills. You'll learn the role of design in the urban context and expand your visual/graphic thinking and vocabulary of spatial elements to increase meaning in your architectural proposals.

ARH 653A Introductory Design Studio 2
Develop your spatial design skills. You'll learn the role of design in the urban context and expand your visual/graphic thinking and vocabulary of spatial elements to increase meaning in your architectural proposals.

ARH 654 Design Process & 3D Media
Utilizing a fundamental knowledge of three-dimensional digital media, modeling, and rendering techniques, you will develop the representation and simulation skills needed to master the architectural design process.

ARH 654A Design Process & 3D Media
Utilizing a fundamental knowledge of three-dimensional digital media, modeling, and rendering techniques, you will develop the representation and simulation skills needed to master the architectural design process.

ARH 657 Design Media - Perspective
Discover a multitude of advanced presentation techniques. You will begin to increase your spatial vocabulary to enhance your abilities in the architectural design process and the visual communication of your designs.

ARH 658 Introduction to Computer Aided Drafting & Modeling
Build on basic drafting skills using AutoCAD and develop your modeling skills in Revit. You'll learn fundamental technical skills to produce a sophisticated set of drawings and renderings as the basis for a BIM process.

ARH 659 Digitally Generated Fabrication
Explore methods of advanced architectural fabrication in relation to architectural design and construction processes. Through your work, you will engage in several techniques, processes, and technologies that are applicable towards architectural production.

ARH 659A Digitally Generated Fabrication
Explore methods of advanced architectural fabrication in relation to architectural design and construction processes. Through your work, you will engage in several techniques, processes, and technologies that are applicable towards architectural production.

ARH 690 Thesis Preparation & Development
Prepare for the final Master of Architecture Thesis course. You'll begin by thinking through an architectural problem critically and research related topics to your proposal: social equity concerns, environmental considerations, program development, and typology studies, among others.

ARH 690A Thesis Preparation & Development
As the culmination of the MA-ARH programs for both the 60-unit and 36-unit track, you will work on the production of a professional and cohesive portfolio-book that summarizes and showcases your studies and investigations during the MA program.

ARH 695 Collaborative Project
If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project where you will put the knowledge and skills you have acquired to work in a real-world setting. Contact your student services advisor for details.

ARH 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

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
Build on the architectural thesis proposal developed in the Thesis Preparation and Development course (ARH 690). You will refine your critical and innovative architectural thesis concept to produce an integrated building project aimed at advancing the architectural profession.

ARH 900 Internship

Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an “Internship for Credit” you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

ARH 903 Contemporary Architecture Study Abroad

Immerse yourself in outstanding contemporary built works of architecture. Through an intensive site visit to a particular region outside the USA, you will discover the conceptual meaning of these architectural examples, and their role in recent architectural discourse.

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).

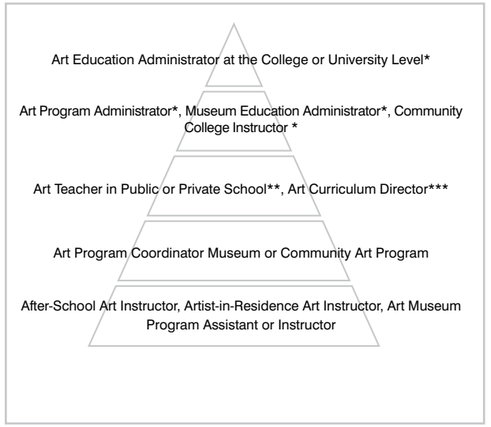
BFA/California Credential Art K-12 Blended Program*
Academy of Art BFA/Art Education students can earn their California K-12 Teaching credential as a fifth year program. This will include one additional semester (post BFA) of Credential specific classes and one semester of student teaching in a Bay Area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

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

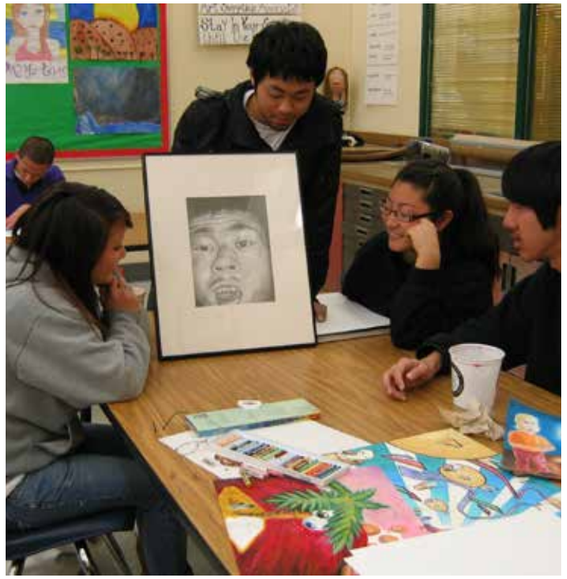
Master of Art in Teaching - M.A.T.*
The M.A.T. program is four semesters, or an additional semester after completing the Art Teaching Credential program. This final semester focuses on the student's Capstone Thesis Project. This Master degree is recommended for students who want to teach in a public 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 305	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: Photoshop
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 326	Topics in World Art

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
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

Master of Arts [MA] in Art Education

MA UNIT REQUIREMENTS

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

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 305	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 625	Curriculum Design and Planning
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

Understanding the full breadth of a program can help you prepare for success. Get insights into the history of art education, pedagogy, visual arts standards, advocacy, managing a classroom, and professional readiness.

ARE 305 Educational Psychology

Effective teaching starts with healthy psychological principles. Explore educational practices, student development and characteristics, learning processes, and teaching strategies to better understand your students, and yourself. [This course is cross-listed with ARE 600.]

ARE 310 Curriculum Development for the Art Classroom

Create lessons and curriculum for art classrooms, museums, and community settings. To support your Midpoint Review, you will organize your artwork, lessons, and journal reflections into an Art and Process Portfolio.

ARE 340 Learning to Talk About Art

Learn to engage your students' critical thinking in a variety of settings. As part of your required fieldwork, you'll gain experience leading engaging discussions about art in classrooms, museums, or community settings.

ARE 460 Senior Seminar in Art Education

Students in this final Art Education course will synthesize knowledge from previous coursework with comprehensive field experience in an art education setting i.e. turn theory into practice. Students will develop their own personal Art Education philosophy and mission statement as well as an advocacy plan. The course will also support preparation for their Final Review which will highlight their accomplishments as both an artist and educator.

ARE 515 Integrating Technology into Art Education Settings

Explore the full array of curriculum-based technologies being used in today's art education settings. 21st century teachers need to be fluent in technology literacy. This course, like ARE 615, fulfills a California Art Teaching Credential requirement.

ARE 590 Enhanced Studies

You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

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

GRADUATE COURSES

ARE 600 Educational Psychology
Effective teaching starts with healthy psychological principles. Explore educational practices, student development and characteristics, learning processes, and teaching strategies to better understand your students, and yourself. [This course is cross-listed with ARE 305.]

ARE 601 Overview of Art Education Theories and Practices
Understanding the full breadth of your graduate program can lay the foundation for future success. Get insights into the history of art education, pedagogy, visual arts standards, advocacy, teaching in diverse art education environments, and professional readiness.

ARE 610 Teaching Audiences in a Diverse Society
Meet the diverse educational needs of students in a public school classroom. You'll learn strategies to identify student language needs—and how to adapt your lessons to address them—through course content, fieldwork, and observations.

ARE 611 Teaching Audiences with Special Needs
Effective public school teachers tailor their instruction to meet the specific needs of individual students in their classrooms. You will learn to adapt instruction for students with varying physical, social, and intellectual abilities.

ARE 612 Addressing Language & Special Needs in an Inclusive Classroom
Creating an inclusive classroom is both a requirement and a necessity in the 21st century. You'll learn skills and strategies to meet the needs of a diverse mix of students.

ARE 615 Integrating Technology into Art Education Settings
Explore the full array of curriculum-based technologies being used in today's art education settings. 21st century teachers need to be fluent in technology literacy. This course fulfills a California Art Teaching Credential requirement.

ARE 621 Instruction & Assessment of Academic Literacy
It is the job of every Public School educator to improve a child's success through development of their literacy skills. You'll learn strategies to help your students improve their ability to read, speak, and write about art, using fundamentals of language acquisition theory, reading comprehension, and critical thinking.

ARE 625 Curriculum Design and Planning
Fill your art education toolbox with curriculum units, lesson plans, critique strategies, collaborative practices, and how to create art environments for diverse learners.

ARE 626 Innovative Instructional Design and Practices
Broaden your art education perspective beyond traditional ideas. You will develop innovative art lessons and original art programs that can be implemented in your Capstone Project courses and in your future classrooms.

ARE 630 Museum Literacy: Learning to Teach in Museums
Teaching art in an art museum is rich experience. Learn the history, practices, and programming issues related to art education in museums, including policies that impact audiences with diverse needs and interests.

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

ARE 640 Internship Placement & Concurrent Class Meetings
Put theory to practice by being immersed in a teaching environment. You will spend 90 hours (spread across the semester) practicing all that you have learned in a real-world Art education environment. Share your experiences—the strengths, challenges, and reflections—with classmates.

ARE 641 Student Teaching Seminar
Review the different components of your credential program so you can move from theory to practice in your dynamic and challenging classroom. With your instructor's support, you will synthesize all that you have learned, so you can succeed as a student teacher.

ARE 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

ARE 810 GDS - MAT Capstone: The Artist/Educator Documentary
Create a professional video documentary that highlights the breadth and depth of your skills as an artist and educator. You'll integrate your art education philosophy, teaching experience and art portfolio into a dynamic digital tool for your professional career.

ARE 820 DS Mentorship Forum - MAT Capstone: The Art Advocacy Project
Advocate for Art Education! You will research and develop a multi-media presentation that provides evidence on the importance and necessity of art education in the 21st century.

ARE 835 Capstone Project - Planning & Development
You'll concept, plan, develop, and implement an original art education program—and document it all. In this first part of a two-course sequenced Capstone project, enjoy the freedom to design HOW your program will run, and WHO, WHAT, and WHERE you teach.

ARE 850 Capstone Project - Program Documentation
Put your program to the test. This second Capstone course focuses on the implementation and documentation of the original Art Education program you created in ARE 835.

ARE 901 Student Teaching in Public School Classroom
You will keep a record of all of your insights, ideas, and concerns in a written online journal each week so your instructor can plan how to best serve your individual needs. A supervisor from Academy of Art University will observe you at your school site at least six times and give useful feedback that we will review in class. The final component of 901 will address how to prepare for the required CALTPA state assessments.

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 220	American Art History
LA 326	Topics in World Art
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	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

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
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

CULTURAL IDEAS & INFLUENCES

LA 326	Topics in World Art*

**Core Requirement*

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
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 307	History of Aesthetics
LA 326	Topics in World Art
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	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

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
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

CULTURAL IDEAS & INFLUENCES

LA 326	Topics in World Art*

**Core Requirement*

STUDIO FOUNDATIONS

AHS 114	Traditional Materials, Tools, & Techniques in Art
FND 110A	Analysis of Form A
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
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	Heads & Hands
FA 224	Composition & Painting
FA 241	Book Arts 1
FA 244	Etching 2
FA 255	Letterpress
FA 325	Mixed Media Drawing & Painting 1
FA 345	Mixed Media/Printmaking
FA 347	Relief Printing 1
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 270	Ecorche
FND 116	Perspective
ILL 120	Clothed Figure Drawing 1
ILL 220	Clothed Figure Drawing 2
ILL 493	Semester Abroad - Illustration

Master of Arts [MA] in Art History

MA UNIT REQUIREMENTS

MAJOR	30 UNITS
+ DIRECTED STUDY	3 UNITS
+ STUDIO	3 UNITS
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
AHS 750	Midpoint Thesis & Research
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

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
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

STUDIO COURSES

CHOOSE ONE:

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*

**Core Requirement*

UNDERGRADUATE COURSES

AHS 114 Traditional Materials, Tools, & Techniques in Art
Learn about the materials, tools, and techniques of the past and present. You'll explore art and the art making process through hands-on studio work, theoretical investigation, weekly written assignments, and a final research paper that focuses on a particular material/technique.

AHS 116 Looking at Art and Design
Explore the fundamental building blocks of art history through the study of painting, sculpture, graphic art, and other media to gain an art historical and cultural appreciation of two- and three-dimensional art.

AHS 120 Art History Through the 15th Century
Examine the major styles of art and architecture in Western civilization from prehistory to the late Gothic and early Renaissance periods.

AHS 121 Art History Through the 19th Century
Explore the major styles of art and architecture in Western civilization from the high Renaissance through the 19th century.

AHS 222 20th Century Art for Art History Majors
Study Western fine art movements from the late 19th 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
Gain insights into the art, architecture, and history of the ancient classical era, Greece and Rome, Mesopotamia and Egypt, through a study of historical context, literary, and philosophical texts of the era.

AHS 466 Art History Senior Thesis
Research and write your final undergraduate art history thesis. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

Additional Art History courses are listed under Liberal Arts courses starting on page 637.

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

GRADUATE COURSES

AHS 600 Art History Methodologies & Theory
Learn 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. You 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
Study the art, archaeology, architecture, and ideology that comprised the foundation of the ancient Greek civilization and how it has influenced Western culture, becoming ingrained in the values and arts of today.

AHS 612 Egyptian Art & Archaeology - To the Death of Cleopatra VII
Examine the art and archaeology of Egypt from the earliest times to the death of Cleopatra VII. You will critically analyze Egyptian Art and its influence in the West through the study of primary and secondary source material

AHS 613 Medieval Art: From Carolingian to Gothic
Trace the development of art and architecture from the Carolingian to the Gothic periods focusing on the Gothic Style, as well as works from early Christianity, Byzantium, and Islam to explore cross-cultural exchange of the time.

AHS 620 Italian Renaissance Art
Examine the art, artists, architecture, and historical context of Italy from 1300 to 1600 through a close reading of primary and secondary source material and an exploration of the works themselves.

AHS 621 Art of the Northern Renaissance
Explore the artistic work of Northern Europe, including Netherlands, Flanders, France, Germany and England, from 1300 to 1600, through a close reading of primary and secondary source material and an exploration of the works themselves.

AHS 622 Art of the Italian Baroque
Study Italian art and architecture from 1600 to 1700 through an appraisal of the art in its context alongside a close reading of primary and secondary source material.

AHS 623 Art of the Dutch Golden Age
Survey the works of Rembrandt, Rubens, Van Dyck, Vermeer, Hals, and others through a study of the art of the 17th century Dutch Republic and its environs.

AHS 634 Dada & Surrealism
Study the art, philosophy and film of international Dada and Surrealist artists whose work became a turning point in the evolution of modern art history, and examine both movements through the lens of Modernism and postmodernism. [This course is cross-listed with LA 464.]

AHS 635 Chinese Painting: Ming to Modern
Study painted artworks from China Ming to present day, with a particular focus on works of the literati, the influence of the art market, and historical context, as well as the art revolution and the interactions with the West.

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

AHS 636 Modern Painting and Sculpture from 1850 to the 1960s
Examine modern art, primarily of Western Europe and the United States, from the mid-19th to the mid-20th century through a study of aesthetics of originality, nonconformity, and newness as well as how modern art is connected to major societal shifts that occurred during these periods.

AHS 650 Collections Care & Curatorial Practices
AHS 650 explores administrative practices within museums, and aspects of collections management, which are often influenced by the social and political values of society. Students will study the principles and practice of collections management and care, and gain familiarity with established professional standards concerning collections development, care, and curatorial practice that form the foundation for many museum activities.

AHS 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

AHS 750 Midpoint Thesis & Research
Students will prepare, research, and edit their thesis proposal, culminating in the presentation of their Midpoint Review. Passing the course and Midpoint Review will allow students to move on and enroll in their respective AHS Directed Study, in which they will use the work they've completed in AHS 750 to write an original MA Thesis.

AHS 800 Directed Study
As a Master of Arts degree candidate, you'll complete course assignments to develop the writing and research skills needed to successfully complete your written MA thesis. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

AHS 810 Art History Thesis - Greek Art
Write an original thesis on Greek Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 812 Art History Thesis: Ancient Art
Write an original thesis on Ancient Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 821 Art History Thesis - Italian Renaissance
Write an original thesis on Italian Renaissance Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 822 Art History Thesis - Northern Renaissance
Write an original thesis on Northern Renaissance Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

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
Write an original thesis on High Renaissance / Mannerism / Baroque Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 826 Art History Thesis: Medieval Art
Write an original thesis on Medieval Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 832 Art History Thesis - Dutch Art
Write an original thesis on a Dutch Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 838 Art History Thesis: Modern Art
Write an original thesis on Modern Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 845 Art History Thesis: American Art
Write an original thesis on American Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 850 Art History Thesis - 20th Century
Write an original thesis on 20th Century Art. You will independently craft a scholarly argument, explore the scholarship and thoughtfully write a final thesis with the support of an advisor.

AHS 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

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.

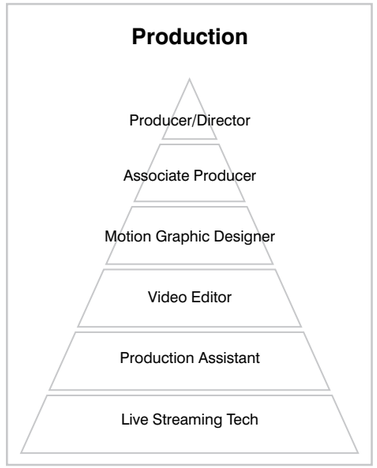
Learn production skills: produce broadcast-ready video content that adheres to professional standards.

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	18 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	42 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 Creative Professionals
COM 150	Introduction to Radio/ Podcasting
COM 200	Multiplatform Content Creation
COM 210	Multiplatform Content Live
COM 230	Motion Graphics for Digital Media
COM 202	Social Media Production & Branding
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

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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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
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 630	Motion Graphics for Digital Media
COM 635	Social Media Production & Branding
COM 650	Multiplatform Production: Original Series
COM 690	Final Thesis: Your Media Portfolio
COM 702	Producing Live Media
or COM 706	Play By Play & Live Field Reporting
or COM 710	In-Depth Project: Redefining Informational Media Production
or COM 720	In-Depth Project: Studio Entertainment Series
or COM 750	Podcast Production and Promotion

UNDERGRADUATE COURSES

COM 102 Visual Storytelling: Editing Fundamentals for Short-Form Video Content
Editing can be a persuasive storytelling tool. Using your own original footage, you'll gain basic editing skills—including importing, exporting, audio mixing, and color correction—to increase the emotional impact and user engagement of your videos.

COM 103 You Media: Short Form Production 1
Short, snackable video content is on the rise. You'll use your audio/video storytelling skills in a collaborative setting to produce, direct, shoot, and edit short form videos for a variety of media platforms.

COM 104 Multimedia Communications: On-Camera Performance
Explore the two sides of camera work. You'll work both on-camera and behind-the-camera to develop your vocal and visual presentation skills, production know-how, interview techniques, and tips for studio, on location, and green screen work.

COM 105 Writing for Multimedia
Writing is paying attention. You'll gain writing and reporting skills to create compelling entertainment, news, informational, and instructional stories for web, radio, and television.

COM 106 Sports & Media
Sports journalism is evolving. You'll get up to speed with hands-on experience in sports announcing and broadcasting, web reporting, and writing feature and news articles for digital and print.

COM 115 Digital Tools for Creative Professionals
Learn the tech and tools to build a mobile app. You'll gain skills in HTML, user interface, fonts, color models, image manipulation, vector drawing, interactive forms, animation, and other interactive media to make a unique working webapp.

COM 141 Storytelling: From Telephone to Transmedia
Discover the power of storytelling. You'll explore the impact storytelling has on various institutions, audiences, and events and study how telling stories across multiple mediums is shaping the future of multimedia communication.

COM 150 Introduction to Radio/Podcasting
Produce your own podcasts. You'll learn the professional roles associated with radio broadcasting and gain basic audio editing skills, interviewing techniques, and radio production abilities.

COM 200 Multiplatform Content Creation
Designed to be taken concurrently with COM 210, this course emphasizes the ability to produce 2-minute video storytelling content that can be used in multi-platforms.

COM 202 Social Media Production & Branding
Develop a comprehensive modern marketing campaign. You'll use branding videos, influencers, product placement, social media, event marketing, analytics, and public speaking skills to promote your own product.

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

COM 204 From Host to Star: New Careers on Camera
Gain confidence in your on-camera personality and performance; from broadcast to streaming media. You'll learn to command an audience's attention, conduct an interview, and become skilled artists in all electronic media by covering sports and esports, video blogging, game shows, entertainment competitions, and talk shows.

COM 206 Play By Play & Live Field Reporting
Learn play-by-play sports reporting. You'll cover a live sporting event and learn how research, writing, and on-air voice techniques can improve radio play-by-play segments.

COM 208 Dynamic Aerial Imagery
Students will be introduced to and gain hands-on experience with exciting capabilities presented by the emerging field of Small Unmanned Aerial Systems (sUAS). Students will conduct aerial cinematography exercises by flying various drones to create dynamic aerial footage. The course is divided between Ground School and the Flight Line Instruction. Topics include flight physics, aerial cinematography, flying in the National Airspace, FAA rules & regulations. [This course is cross-listed with COM 608.]

COM 209 Gender, Race, & Class in Media
Examine representations of gender, race, and class in the media. You'll explore how the shift to the audience becoming content creators—on social media, in film, television, and journalism—shapes social constructs, and learn to use various critical theories to deconstruct and analyze media.

COM 210 Multiplatform Content Live
Using video content created in COM 200, students will be able to produce a 30-minute production that will be televised and streamed. Each show, 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 212 The History of African American Athletes in the Media
This course provides a historical overview of the relationship between African American athletes and the media in the United States. It explores the careers of Muhammad Ali, Wilma Rudolph, Maya Moore, Colin Kaepernick and others through a historical, psychological, political, and social lens, with an eye toward outcomes and consequences.

COM 230 Motion Graphics for Digital Media
You'll gain the design skills and aesthetic eye to create dynamic motion graphics and animation for compelling stories on broadcast, web, and mobile platforms.

COM 246 VR Extreme Sports
Create content for VR sports. You'll use pre-production planning, safe camera placement, spatial audio, titling, and effects to create a final project that can be shown at trade shows, festivals, or sports experience venues.

COM 250 Podcast Production and Promotion
Explore podcasts from start to finish. You'll write, host, record, and edit an original feature-length podcast to publish on iTunes and promote it using social media. Learn how concept development and various formats and styles affect a podcast. [This course is cross-listed with LA 250/COM 750.]

COM 301 Multiplatform Production
Produce a promo video for a local startup. You'll work elbow-to-elbow with a real client to realize their creative vision in the form of a compelling video story. Learn client relations, and get hands-on experience in pre-production, production, and post-production.

COM 302 Producing Live Media
The show must go on. See what it takes to create live television programs. Working in studio and on location, you'll learn both creative and technical aspects of a broadcast as you perform the duties of each crew member.

COM 306 Play by Play - Spring Sports
Are you ESPN-ready? Through an in-depth study of complex, multi-variable sports reporting, you'll gain the advanced skills to create compelling play-by-play segments for spring sports.

COM 307 Play by Play - Fall Sports
Are you ESPN-ready? Through an in-depth study of complex, multi-variable sports reporting, you'll gain the advanced skills to create compelling play-by-play segments for fall sports.

COM 330 Motion Graphics for Digital Media 2
Become a digital media artist. You'll learn complex techniques using dynamic industry tools to create professional quality graphics for all types 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
Get hands-on experience managing Urban Knights Radio, our vibrant radio/podcasting media station. You'll learn to analyze trends and audience data to program, promote, and market the station using targeted program sweepers, promos, radio segments, and feature-length podcasts.

COM 400 In-Depth Project: The Game Show
Come on down! You'll study the history, personalities, and current trends to design, pitch, and participate in an unscripted competition show based on your original concept.

COM 410 In-Depth Project: Redefining Informational Media Production
Expand your program production skills in this online only course. You'll create and host original programming, and conduct interviews using virtual sets. Plus, gain managerial and leadership skills, and apply the power of social marketing.

COM 420 In-Depth Project: Studio Entertainment Series
Live TV will keep you on your toes. You'll experience various roles—host, on-camera talent, producer, videographer, and editor—to produce a weekly live studio series covering entertainment, fashion, or other specialty genres.

COM 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

COM 495 Your Media Portfolio: The Resume and Beyond
Artist-entrepreneurs wanted. To increase your hire-ability, you'll develop a personal brand strategy that includes a resume, demo reel, website, social media plan, a unique logo, and a professional business name. You will also be interviewed by professional hiring managers.

COM 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

COM 499 Multimedia Communications Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

COM 500 Internship in Communications and Media Technologies
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

COM 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

COM 602 Visual Storytelling: Editing for Short-Form Video Content
Editing is a powerful storytelling tool. You'll gain and use your audio and video editing skills, along with media management and distribution techniques, to tell your creative stories across all screens.

COM 603 Visual Storytelling Production
As a graduate student you'll create a series of short pieces on a variety of topics such as entertainment, news, fashion, food, reality television, technology, sports, or art and design.

COM 604 On-Camera Performance for Multiplatform Media
Go beyond broadcast performance. You'll use live streaming, social networks, and mobile communications to acquire new techniques for engaging an audience. Industry insiders will coach you in voice and movement to draw out your personality and instill professional performance and directing skills.

COM 608 Dynamic Aerial Imagery
Students will be introduced to and gain hands-on experience with exciting capabilities presented by the emerging field of Small Unmanned Aerial Systems (sUAS). Students will conduct aerial cinematography exercises by flying various drones to create dynamic aerial footage. The course is divided between Ground School and the Flight Line Instruction. Topics include flight physics, aerial cinematography, flying in the National Airspace, FAA rules & regulations. [This course is cross-listed with COM 208.]

COM 610 Media Production: Working with the Client
Create a real-world production for a non-profit client. You'll perform a variety of roles to create media content, including concept, pitch, development, pre-production, and production.

COM 620 Multiplatform Specialty Writing
Master short-form writing for all media. You'll learn to gather and synthesize original interviews with information from personal contacts, email, social networks, and published material to write stories for audio, video, and the web.

COM 625 Creating Original Content
See what it takes to be a professional video storyteller. Working under industry deadlines and expectations, you'll develop a portfolio that exhibits your advanced writing, interviewing, editing, production, and post-production skills.

COM 630 Motion Graphics for Digital Media
You'll gain the design skills and aesthetic eye to create dynamic motion graphics and animation for compelling stories on broadcast, web, and mobile platforms.

COM 635 Social Media Production & Branding
Develop a comprehensive modern marketing campaign. You'll use branding videos, influencers, product placement, social media, event marketing, analytics, and public speaking skills to promote your own product.

COM 645 Digital Tools for Multiplatform Interactive Design
Build web apps for mobile. You'll learn to create an exceptional user experience by mastering audio, video, animation, augmented reality (AR), and widgets for weather, sports, news, and more.

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

COM 650 Multiplatform Production: Original Series
Develop a binge-able series. Work as a series producer, associate producer, segment producer, and talent on your original series.

COM 690 Final Thesis: Your Media Portfolio
Prepare your portfolio for prime time. Applying your own creative and individual brand, you'll work to align your professional reel, your personal web presence, and social network with the professional practices today's media industry demands.

COM 695 Collaborative Project
If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project where you will put the knowledge and skills you have acquired to work in a real-world setting. Contact your student services advisor for details.

COM 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

COM 700 In-Depth Project: The Game Show
Come on down! You'll study the history, personalities, and current trends to design, pitch, and participate in an unscripted competition show based on your original concept.

COM 702 Producing Live Media
The show must go on. See what it takes to create live television programs. Working in studio and on location, you'll learn both creative and technical aspects of a broadcast as you perform the duties of each crew member.

COM 706 Play by Play & Live Field Reporting
Learn play-by-play sports reporting. You'll cover a live sporting event and learn how research, writing, and on-air voice techniques can improve radio play-by-play segments.

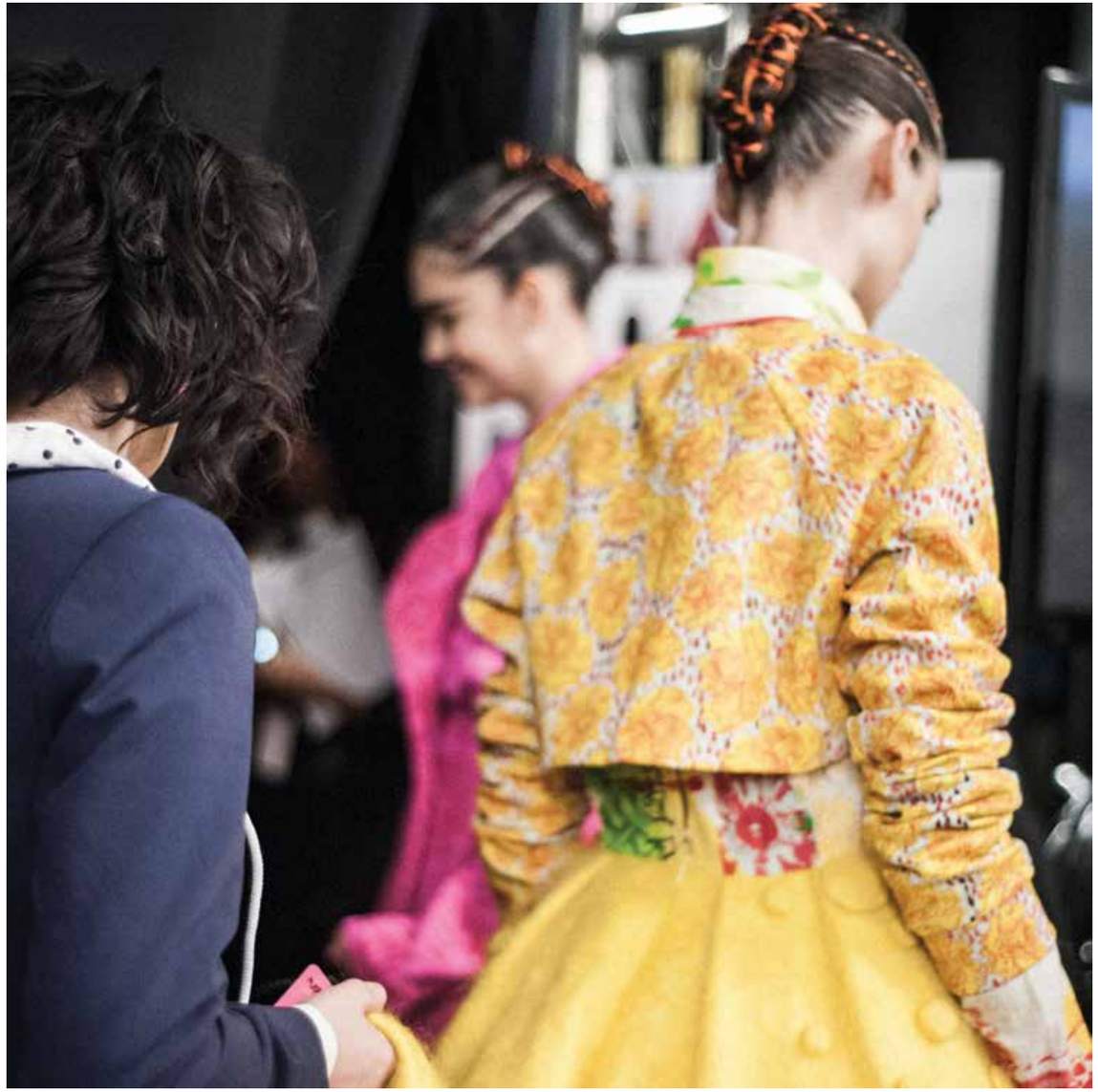
COM 710 In-Depth Project: Redefining Informational Media Production
Expand your program production skills in this online only course. You'll create and host original programming, and conduct interviews using virtual sets. Plus, gain managerial and leadership skills, and apply the power of social marketing.

COM 720 In-Dept Project: Studio Entertainment Series
Live TV will keep you on your toes. You'll experience various roles—host, on-camera talent, producer, videographer, and editor—to produce a weekly live studio series covering entertainment, fashion, or other specialty genres.

COM 750 Podcast Production and Promotion
Explore podcasts from start to finish. You'll write, host, record, and edit an original feature-length podcast to publish on iTunes and promote it using social media. Learn how concept development and various formats and styles affect a podcast. [This course is cross-listed with COM 250/LA 250.]

COM 900 Internship in Communications and Media Technologies
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

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.

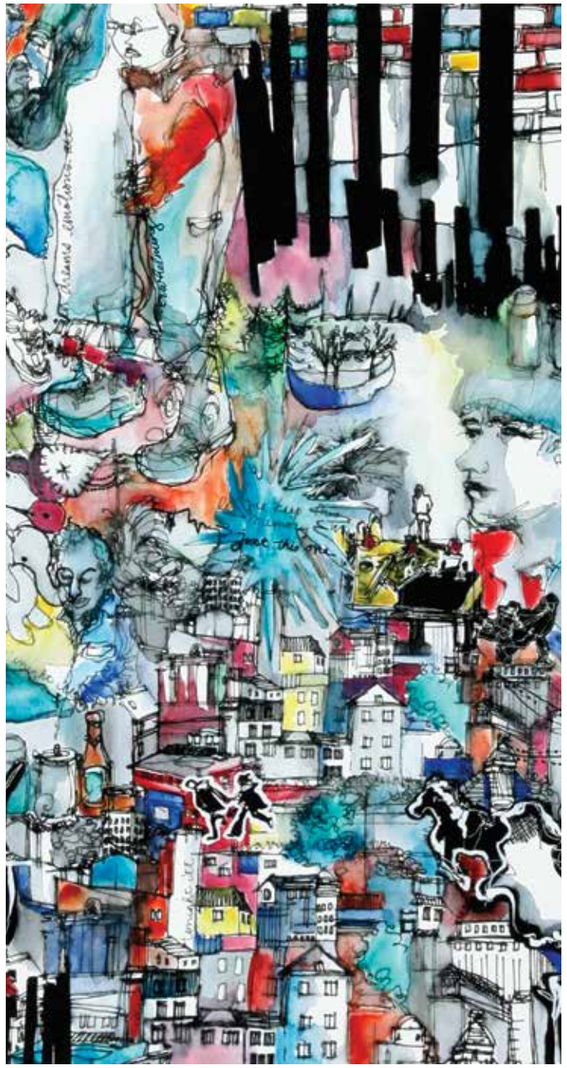
French Exchange Program: Since 1998, through the Sister City Scholarship Exchange Program, the university awards scholarships to fashion students to study at two of the best fashion schools in Paris: Studio Berçot and L'Ecole de la Chambre Syndicale de la Couture Parisienne.

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

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

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

DEGREE REQUIREMENTS

Associate of Arts [AA] in Fashion Journalism

AA UNIT REQUIREMENTS

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

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.

AA FASHION JOURNALISM REQUIRED CORE COURSES

FSH 107 Visual Communication Tools for Fashion
FSH 108 Foundations of Fashion Journalism
FSH 105 Introduction to the Fashion Business
FSH 118 Fashion Research & Reporting
FSH 120 Color Science and Fabric Technology
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
PRO 320 Social Media Law & Ethics

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 Marketing

AA UNIT REQUIREMENTS

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

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:

1 Art Historical Awareness course
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 MARKETING CORE COURSES

FSH 105 Introduction to the Fashion Business
FSH 107 Visual Communication Tools for Fashion
FSH 120 Color Science and Fabric Technology
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 Design
FSH 385 Marketing Promotion Strategy

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

FUNDAMENTAL MATH
LA 255 College Math

Associate of Arts [AA] in Fashion Merchandising

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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 105 Introduction to the Fashion Business
FSH 107 Visual Communication Tools for Fashion
FSH 120 Color Science and Fabric Technology
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 Design

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
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:

1 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 PRODUCT DEVELOPMENT CORE COURSES

FSH 100	Drawing for Fashion
FSH 101	Fashion Design 1
FSH 109	Introduction to Fashion Product Design
FSH 120	Color Science and Fabric Technology
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 220	Construction/Draping/Flat
FSH 259	Pre-Production

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

FUNDAMENTAL MATH

LA 255	College Math or LA Math Requirement

Associate of Arts [AA] in Fashion Styling

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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 105	Introduction to the Fashion Business
FSH 108	Foundations of Fashion Journalism
FSH 120	Color Science and Fabric Technology
FSH 145	Fashion Marketing 1
FSH 168	Digital Tools for Fashion Media
FSH 184	Styling
FSH 188	Editorial Makeup & Hair Styling
FSH 252	Visual Merchandising 1
FSH 280	Personal Styling
FSH 391	Fashion Product Styling
PH 103	Digital Photography for Artists

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 Visual Merchandising

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	9 UNITS
+ LIBERAL ARTS	18 UNITS
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 105	Introduction to the Fashion Business
FSH 107	Visual Communication Tools for Fashion
FSH 120	Color Science and Fabric Technology
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
or FSH 307	Visual Merchandising: Creative Concept

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 244/FSH 244	History of Fashion

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 105 Introduction to the Fashion Business
FSH 107 Visual Communication Tools for Fashion
FSH 108 Foundations of Fashion Journalism
FSH 118 Fashion Research & Reporting
FSH 120 Color Science and Fabric Technology
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
PRO 314 Social Medial Content 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

QUANTITATIVE LITERACY

CHOOSE ONE:
LA 124 Physics for Artists: Light, Sound, and Motion
LA 146 Anatomy of Automobiles
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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today's Artist
LA 462 Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

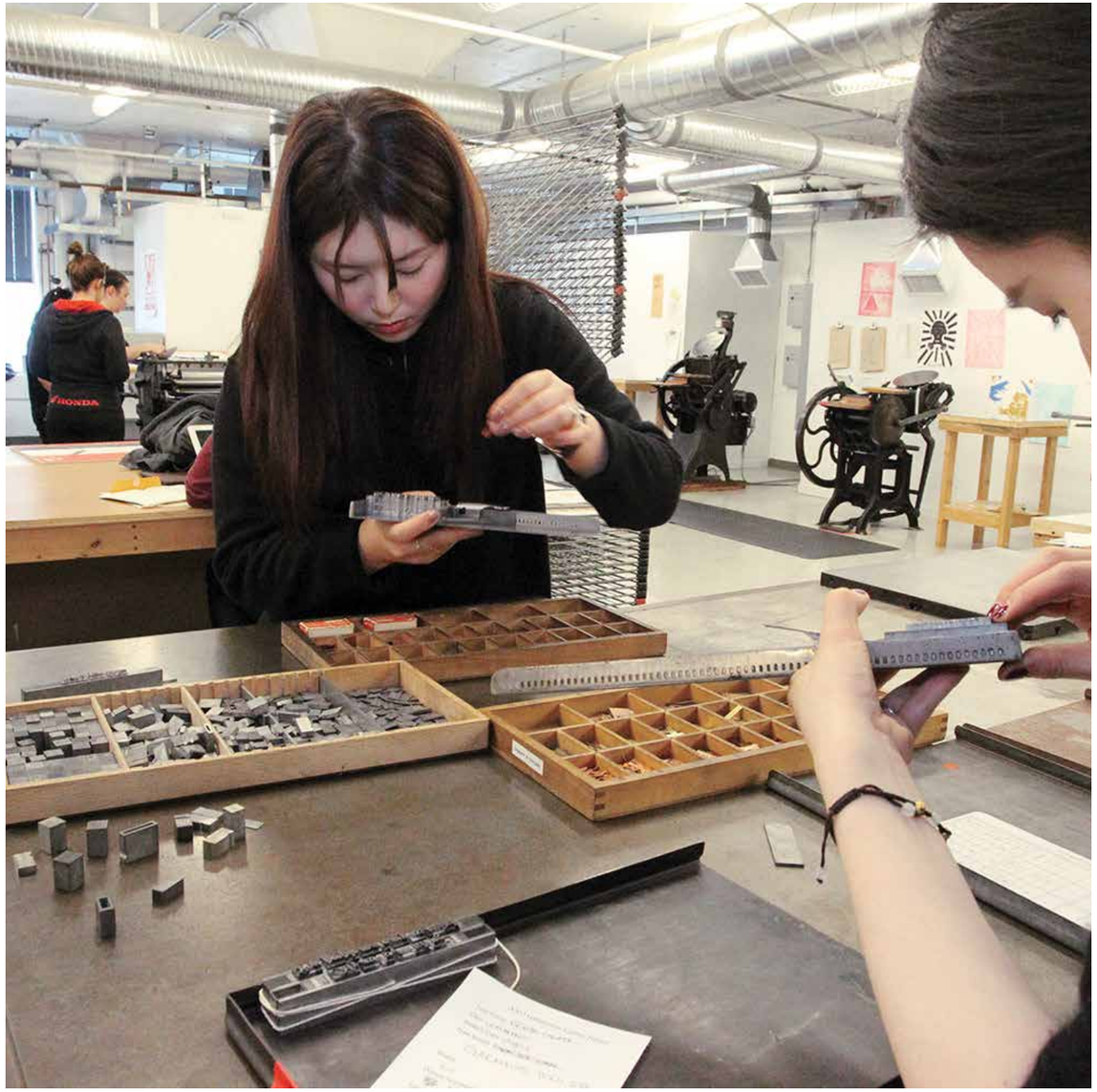
LA 291 Designing Careers

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 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 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 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 326	Topics in World Art
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 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	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 Drawing for Fashion 2
FSH 112 Drawing for Fashion 3
FSH 120 Color Science and Fabric Technology
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 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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today's Artist
LA 462 Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

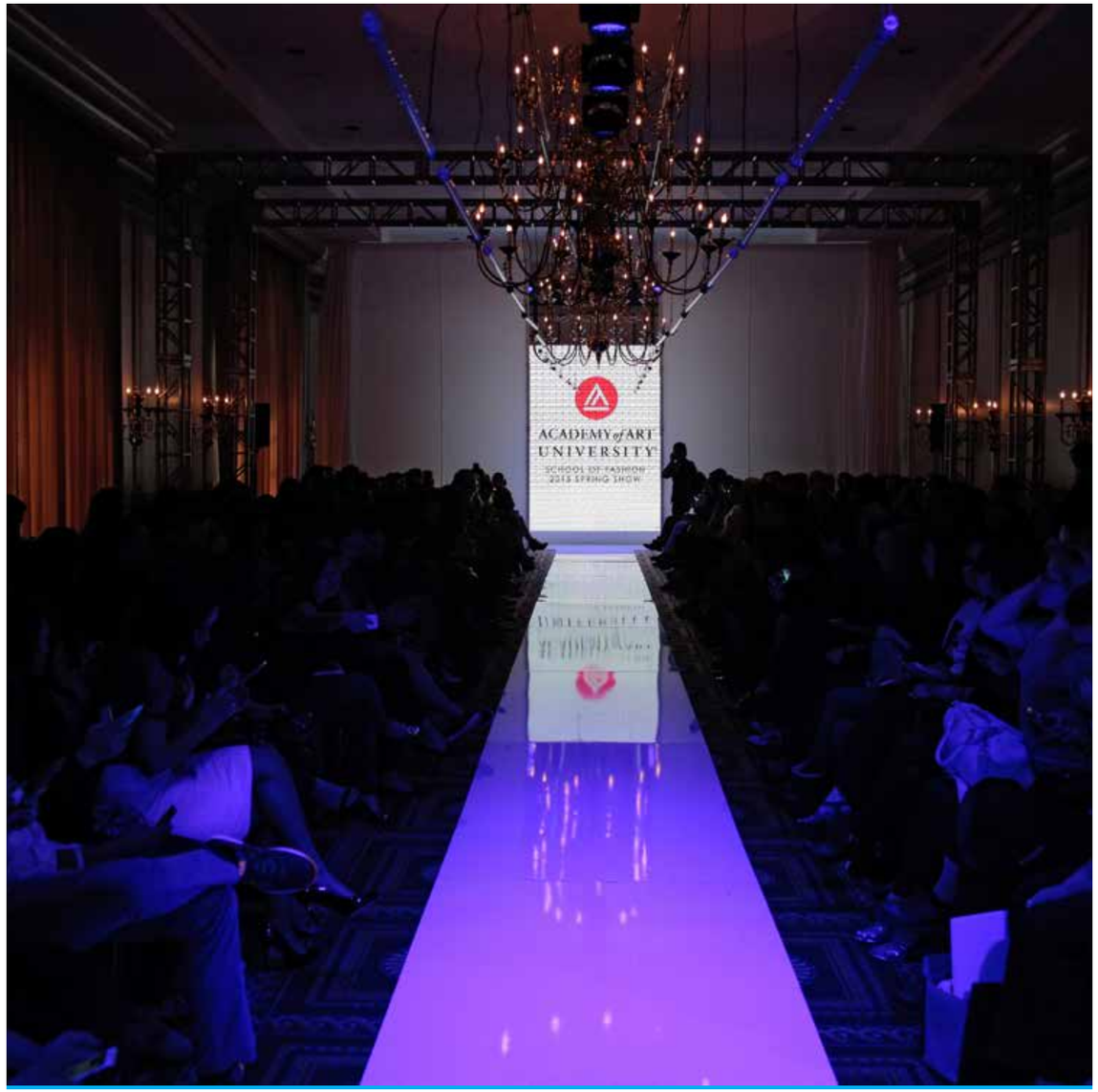
LA 291 Designing Careers

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 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 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 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 326	Topics in World Art
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 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	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.

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	Drawing for Fashion 2
or FSH 215	Retailing and Management
or FSH 297	Visual Merchandising: Tools & Materials
FSH 111	Introduction to Fashion
or FSH 105	Introduction to the Fashion Business
FSH 112	Drawing for Fashion 3
or FSH 210	Fashion Manufacturing
or FSH 397	Visual Merchandising: Mannequins, Forms, & Fixtures
or FSH 307	Visual Merchandising: Creative Concepts
FSH 120	Color Science and Fabric Technology
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 Design
FSH 266	Computers for Fashion
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
or FSH 456	Fashion Portfolio
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	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 Cultural Ideas & Influences course
1 Employment Communications and 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.

BFA FASHION MARKETING CORE COURSES

FSH 105 Introduction to the Fashion Business
FSH 107 Visual Communication Tools for Fashion
FSH 120 Color Science and Fabric Technology
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 Design
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

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:
LA 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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

FUNDAMENTAL MATH

LA 255 College Math

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 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 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 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 326	Topics in World Art
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 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	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
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 105 Introduction to the Fashion Business
FSH 107 Visual Communication Tools for Fashion
FSH 120 Color Science and Fabric Technology
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 Design
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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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

FUNDAMENTAL MATH

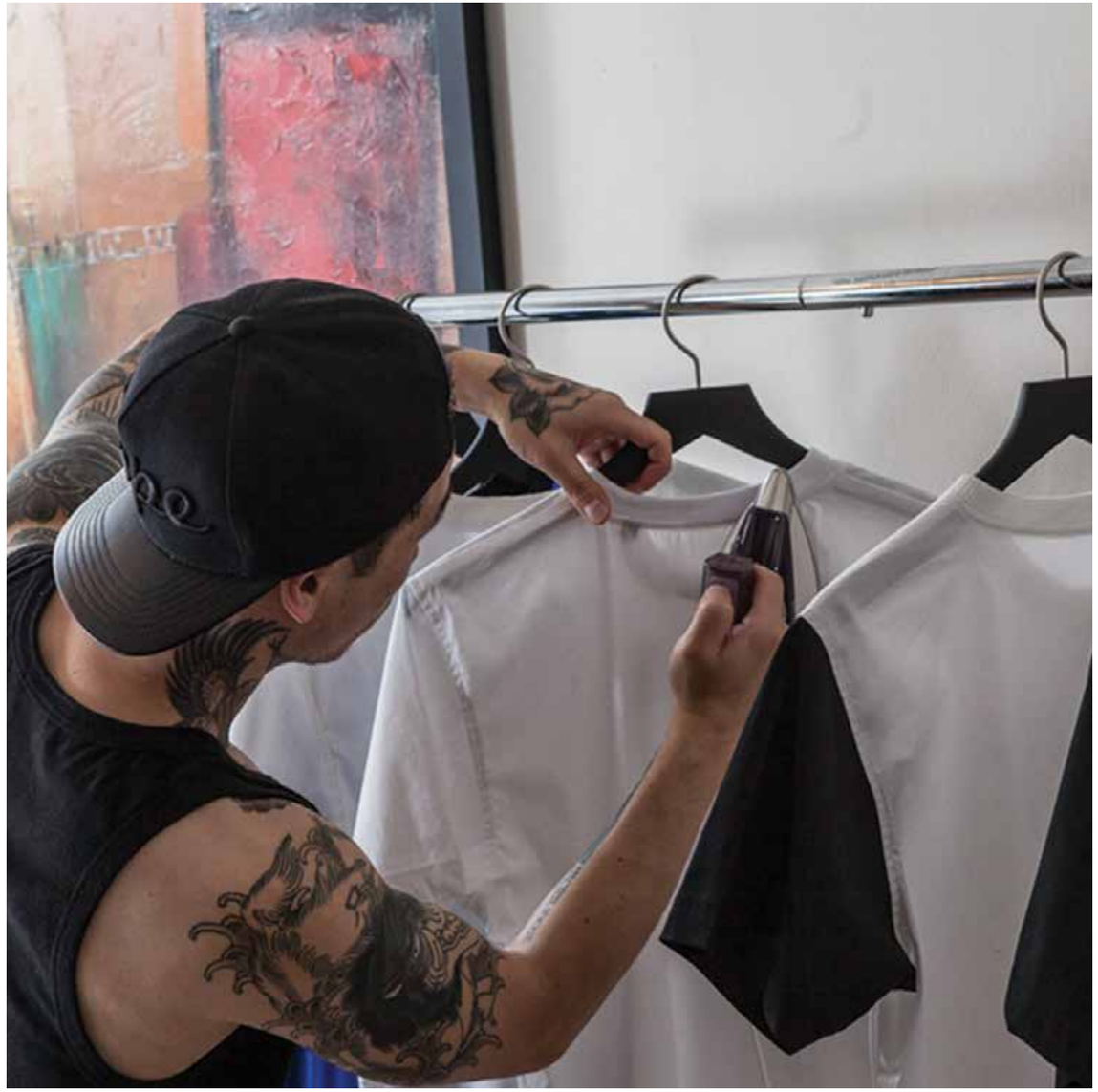
LA 255 College Math

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 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 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 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 326	Topics in World Art
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 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	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 Fundamental Math
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 101 Fashion Design 1
FSH 102 Drawing for Fashion 2
FSH 109 Introduction to Fashion Product Design
FSH 120 Color Science and Fabric Technology
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 220 Construction/Draping/Flat Pattern
FSH 259 Pre-Production
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

FUNDAMENTAL MATH

LA 255 College Math or LA Math Requirement

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:
LA 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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 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 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 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 326	Topics in World Art
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 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	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 105	Introduction to the Fashion Business
FSH 108	Foundations of Fashion Journalism
FSH 120	Color Science and Fabric Technology
FSH 145	Fashion Marketing 1
FSH 168	Digital Tools for Fashion Media
FSH 184	Styling
FSH 188	Editorial Makeup & Hair Styling
FSH 252	Visual Merchandising 1
FSH 280	Personal Styling
FSH 391	Fashion Product Styling
FSH 484	Styling Portfolio & Promotional
PH 103	Digital Photography for Artists

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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	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 105	Introduction to the Fashion Business
FSH 107	Visual Communication Tools for Fashion
FSH 120	Color Science and Fabric Technology
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	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 Color Science and Fabric Technology
FSH 161 Digital Techniques for the Fashion Business
FSH 165 Leatherworking Techniques for Footwear & Accessories
FSH 203 Footwear Construction 1
FSH 306 Accessory Design: Senior 1
FSH 311 Millinery
FSH 406 Accessory Design: Senior 2
FSH 456 Fashion 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 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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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 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 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 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 326	Topics in World Art
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 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	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
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 Drawing for Fashion 2
FSH 111 Introduction to Fashion
FSH 112 Drawing for Fashion 3
FSH 120 Color Science and Fabric Technology
FSH 164 Fashion Sewing Techniques
FSH 187 Introduction to Knitwear
FSH 220 Construction/Draping/Flat Pattern 1
FSH 266 Computers for Fashion
FSH 274 Applied Textiles 1
FSH 456 Fashion 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 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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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 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 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 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 326	Topics in World Art
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 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	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
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 Drawing for Fashion 2
FSH 111 Introduction to Fashion
FSH 112 Drawing for Fashion 3
FSH 120 Color Science and Fabric Technology
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 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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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 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 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 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 326	Topics in World Art
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 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	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**

- 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 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 665	Costume Design Production
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 Fashion, Arts, and Influence

Master of Arts [MA] in Fashion Art Direction

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	**36 UNITS**

MA FASHION ART DIRECTION 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 ART DIRECTION REQUIRED MAJOR COURSES

COM 602	Visual Storytelling: Editing for Short-Form Video Content
FSH 629	Fashion Styling
FSH 643	Digital Techniques for Fashion
FSH 644	Fashion Photo Shoot and Video Production
FSH 647	Creative Fashion Product Styling and Typography
FSH 675	Visual Merchandising: Image & Brand
FSH 700	Professional Practices & Portfolio for Fashion
FSH 729	Fashion Art Direction
FSH 744	Visual Curation and Branding
PH 600	Digital Photography Concepts & Techniques
WNM 605	Visual Design & Typography 1

MA FASHION ART DIRECTION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613 Fashion, Arts, and Influence

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 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 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 GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613 Fashion, Arts, and Influence

Master of Arts [MA] in Fashion Merchandising

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	**36 UNITS**

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 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 637	Product Planning and Sourcing
FSH 643	Digital Techniques for Fashion
FSH 657	Online Retailing & e-Commerce
or FSH 654	Integrated Fashion Marketing
FSH 675	Visual Merchandising: Image & Brand
FSH 700	Professional Practices & Portfolio for Fashion
FSH 807	MA Final Project: Capstone Project

MA FASHION MERCHANDISING GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613 Fashion, Arts, and Influence

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

MA FASHION MARKETING REQUIRED MAJOR COURSES

ADV 623	Brand Strategy
or WNM 606	User Experience Design
FSH 630	Fashion Marketing Strategy
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 807	MA Final Project: Capstone Project

MA FASHION MARKETING GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613 Fashion, Arts, and Influence

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
1 Major Designated Graduate Liberal Arts course

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 Fashion, Arts, and Influence

CROSS CULTURAL UNDERSTANDING

GLA 619 Culture & Identity in Modern American Theater

MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 714 Acting

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 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 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

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 Design and Development
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	Fashion, Arts, and Influence

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
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

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 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 677 Applied Financial and Business
FSH 700 Professional Practices & Portfolio for Fashion

MFA FASHION MARKETING AND BRAND MANAGEMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613 Fashion, Arts, and Influence

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 Merchandising and Management

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 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 MERCHANDISING AND MANAGEMENT REQUIRED MAJOR COURSES

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
FSH 637 Product Planning and Sourcing
FSH 638 Product Design and Development
FSH 643 Digital Techniques for Fashion
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 Fashion, Arts, and Influence

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

MFA FASHION PRODUCT DEVELOPMENT REQUIRED MAJOR COURSES

FSH 600	Fashion Design 1
FSH 609	Digital Design for Fashion
FSH 616	Dynamics of Fashion
FSH 632	Trend Analysis & Product Development
FSH 634	Textiles & Other Raw Materials
FSH 638	Product Design and Development
FSH 650	Introduction to Fashion Design
FSH 651	Fashion Construction
FSH 685	Product Manufacturing & Sourcing
or FSH 637	Product Planning and Sourcing
FSH 700	Professional Practices & Portfolio for Fashion

MFA FASHION PRODUCT DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613 Fashion, Arts, and Influence

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 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 FOOTWEAR & ACCESSORY DESIGN REQUIRED MAJOR COURSES

FSH 616	Dynamics of Fashion
FSH 632	Trend Analysis & Product Development
FSH 636	Introduction to Bag Construction
FSH 639	Introduction to Footwear and Accessory Design
FSH 643	Digital Techniques for Fashion
FSH 646	Advanced Bag Construction for Fashion and Sports
FSH 668	Introduction to Footwear Construction
FSH 686	Advanced Footwear Construction
FSH 700	Professional Practices & Portfolio for Fashion

MFA FOOTWEAR & ACCESSORY DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 613 Fashion, Arts, and Influence

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

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 Fashion, Arts, and Influence

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 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 TEXTILE DESIGN REQUIRED MAJOR COURSES

FA 603	Mixed Media/Printmaking
FA 612	Silkscreen
FSH 600	Fashion Design 1
FSH 602	Fashion Design 2
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 Fashion, Arts, and Influence

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
Drawing is visual communication. Learn this essential language by drawing objects, interiors, exteriors, and the nude figure. You'll gain skills in shape and silhouette, proportional accuracy, negative and positive space, and perspective.

FSH 101 Fashion Design 1
Fashion design is a process. You'll build a firm foundation skills as you develop and use visual research to create, edit, and balance a collection.

FSH 101M Fashion Design 1 for Menswear
"Menswear is about subtlety. It's about good style and good taste." –McQueen. Learn the menswear design process to develop, edit, and balance a collection. Plus, gain visual research skills to identify design elements and interpret and develop ideas.

FSH 102 Drawing for Fashion 2
Make your mark in the fashion illustration renaissance. You'll progress from the nude figure to drawing clothed figures, and gain foreshortening, shape, rhythm structure, and proportional accuracy skills by drawing a variety of subjects in pastel, color pencil, ink, and watercolor.

FSH 103 Drawing for Footwear & Accessory Design
You will develop drawing techniques that produce various views and facilitate rapid ideation for footwear and accessory designs.

FSH 104 Bag Construction 1
Create a multi-piece bag collection showcasing several different constructions. You will master the bagmaking process—from design concept, pattern drafting and construction techniques, to material manipulation, prototype making, and final product.

FSH 105 Introduction to the Fashion Business
You will be introduced to the concepts of fashion retail and wholesale merchandising, fashion materials, producers of fashion, and various fashion markets.

FSH 107 Visual Communication Tools for Fashion
Build foundational creative and critical thinking skills through hands-on projects, and explore a variety of traditional and contemporary media and techniques. Apply elements of visual literacy, including observational drawing and compositional fundamentals. Develop visual and verbal communication methods used in professional environments.

FSH 108 Foundations of Fashion Journalism
You will gain skills in runway reporting, interviewing, spotting stories, and using social media to create content that illuminates the ever-changing fashion landscape.

FSH 109 Introduction to Fashion Product Design
Bring your product ideas to market. You will research existing brands, conduct trend research, create storyboards, and sketch flats to develop ideas for new products. Learn consumer markets, fabrication, roles within the supply chain, product development, and fashion product categories.

FSH 111 Introduction to Fashion
Explore the fashion development cycle through a hands-on collaborative project. You'll gain skills in transportation, scheduling, budgeting, professional practices, tools, fabrics, presentation, critique and sketchbook development for fashion, textile, and knitwear.

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

FSH 112 Drawing for Fashion 3
Develop the composition and design techniques to effectively draw the clothed-figure. You will learn common composition principles, how to use a light box, and a variety of conventional and unconventional materials.

FSH 118 Fashion Research & Reporting
Cultivate your journalistic voice in this hands-on journalism studio. You will gain essential reporting and writing skills and practice research strategies, fact-checking, drafting, and copy-editing techniques on a range of story types.

FSH 119 Fabric and Fiber Technology
Know your textiles. You will undertake hands-on analysis of fabric swatches and how they relate to performance and end use.

FSH 120 Color Science and Fabric Technology
Color is a powerful tool. You will learn to use color schemes, proportion, and the physical and psychological effects of color to your design advantage.

FSH 124 Knitwear Design
You will research knitwear trends, learn hand knitting techniques, knit swatches, and sketch garment designs to see how knitwear designers work in the fashion industry.

FSH 125 Textile Design
Learn the various textile design methods used in the industry, and develop techniques to create your own textile designs.

FSH 135 Graphic Design in Fashion
Expand your design abilities using graphics. You will learn to use graphics and graphic design to get more control over your garments and flexibility in your designs. You will learn how photography and digital imaging are used in fashion, clothing, and accessories.

FSH 140 Introduction to Costume Design
Bring your designs to life in theater and film. You will learn to design costumes for a specific set of characters, altering and manipulating garments for the stage. Plus, study the systems, terminology, and tools used by costume designers.

FSH 145 Fashion Marketing 1
Put fashion marketing theory to practice. You'll develop marketing research techniques to determine consumer wants and to create fashion marketing strategies. You will learn to conceive, produce, promote, and move new fashion goods and services to consumers.

FSH 161 Digital Techniques for the Fashion Business
Use professional software to communicate visual information. Learn to work fluidly between programs to create fashion line layout, concept boards, and detailed specification for reproduction.

FSH 164 Fashion Sewing Techniques
Get the cutting and sewing skills for work in the apparel industry. You will learn both hand finishing and machine sewing techniques in wovens, and create a notebook documenting your new skills.

FSH 165 Leatherworking Techniques for Footwear & Accessories
Once you learn all about leather, you'll master the tools and materials to make footwear and accessories. You will also produce construction and finishing samples and make various bag constructions.

FSH 168 Digital Tools for Fashion Media
Learn to tell a compelling fashion story. Using professional digital design techniques, you will learn to combine words, visuals, and aesthetic elements to create successful fashion spreads and look-books.

FSH 181 Costume Design for Film
Help bring film characters to life. You will create character identity by breaking down a script to develop a "look book" for actors using mood boards, color stories, and illustrations.

FSH 182 Costume Design for the Stage
Costume designers are expert collaborators. You will gain skills in research, script analysis, costume period and style, design problem solving, and rendering to produce projects for your portfolio.

FSH 184 Styling
Help designers and brands tell their stories. You will develop concepts and assemble compelling outfits to create fashion imagery. Gain hands-on experience on photo shoots working with models, photographers, and a make-up artists.

FSH 187 Introduction to Knitwear
Learn how to design and create knit fabrics. You will practice surface design methods such as felting, embroidery, and macramé. Compose knit materials using hand knit, crochet, and single-bed knitting machine techniques.

FSH 188 Editorial Makeup & Hair Styling
Add hair and makeup to your styling repertoire. You will gain effective hair styling and make-up techniques for use in editorial photo shoots by conceptualizing a beauty shoot which you will produce for your final project.

FSH 190 Tambour Beading 1
Embroidery for haute couture. You will develop hands-on tambour beading techniques to complete projects that allow you to finish and mount beaded motifs to garments. Learn how the history of beading applies to fashion design.

FSH 192 Tambour Beading 2
Surface ornamentation can bring your art to life. You will learn tambour beading with a new, 2-in-1 stitch to aid in the applique of fabrics and finishing techniques to create three dimensional elements and add depth and texture to a motif.

FSH 194 Surface Embroidery 1
Traditional embroidery techniques are used to tell contemporary stories. You will study hand embroidery stitches using cotton, rayon, chenille, and wool threads and apply them to a variety of fashion fabrics.

FSH 196 Surface Embroidery 2
Improve your surface embroidery skills by using dimensional ribbon and chenille work, Japanese flat and twisted silk stitching and aised gold metal embroidery. Embellishments are explored with sew on rhinestones, rose montes, and chatons.

FSH 201 The Reclaimed Object
Re-paint, re-purpose, re-design. You will learn marbleizing, gold & silver leafing, and stenciling skills to resurface reclaimed wooden surfaces like doors, tables, chairs, boxes, frames, beads, and more.

FSH 203 Footwear Construction 1
You will learn the complete process of shoe making—concept research, sketching, range building, and specification sheets—to produce three different footwear constructions in class. Develop 2D design and 3D construction skills.

FSH 204 Bag Construction 2
Create five different bag constructions using your pattern development, material manipulation, and technical advancement skills. You will develop and present a design portfolio containing a multi-piece bag collection.

FSH 209 Advanced Sketching and Line Development
You will focus on flat sketching for line development, line sheets, and specification sheets as you develop the skills to create industry standard flats for apparel and accessories.

FSH 210 Fashion Manufacturing
The manufacturing process is complex. Learn how apparel goes from design concept to consumer, including production, sourcing, control, planning, costing, resource allocation, and feasibility.

FSH 213 Fashion Marketing 2
Create marketing plans that bring brands to life. You will use real-life case studies and projects that focus on what fashion consumer want to develop an integrated marketing plan that works.

FSH 215 Retailing and Management
Get down to business management basics. You will learn how organization, control, planning, decision-making, leadership, training, communication, and ethics apply to real business situations through actual case studies.

FSH 218 Blogging: Content Creation & Promotion
Make your mark in the blogosphere. You will analyze various elements of successful blogging and get practical experience conceptualizing, producing, and marketing your own blog as a creative professional.

FSH 220 Construction/Draping/Flat Pattern 1
You will learn how garments are made to commercial standards in the industry today, including basic principles of flat pattern drafting, pattern cutting, and draping on a form.

FSH 220M Construction/ Draping/ Flat Pattern for Menswear
Enhance your patternmaking and construction skills for menswear. You will learn to cut and construct basic block patterns and create additional silhouettes using muslin fabric and your professional sewing techniques.

FSH 221 Fashion Design 2
Learn to represent your creative design ideas as specification drawings (flats) and as fully colored illustrations. Develop the design skills to analyze current design trends and learn to render fabric and color accurately.

FSH 224 Knitwear Design 1: Foundational Skills
Improve your single-bed knitting, hand knit, and crochet skills. You will understand knitwear's place in the fashion industry, and the foundational importance of material selection, color, stitch, and garment construction.

FSH 229 Computerized Product Design
Use professional digital tools to realize your designs. You will master the software to create, modify, store, and communicate your ideas in vibrant, beautiful design.

FSH 230 Construction/Draping/Flat Pattern 2
Advance your pattern-cutting techniques and develop your construction skills. In this intermediate course, you will construct a dress, a basic shirt, a shirt with design variations, and a high-waisted skirt. We will emphasize industry standards for pattern making and construction techniques appropriate for industrial sewing equipment.

FSH 240 The Classical Tutu: Introduction
You will learn the classical and romantic history of the tutu and will construct a classic tutu including waistbands, knickers, ruffles, wiring, basque, top skirt, and bodice.

FSH 241 Costume Production for Film
You will collaborate with a film director and students from the School of Motion Pictures & Television to bring characters to life in a feature film. Be on set during filming to costume each character and fit the actors.

FSH 242 Costume Production for Stage
You will document your ability to realize 3D costumes from your 2D designs on paper. Collaborate with actors, directors, and other designers throughout the production process.

FSH 244 History of Fashion
Focus on key moments in fashion history across time and culture as reference points for current fashion and design. You will explore modes of dress and ideals of beauty by highlighting the sources of influence on current fashion.

FSH 246 History of Textiles
Study traditional textiles of Asia, Africa, and the Americas including western textile design from prehistory to the present. You will also focus on late 19th and early 20th century textile use in interiors, clothing, and cars.

FSH 250 Buying Fundamentals
Apply your basic math skills to the retail buying process. You will analyze various merchandising organizations to learn sales planning, open to buy, and components of profitability.

FSH 252 Visual Merchandising 1
Learn the techniques retail organizations use to sell product. You will learn about the visual tools available, including fixtures, mannequins, signage, lighting, and props.

FSH 258 Accessory Design: Handbags & Small Leather Goods
Study the dynamics of accessory design throughout fashion history. Learn who the players are in the handbag and small leather goods industry through original research and by creating working prototypes.

FSH 259 Pre-Production
Learn garment prototype development and approval prior to production. You will use the web-based PLM system to track product specs, production package, and bill of materials, and learn advanced line development including cost and construction details.

FSH 262 Fashion Design 3
You will develop your drawing, design, and presentation skills to reflect your unique point of view while understanding about price points and differences in domestic and international markets.

FSH 265 Clothing Construction and Quality
In this course, students learn how to set up quality procedures for prototyping, sample-making, pre-production sampling and final production. Students learn how to perform audits and prepare quality control reports. Students will develop a quality manual that they can use in the industry or for their own business.

FSH 266 Computers for Fashion
Use illustration software to create stylized drawings, flat sketches, croquis, mini bodies, specification drawings, presentations, and storyboards.

FSH 267 Menswear Fashion Design 2
You will build a 2-dimensional menswear collection on paper. Gain confidence in your work as you increase your research and communication abilities.

FSH 268 Menswear Construction 2
Build the foundation for all future menswear classes by developing basic menswear blocks into various designed garments. You will create garments that meet industry standards using drafting and construction skills.

FSH 274 Applied Textiles 1
Explore textiles in both home furnishing and fashion. You will develop skills in silkscreen and heat transfer printing while learning about opportunities for a successful career in the textile industry.

FSH 276 Applied Textiles 2
Develop your understanding of fabric and printing techniques. You will learn advanced surface treatments on cloth.

FSH 280 Personal Styling
Understand personal styling. Hands-on projects will help you analyze and practice real life situations, gaining the creative and organizational skills to style personal clients and celebrities.

FSH 282 Knitwear Design 2: Intermediate Knitwear Skills & Basic Construction Techniques
Interpret basic construction processes to master intermediate single-bed machine, hand knit, double-bed knitting machine, and crochet techniques. Plus, you will interpret and develop ideas in knitwear textile and design projects.

FSH 284 Photo Shoot Production for Stylists
Learn to become a freelance stylist. You will produce photo shoots, manage a job, and gain self-promotion techniques. Guest speakers, in-class simulation, and group projects provide insight into the various job protocols.

FSH 286 3D Design for Knitwear 1
Turn two-dimensional designs into three-dimensional garments. You will take a drafted flat pattern, drape it on a form, make new patterns, and finish it into a knit garment. Plus, experiment with knit fabric manipulation.

FSH 287 Knitwear Design 3: Design Philosophy & Advanced Techniques
Strengthen your design philosophy. You will create knitwear design drawings (flats) and fully colored illustrations. Plus, gain advanced techniques on single-bed machine, hand knit, crochet, and Dubied machine.

FSH 288 Fashion Features & Storytelling
Either write something worth reading, or do something worth writing about. You will increase your writing skills, pitch ideas, adapt straight news leads, and write feature-length articles in a simulated editorial setting.

FSH 289 Corsetry & Underpinnings
Create corsetry as both outer garment and underpinning. You will cut and construct different styles and shapes of corsets to use with draped design ideas, producing finished pieces.

FSH 293 Sneaker Design & Construction
Build on skills developed in Footwear Construction 1 with a focus on the unique construction techniques for producing sneakers. Students develop three different types of sneakers and a custom made sole unit. In addition, students complete a design project focusing on the unique presentation techniques for sneakers.

FSH 295 Sustainable and Ethical Design
You will learn the issues facing today's fashion industry while developing creative solutions and alternatives. You will create designs that address ecological and social sustainability issues.

FSH 297 Visual Merchandising: Tools & Materials
Get the tools to build effective displays for visual merchandising. You will learn to use shop tools safely, and practice skills to create visual merchandising that promotes and sells.

FSH 300 Product Development: Shoe Collection
Create your unique footwear collection. You will study measuring and fitting, handmade footwear, product development and testing, specification and technical sheets, trade shows, and shoe materials and components.

FSH 301 Denim Design
You will explore denim fashion, fabric, and fit to design your own denim collection. Study denim history, trends, washes and finishes, patterns, sample manufacturing, brand identity, merchandising, and marketing.

FSH 303 Footwear Construction 2
Learn five different footwear constructions to create a footwear collection portfolio. Building on skills, you will make complex footwear constructions, gain pattern development techniques, and master use of different materials.

FSH 304 Advanced Bag Construction for Fashion and Sports
Skills obtained in the Footwear & Accessory course will inform more complex constructions, patterns, and material manipulations. You'll present a portfolio containing a multi-piece collection at the end of the semester.

FSH 305 Fashion Public Relations
Use PR as a fashion marketing tool. You will learn 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 Accessory Design: Senior 1
Work on industry set projects, research, and develop unique fabrications and techniques for your final collection.

FSH 307 Visual Merchandising: Creative Concepts
Creative strategies for dynamic window displays. You will be inspired by literature, music, current events, pop culture, art, fashion, and film history to create effective visual narratives.

FSH 308 Fashion Film Production
The fashion film phenomenon brings together passionate pioneers of fashion, film, photography, digital, and social media. You will conceptualize, style, develop, produce, and promote your own experimental fashion film.

FSH 309 Fabrication, Sourcing, & Production
You will gain line development skills utilizing web-based PLM software, and learn about technical packets and line sheets, fashion product sourcing, cost estimating, evaluating product constructions, and fashion manufacturing.

FSH 311 Millinery
Millinery is hat making. You will learn specialized techniques in a variety of materials to make wildly creative or strictly traditional hat designs and constructions.

FSH 313 Style Icons & Fashion Objects
See how legendary images influence pop culture. You will study historical eras, youth movements, style capitals, and iconic fashion imagery in editorial work. Plus, learn iconography of style, fashion avatars, and icon reinvention.

FSH 316 International Retailing/Global Marketing
Understand the global economy through international retailers. You will learn how different legal, social, and economic environments affect the distribution of consumer products worldwide.

FSH 317 Menswear Fashion Design 3
Analyze current menswear trends. You will show your creative design concepts in specification drawings (flats) and as fully colored figures to show skills rendering fabrics and color.

FSH 318 Menswear Construction 3
You will increase your knowledge of industry procedures for construction and flat pattern making

FSH 323 Fashion Trend Analysis
Learn tips for anticipating trends. You will study the evolutionary nature and cultural context affecting products, and learn to collect, analyze, and synthesize data to predict and understand fashion trends.

FSH 326 Virtual Garment Development for Product Design
Create garments using a leading apparel 3D-design software: CLO3D. Learn how CLO3D is used in the fashion industry to develop virtual garments that can be cut and sewn in real life. You'll also present your work into professional presentations using Adobe Illustrator and Photoshop.

FSH 330 Construction/Draping/Flat Pattern 3
Augment your pattern cutting and construction techniques. Using techniques the pros use, you will learn to cut and construct tailored garments, work on draping projects, and practice the correct way to handle fashion fabrics.

FSH 331 Construction/Draping/Flat Pattern 4
You will combine key elements from an existing designer's runway look with your own two-dimensional designs to create customized patterns. Plus, you will construct, fit, and correct garments to industry standards using new construction and finishing techniques.

FSH 334 Virtual Garment Development
Master CLO3D—a unique software that lets you develop individual looks and garments in a virtual space with the potential of creating them in real life. You will learn to apply the tools and functions of this fashion-industry software to your own work.

FSH 335 Computerized Patternmaking
Use Gerber Accumark software to create and digitally alter patterns for a variety of silhouettes. You will also grade patterns for a large range of sizes.

FSH 337 Construction/Draping/Flat Pattern 5
Create a pre-collection. You will learn the principles of manual grading, work with a life fit model, learn work production patterns for industry, and increase new construction and finishing techniques.

FSH 340 Fashion Design 4
You will analyze your individual strengths and philosophy as a designer, and gain the technical skills to showcase your point of view.

FSH 342 Costume Design Production
Theatre is collaboration. You will work with the script, directors, actors, lighting crews, fellow costume designers, and others to produce original costumes for a real production locally or at the Academy. Learn to develop designs on paper, realize them in 3D, and provide appropriate documentation.

FSH 344 Fabric and Form
Turn your 2D designs into wearable 3D forms. You will learn experimental fabric manipulation techniques to transform geometric planes of fabric into garment design for the body.

FSH 345 Brand Marketing
Build brand equity. You will gain skills in brand building, management, and marketing to develop a marketing plan for a brand that includes your visual identity, tone of voice, a brand promise, and the overall essence of your brand.

FSH 347 Inventory Management & Planning
Become a master forecaster. You will gain the inventory management skills to analyze profitability, inventory turnover, purchasing, planning, and more giving you a competitive advantage.

FSH 348 Interactive Marketing
Fashion marketing is digital marketing. You will develop a marketing plan incorporating online promotion, user-generated content, corporate blogging, and mobile marketing. Track your plan's success through data analysis.

FSH 350 Private Label Product Design
Learn by doing. You will experience the entire product development cycle—from identifying an appropriate product, to sourcing, costing, sampling and more.

FSH 352 Visual Merchandising: Space Planning and Directives
Master retail and wholesale merchandising. You will present written and visual concepts demonstrating skills in creative space utilization, appropriate representation for multiple project categories, a full season's cycle, and adjacent products.

FSH 363 Special Event and Promotion
Throw the party of the year. You'll plan, pitch, develop, and execute as you discover what it takes to produce a successful fashion show, product launch, promotion, or marketing initiative.

FSH 368 Accessories Merchandising
You will explore fascinating accessory categories including leather goods, jewelry, scarves, millinery, eyewear to learn the important role of accessories in various retail environments.

FSH 369 Merchandising: Beauty Products
The beauty product market will reach USD 805.61 billion by 2023 (Reuters). You will gain insights into color cosmetics, fragrance, and skin care by studying the history and development of major national and international brands.

FSH 374 Applied Textiles 3
Expand your printing abilities. You will design a finished collections of fabric designs by expanding your printing techniques using screen printing with heat transfer paints.

FSH 375 Fashion Merchandising Strategies
Adapt your point of view and taste level to meet the target market. You will learn successful strategies for fashion assortment building and product selection in both wholesale and retail spaces.

FSH 376 Applied Textiles 4
Expand your textile design skills for fashion and furnishings as you build up your fabric design collection.

FSH 377 Visual Merchandising 2
Hands-on projects put your visual merchandising theory and standards of execution into practice.

FSH 378 Menswear Fashion Design 4
Master the menswear market. Combine your illustration abilities with your understanding of the global menswear market to get closer to being a menswear fashion designer.

FSH 379 Menswear Construction 4
Construct tailored menswear like a pro. Learn how different tailoring and construction techniques are used in today's menswear industry for both ready-to-wear and bespoke.

FSH 381 3D Design for Knitwear 2
Turn your 2D designs into 3D garments. Develop traditional trimming, variations of trimming designs, and draping skills to construct the neck, armholes, and sleeves on 3D forms. Gain hand knit and crochet construction techniques as well.

FSH 382 Knitwear Design 4: Design Development of Individual Creative Style
Discover your design strengths and philosophies by pushing the boundaries of creative knitwear design. You will refine your technical and presentation skills and learn basic stitch construction on the Stoll industrial machine.

FSH 384 Menswear Styling
Master menswear styling techniques. You will learn to create tailored and casual looks for men by working on photo shoots.

FSH 385 Marketing Promotion Strategy
Promotional strategies for fashion. You will create an integrated marketing plan including advertising, direct mail, publicity, public relations, personal selling, special events, and social networking.

FSH 386 3D Design for Knitwear 3
Test your skills to create a complex pre-collection. You will master cutting methods and advanced hand sewing/finishing techniques to fit contemporary design garments and correct garments to industry standards.

FSH 387 Knitwear Design 5: Pre-Collection
Prepare for a career in fashion. Your strengths and design philosophies will reflect your progress as you begin developing your senior collection. Increase your skills in Stoll industrial machine operation, knit programming, and swatch knitting.

FSH 390 Professional Practices and Portfolio for Fashion Business
Explore careers in retail and apparel merchandising. You will consider career options, develop resumes, prepare for job interviews, and complete internships as you transition from student to professional.

FSH 391 Fashion Product Styling
Pull off a successful photo shoot. You will use product styling techniques to conceptualize, produce, art direct, and style a shoot, creating content for magazines, catalogs, newspaper, and the web.

FSH 397 Visual Merchandising: Mannequins, Forms, & Fixtures
Use mannequins to your advantage. You will style mannequins, forms, and alternatives for product presentations including men's and women's tailored clothing; coordination of separates, item apparel; fashion accessories and home furnishings.

FSH 398 Computers for Textiles
Use computers as design tool. You will use Photoshop and Illustrator to create textile designs, colorways, and repeats.

FSH 400 Construction/Draping/Flat Pattern 6: Senior Collection
Enter the designer workroom to develop a collection of designer clothing from sportswear to eveningwear.

FSH 404 Construction/Draping/Flat Pattern 4: 3D Design
You will produce a true replica of a jacket by taking one apart to analyze the detailed construction. Plus learn to create block patterns from your own draped forms.

FSH 406 Accessory Design: Senior 2
You will research, design, and construct a multi-piece footwear and accessory collection and portfolio.

FSH 409 Advanced Line Development
Learn targeted product development strategies by developing two collections. You will gain advanced digital and hand skills on industry software and web-based PLM to present a complete product package in line with a specific brand identity.

FSH 410 E-Commerce
Become an online entrepreneur. Learn e-commerce technologies, web-based business models, marketing innovations, and customer interface techniques to sell fashion products online.

FSH 417 Menswear Fashion Design 5
Study global menswear trends during the New York, London, Milan and Paris collections. You will increase your awareness of specific menswear markets so you can align your individual design style to meet the needs of specific market segments.

FSH 418 Menswear Construction 5
Create active men's sportswear. You will strengthen your understanding of cutting and construction by creating designs in muslin and finished garments.

FSH 424 Construction/Draping/Flat Pattern 5: 3D Design
You will learn three different areas of garment cut and construction; tailored forms, structured gowns, and forms in woven and knit fabrics. Plus, you will do complex analysis and reproduction of form using flats, sketches, flat pattern, drape, and sewn samples.

FSH 427 Visual Merchandising: Graphics for Presentation
You will use graphic design tools to create specifying and building signage for retail, wholesale, trade-show, in-store display, sales promotions. Plus, learn to develop dynamic graphic communication for window displays.

FSH 430 Fashion Design 5
Solidify your personal design philosophy as you develop your senior collection. You will learn how continuity of style within design, presentation skills, and trend analysis will help target specific market segments.

FSH 434 Construction/Draping/Flat Pattern 6: 3D Design
Reproduce complex garments. Using designer garments as your guide, you will create accurate paper patterns, toiles, and fabric samples using complex cutting and hand-sewing techniques.

FSH 436 Pattern Making & 3D Design for Fashion Portfolio
Build up your technical, digital, and 3D design fashion portfolios. You will refine past technical projects—along with a web portfolio, a technical design-specific resume, and self-promotional materials—to augment your portfolio game.

FSH 438 Fashion Criticism & Runway Reporting
Fashion criticism is powerful. You will study the fashion industry through the lens and language of fashion criticism, and learn how personalities, brands, institutions, and media help make fashion an economic and cultural phenomenon.

FSH 440 Portfolio for Costume Design
Create the portfolio that lands the job. You will refine your previous costume pieces to highlight your skills for photographing work, portfolio layout, and presenting ideas to potential employers.

FSH 441 Renaissance Costume Construction
Creating period garments for a diverse group of real actors can be enlightening. You will create theatrical costumes using your Renaissance-era garment construction abilities, patterning and rigging techniques, and corset construction skills. [This course is cross-listed with FSH 671.]

FSH 442 Computer Aided Design for Textiles
Develop digital skills for textile design. You will learn advanced tools and techniques in Photoshop and Illustrator to support your design concepts and to further develop your skill set for the textile design industry.

FSH 445 Contemporary Retail Strategy
You will research consumer trends, market changes, and distribution channels to develop a comprehensive retail plan that includes a merchandise plan, location analysis, and all other retail operations.

FSH 450 Entrepreneurship in Fashion
Become a design-entrepreneur. After identifying market opportunities, you will develop a business plan to develop, market, and sell your own product line under an independent label. Learn product differentiation and creative marketing tactics.

FSH 456 Fashion Portfolio
Fine tune your graphic design skills to establish a web portfolio, develop collateral, and otherwise bring your portfolio to a professional fashion industry level. You will also learn to develop line sheets and tech packs for your collections.

FSH 460 Merchandising: Industry Collaboration
Gain merchandising tips from merchandising experts. You will collaborate with working professionals to learn best practices and give you experience and leadership skills to become a successful merchandiser of retail and wholesale fashion brands.

FSH 464 Fashion Retail Management & Operations
See what it takes to operate and manage a fashion retail business. You will learn to operate a POS system, manage and control inventory and receipt flow, merchandise a selling floor, keep clients happy, and develop, train, and schedule employees.

FSH 465 Fashion Design 6: Senior Collection
Perfect your design portfolio to a standard of excellence expected in the industry.

FSH 467 Menswear Fashion Design 6
Perfect your menswear portfolio to a standard of excellence expected in the industry.

FSH 468 Menswear Construction 6
Prepare your designs for senior thesis collection. You will develop muslin production, undertake garment fitting, and create patterns to construct no less than six menswear outfits for your senior collection.

FSH 472 Visual Merchandising 3
You will conceive and execute a visual display for a retail environment.

FSH 473 Textile Portfolio
Explore your place in the textile industry. You will establish goals, analyze skills, and build a coherent body of 2D work on paper for your portfolio. Career opportunities and the logistics of freelance work.

FSH 474 Applied Textiles 5
Expand your printing and fabric manipulation skills. You will learn the qualities and performance of different types of fabrics as you continue to produce collections of textile designs.

FSH 476 Applied Textiles 6: Senior Collection
Find your voice in printed fabrics. You will fine tune the many printing methods you have learned to create a collection of printed fabrics for your senior portfolio.

FSH 477 Visual Merchandising: Project Studio
Put your education on display. You will develop a visual program for a brand assortment that spans window design and installation, in-store feature presentations, wall merchandising, floor plan layout, fixture design, and graphic signage system.

FSH 478 Editorial Styling
Studying the important editorial stylists, fashion photographers, magazines, and fashion stories of the past 50 years will help you concept, style, and produce two original and innovative photo shoots.

FSH 479 Computers for Senior Collection: Knitwear
Master the machine. You'll develop a design into swatches and program the Stoll industrial knitting machine to produce industry-quality swatches, to knit garments, and to gain fully-fashioned and fancy stitch construction techniques for your senior collection.

FSH 482 Knitwear Design 6: Senior-Collection
You will fine tune your senior knitwear collection to be runway ready, and to meet your career goals as an industry-quality portfolio.

FSH 484 Styling Portfolio & Promotional Strategies
Get career-ready. You will work to align your styling portfolio with your career goals by reviewing layout, website, resume, branding, and promotional materials.

FSH 488 Magazine & Digital Media Publishing
Learn the art of self-publication. You will partner with Weebly, Inc. to conceptualize, design, produce, and publish a digital magazine.

FSH 498 Collaborative Project
Cross-disciplinary projects will mirror real-life projects, requiring a varied and sophisticated approach to problem solving. Course fees and prerequisites will vary by topic.

FSH 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

FSH 499TDS Textile Design Studio
You will create collections of textile designs for your portfolio.

FSH 500 Internship in Fashion
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

FSH 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

FSH 600 Fashion Design 1
You will study alongside students from different disciplines to explore various approaches to design and illustration.

FSH 600A Fashion Design
You will study alongside students from different disciplines to explore various approaches to design and illustration

FSH 601 3D Design 1
Build a foundation in 3D design and garment development. You will be introduced to pattern shape manipulation and learn core principles of pattern drafting and garment construction to meet commercial fashion standards.

FSH 601A 3D Design 1
Build a foundation in 3D design and garment development. You will be introduced to pattern shape manipulation and learn core principles of pattern drafting and garment construction to meet commercial fashion standards.

FSH 602 Fashion Design 2
You will build up your core design knowledge, gain an increased awareness of market place relevance, and increase your technical abilities.

FSH 603 3D Design 2
Master the art of tailoring. You will draft and construct tailored garments to meet industry standards using advanced pattern making, construction, and sewing techniques. Get professional instruction on handling fashion fabrics and using industrial sewing equipment.

FSH 604 Fashion Design 3
Your knowledge of professional teamwork protocol will be helpful as you collaborate on a project for a target market. Plus, you will develop an individual collection to showcase your unique philosophy and design strengths.

FSH 605 3D Design 3
Put your knowledge to work. Learn to make raglan-style garments, and use your newfound skills to create a customized raglan trench coat. You will also work with your mates to produce a group collection using looks from your design class.

FSH 606 Fashion Design 4
You will consult with your tutors to select a project that will increase your knowledge in a specific area.

FSH 607 3D Design 4
Consult with your tutors and choose projects that prepare patterns for the Final Project.

FSH 609 Digital Design for Fashion
Use digital design tools for illustration, flat sketches, specification drawing, presentations, and storyboards.

FSH 610 Applied Textiles 1
Explore various fabric printing methods used in the textile industry including silkscreen and heat transfer printing.

FSH 611 Applied Textiles 2
Develop your understanding of fabric and printing techniques. You will learn advanced surface treatments on cloth.

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

FSH 612 Applied Textiles 3
Expand your printing abilities. You will design a finished collections of fabric designs by expanding your printing techniques using screen printing with heat transfer paints.

FSH 613 Applied Textiles 4
Expand your textile design skills for fashion and furnishings as you build up your fabric design collection.

FSH 615 Textile Design
Create a textile design collection. You will get an overview of textile history, and learn various textile design methods and production techniques used in the industry today.

FSH 616 Dynamics of Fashion
The business of fashion is complex. You will get a comprehensive look at how various components of fashion business—product development, sourcing, buying, marketing, and retailing—are intertwined to create a powerful industry.

FSH 617 Fundamentals of Fashion Journalism
Tell fantastic fashion stories. You will break down the best writing to examine how journalists skillfully craft voice, structure, angles, and fashion jargon together to tell a compelling story.

FSH 618 Knitwear Design
You will use beginning and intermediate hand knitting techniques to design two knitwear collections. You will also research knitwear in the fashion industry and focus on the work of a knitwear designer.

FSH 619 Developments & Current Debates in Fashion Journalism
Explore the role of fashion journalism in culture. In roundtable discussion led by student facilitators, you'll examine current media events and learn the industry's social challenges, scandals, and controversies.

FSH 620 Knitwear Design & Construction 1
Knitwear design is technical, diverse, and creative work. Using both hand knitting and domestic machine techniques, you'll learn how knitwear pros use yarns, color, pattern, texture, and shape for fabric development and illustration.

FSH 621 Knitwear Design & Construction 2
Create an original garment from concept to finished piece. You will work with flat pattern and 3D design; to incorporate color and pattern while investigating diversity of basic silhouette; and calculate fully fashioning and write patterns.

FSH 622 Knitwear Design & Construction 3
Using industrial knitting machines, you'll produce two garments with double-bed fabrics and 3D design; first designing within the constraints of the fitted silhouette, and then investigating the function of double-bed fabrics to explore silhouette.

FSH 623 Knitwear Design & Construction 4
Solidify your personal style. You will work self-motivated projects to perfect your portfolio and hone your skills to prepare for your final collection.

FSH 626 Digital & Print Magazine Publishing
The power of print. You will learn to bring pictures and words together to tell impactful stories by creating your own printed magazine (and digital).

FSH 627 Fashion Research & Reporting
You will gain essential research and reporting skills to deliver in-depth fashion storytelling based on verified information, interviews, digital and social research techniques, and facts.

FSH 628 Mobile & Social Media Journalism
Report from where the action is. You will focus on the digital tools that empower today's journalists to produce real-time, interactive news stories. By end of semester, you'll share a long-form feature via popular apps.

FSH 629 Fashion Styling
Styling is visual storytelling. You will style a variety of fashion magazine shoots to learn 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
Focusing on promotion and marketing communications, you will learn to use market development, sales promotion, direct response, social networking, and word-of-mouth marketing to differentiate fashion products and services.

FSH 631 Merchandising Principles
Put your math skills to work. In the role of a buyer, you wil create a successful retail business through seasonal financial planning, assortment planning, vendor negotiation, and inventory management.

FSH 632 Trend Analysis & Product Development
You will learn to gather and apply trend information to develop new and fashionable products for the marketplace. Bring an original product from concept to completion via research, sourcing, costing, merchandising, and marketing.

FSH 633 Retail Management and Operations
Develop a competitive retail business strategy. You will study the global retail environment, analyzing consumer, competition, leadership, and management issues in the contemporary fashion industry today.

FSH 634 Textiles & Other Raw Materials
Textile quality matters. A hands-on analysis of fabric swatches and raw materials will give you insights into which textiles work for specific target markets.

FSH 635 Creating Competitive Strategy
Business success requires strategic planning. You will learn strategies to create competitive advantage, form assumptions, and identify components of profitability.

FSH 636 Introduction to Bag Construction
This course provides students with the fundamental skills needed to construct bags. Students will learn the complete process of making bags, including pattern drafting, construction techniques, material manipulation, prototype making and production of final product. Five bag constructions will be covered.

FSH 637 Product Planning and Sourcing
You will learn to source various categories of merchandise globally, and see how import/export restrictions are considered in the cost comparisons.

FSH 638 Product Design and Development
Successful product development is both a science and an art. You will follow the collaboration process with designers, suppliers, merchandisers, and business partners to create a fashion collection.

FSH 639 Introduction to Footwear & Accessory Design
Produce and present a professional collections portfolio. You will design different footwear and bag constructions using concept research, customer profiling, sketching, range building, and specification sheets. Plus, learn to produce various views for rapid ideation.

FSH 640 Fashion Drawing
Communicate by drawing. You will gain a better understanding of the human body by drawing the clothed figure for fashion and general illustration.

FSH 643 Digital Techniques for Fashion
You will learn to work fluidly between graphic design software programs and create concept boards, branding, merchandising and production documents, and marketing collateral to communicate information effectively.

FSH 644 Fashion Photo Shoot and Video Production
Those who create fashion images have considerable control over the creative vision of a project. You will learn and use production logistics and protocols to concept, organize, and style a fashion photo shoot and video.

FSH 645 Luxury Brands: Product Development & Marketing
Developing a luxury brand is a beautifully complicated work. You will learn the elements and interplay between the principles that are employed in the luxury brand product development and marketing mix.

FSH 646 Advanced Bag Construction for Fashion and Sports
Skills obtained in the Footwear & Accessory course will inform more complex constructions, patterns, and material manipulations. You'll present a portfolio containing a multi-piece collection at the end of the semester.

FSH 647 Creative Fashion Product Styling and Typography
Part art installation and part commerce, fashion still life augments the fashion product using color, composition, handcrafted props, and backgrounds. You'll combine setups and imagery with innovative typefaces and layouts to create fashion still life installations for e- commerce, Instagram, and store display.

FSH 648 Sustainability & Society
Know the sustainability challenges and policies affecting the fashion and design industries today. You will help you develop the educational, lifestyle, and technological strategies to impact sustainability in society tomorrow.

FSH 649 Entrepreneurship in Fashion: Strategic Brand Management
Build a contemporary fashion brand and change the game. You will develop a brand strategy based on in-depth research, industry-best practices, trends, market analysis, and the entrepreneurial mindset necessary to succeed in today's business environments.

FSH 650 Introduction to Fashion Design
Fashion design is a process. You will learn the basic steps of design development, editing, and balancing a ready to wear (RTW) collection. Plus, you'll develop your technical, visual, and verbal presentation skills.

FSH 651 Fashion Construction
In the design workroom setting, you use your garment construction and flat pattern drafting skills to create garments that are pattern cut and made to today's commercial standards.

FSH 652 Global Consumer Trends in Fashion
The ability to predict trends can be profitable. You will learn to read diverse market characteristics, consumer behaviors, fashion theories and global issues to identify opportunities for specific markets.

FSH 653 Product Management & Supply Chain
The supply chain structure from product development to distribution. You will evaluate product lifecycle, development process, and other issues to develop a product management strategy aligned with company goals, products, and distribution channels.

FSH 654 Integrated Fashion Marketing Communications Strategy
Become a Marcom professional. You will develop an integrated marketing communication strategy for a fashion business that targets new customers and reflects current trends and new technologies in today's dynamic environment.

FSH 655 Digital Marketing and Social Media
Marketing via social media can be tricky. You will leverage the power of digital and social media platforms by developing a digital marketing strategy that is integrated with traditional marketing channels.

FSH 656 Fashion and Sustainability
Leave your mark on the fashion world; but only if that mark is made with sustainable practices, using 100% natural fibers and eco-friendly dyes. You'll learn to actively integrate eco-strategies into your fashion business, marketing, and product development goals.

FSH 657 Online Retailing & e-Commerce
Achieve online success. You will apply marketing, merchandising, and customer experience strategies to gain in-depth knowledge of how consumers and products connect in the world of e-commerce.

FSH 658 Global Marketing & Emerging Markets
Go global. You will examine the best practices of global and regional retailers to develop a marketing strategy for fashion organizations focused on global and emerging markets.

FSH 661 Costume Design 1
Take a costumer's approach. As a costume designer, you'll explore three chosen texts from classical narrative, theatre history, and design history; to contemporary story structure, character, and plot development.

FSH 662 Costume Design 2
Create costumes for musical, dance, and experimental theatre. You will learn to connect design to movement and voice, and see how performance can break down the wall between audience and actor. Develop your portfolio to show a range of design capabilities across a number of theatrical mediums.

FSH 663 Costume Design 3
Design costumes for film and TV. Examining comedy, horror, and drama, you'll learn how color and silhouette affect the audiences' perception of character, and how continuity and fabric choices can address the specific needs of film design.

FSH 664 Costume Design 4
Create costumes for three specific film genres: fantasy, period pieces, and science fiction. You will learn to manipulate traditional research, explore unconventional costume materials, and investigate specific details for increased accuracy as you transform your 2D paper projects into 3D samples and realized designs.

FSH 665 Costume Design Production
Theatre is collaboration. You will work with the script, directors, actors, lighting crews, fellow costume designers, and others to produce original costumes for a real production locally or at the Academy. Learn to develop designs on paper, realize them in 3D, and provide appropriate documentation.

FSH 668 Introduction to Footwear Construction
This course provides students with the fundamental skills needed to construct footwear. Students will learn the complete process of making shoes, including pattern drafting, construction techniques, material manipulation, prototype making and production of final product. Four footwear constructions will be covered.

FSH 671 Renaissance Costume Construction
Creating period garments for a diverse group of real actors can be enlightening. You will create theatrical costumes using your Renaissance-era garment construction abilities, patterning and rigging techniques, and corset construction skills. [This course is cross-listed with FSH 441.]

FSH 675 Visual Merchandising: Image & Brand
Master the visual image for fashion branding. You will conceptualize and execute visual merchandising designs and visual displays for a commercial environment.

FSH 676 Costume Crafts
Expand your artisanal skill set. You will learn theatrical craft techniques—to make masks, armor, and fabric distressing—that can be applied to a variety of unconventional projects.

FSH 677 Applied Financial and Business Analysis for Fashion
This course provides practical experience reading, developing, and analyzing the financial statements and reports that decision makers in fashion business use to solve complex business and marketing problems. Students will learn theoretical concepts and use mathematical calculations and financial-analysis tools to measure, forecast, and evaluate business operations and marketing activities.

FSH 683 Computerized Product Development
Get versed on the Product Lifecycle Management Software (PLM). "Digitalized product prototype development and preparation for production" simply means you'll use computer software to produce a product line.

FSH 685 Product Manufacturing & Sourcing
You will develop a global product manufacturing and sourcing structure strategy that aligns with a specific company's goals, target market, products, material sourcing, import/export regulations, distribution channels, and more.

FSH 686 Advanced Footwear Construction
Make four bags or four pairs of shoes from start to finish. Expand on skills gained in FSH 636 to make four, more complex constructions using pattern development and material manipulation. You will present a multi-piece, portfolio-ready collection.

FSH 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

FSH 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

FSH 699TDS Textile Design Studio
You will create collections of textile designs for your portfolio.

FSH 700 Professional Practices & Portfolio for Fashion
Polish your portfolio, revise your resume and do what it takes to get ready to become a fashion industry professional.

FSH 729 Fashion Art Direction
Fashion art directors are the multi-disciplinary creatives behind the content creation of a fashion brand or magazine. You'll conceptualize the visual communication of a targeted project, then art direct, produce, and style a fashion photo shoot or video using custom typography and layouts.

FSH 740 Portfolio for Costume Design
Create the portfolio that lands the job. You will refine your previous costume pieces to highlight your skills for photographing work, portfolio layout, and presenting ideas to potential employers. [This course is cross-listed with FSH 440.]

FSH 744 Visual Curation and Branding
Welcome to the digital revolution in fashion. You will create innovative retail experiences using imagery, installations, and branding, and translate your concepts for a multitude of platforms. Plus, gain advanced skills in art direction, styling, visual merchandising, project management, website creation, and branding.

FSH 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

FSH 807 MA Final Project: Capstone Project
The capstone project provides students an opportunity to apply concepts, theories, and current trends. Students use knowledge and skills learned from previous courses to research, synthesize, develop, and present a complete marketing or merchandising project related to the global fashion industry.

FSH 809PLM Group Directed Study
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 811 Thesis/Portfolio: Design
Make a plan to finish your thesis project and/or design portfolio in this self-directed course. You'll use skills obtained throughout the program to include the work that best reflects your unique design point of view and identity. This course may be repeated to complete the thesis or portfolio.

FSH 815 Thesis/Portfolio: 3D Design
Make a plan to finish your thesis project and/or 3D design portfolio in this self-directed course. You'll use skills obtained throughout the program to include the work that best reflects your unique design point of view and identity. This course may be repeated to complete the thesis or portfolio.

FSH 821 Thesis/Portfolio: Textiles
Make a plan to finish your thesis project and/or textile design portfolio in this self-directed course. You'll use skills obtained throughout the program to expand your printing knowledge and explore fabric qualities and performance. This course may be repeated to complete the thesis or portfolio.

FSH 826 Concept Development for Footwear & Accessory Design
Developing accessory collections at the graduate level requires original thinking and compelling design concepts. You will complete projects that expand your ability to defend your ideas and develop your research, development, presentation, and communication skills.

FSH 831 Thesis Portfolio: Knitwear
Make a plan to finish your thesis and/or textile design portfolio in this self-directed course. You'll use your knowledge of professional knitwear design techniques, finishes, and construction to include the work that best reflects your unique design point of view and identity. This course may be repeated to complete the thesis or portfolio.

FSH 836 Accessory Design Pre-Collection
Hone your accessory design techniques. You'll produce a pre-collection that includes three finished products, a portfolio, and a technical file. Plus, you'll work on an industry project and a collaborative project with a graduate student in the School of Fashion.

FSH 846 Accessory Design Final Collection
Create your final collection. You'll develop a final eight-piece footwear and accessories collection, and build an extensive portfolio showcasing the concept, research, and development process of your collection.

FSH 850 Market Research
For your final thesis projects, you will use various research methods to develop the framework for a business plan. Plus, learn to identify and refine industry, target market, and customer profiles.

FSH 851 Product Sourcing & Assortment
Focus on sourcing products and services for your individual final project. You'll look at global location, quality, minimums, lead times, pricing, assortment variety, and assortment size to find the best suppliers based on your specific fashion business plan.

FSH 852 Product Development
Focus on product development for your individual final project. Using knowledge about fabrication, silhouettes, color, sampling, sourcing, and costing, you will analyze target markets, research, and trends to create your product lines.

FSH 853 Visual Merchandising: Brand and Image
Focus on the visual branding aspects of your individual final project. You'll refine your thesis through peer critique and instruction on merchandise display, layout and flow, materials, lighting, furnishing and fixtures, and all brand collateral: logo, signage, packaging, and other detail brand atmospherics.

FSH 855 Marketing Strategy & Plan
You will use market research to develop a marketing strategy, budget, and plan.

FSH 858 Financial Planning
Profitability and cash flow. You will take a deep dive into the financial aspects of your approved business plan to make improvements for your final thesis project.

FSH 859 Thesis Wrapup
Write, edit, and refine your thesis project in preparation for the final presentation.

FSH 860 Trends & Market Research
A focused look at fashion trend analysis and market research. You will collect, analyze, and synthesize research on the evolutionary nature of products, cultural contexts in fashion, and market trend forecasting to apply your findings to your product line.

FSH 863 Costing & Logistics
You will identify vendors and suppliers to develop samples and prototypes appropriate to your target market, product types, and distribution channels. Plus, you'll develop costing, logistics plans, and requirements to get your product line from manufacturing to store.

FSH 864 Advanced Computerized Product Line Development
Present your thesis project professionally. You will use advanced digital and hand design skills to complete a pre-production package and technical specification sheet for your product line. Show you know industry standard software and web-based product data management tools.

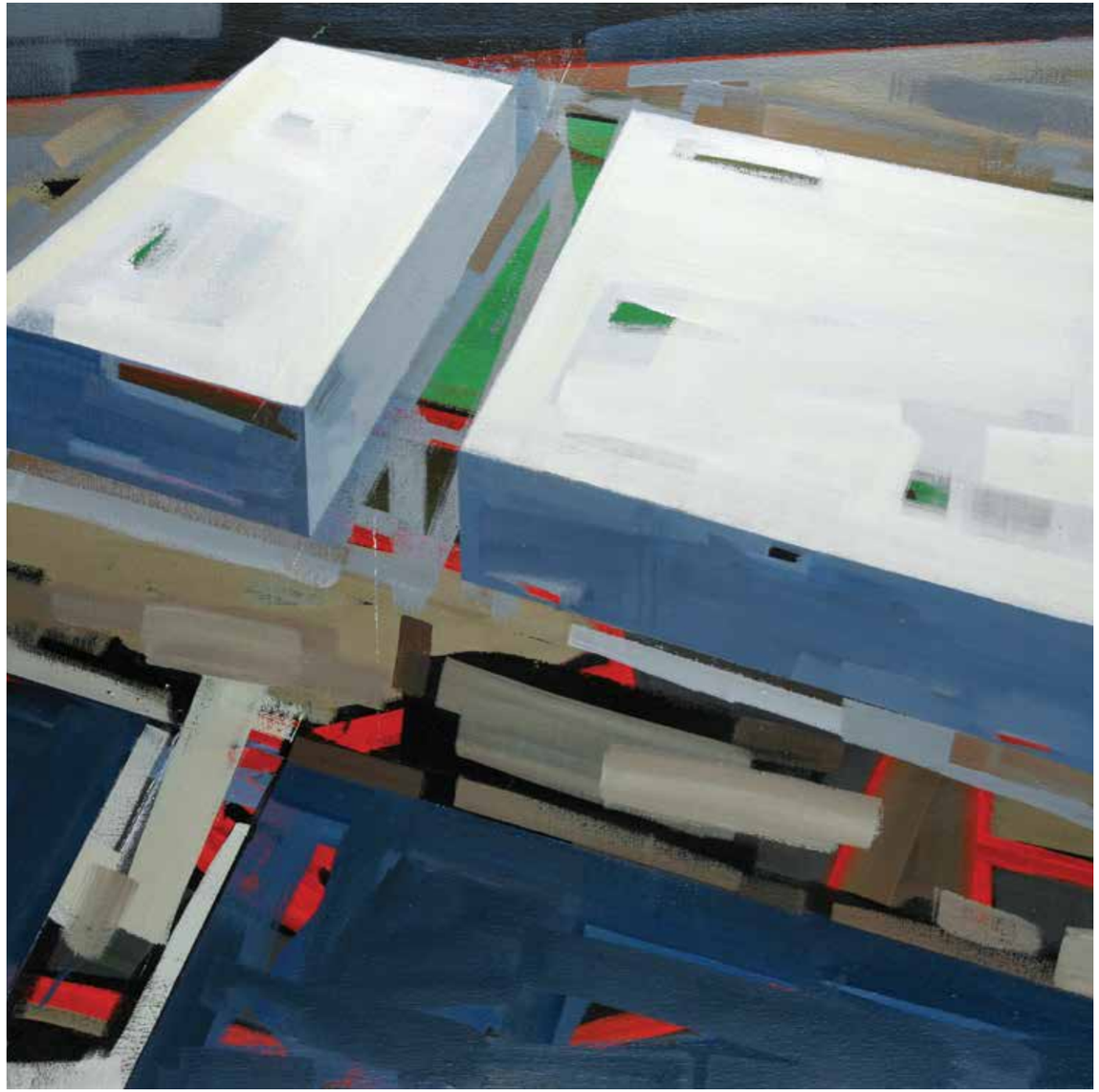
FSH 871 Costume Design Thesis
Make a plan to finish your thesis project and portfolio in this self-directed course. You'll use skills obtained throughout the program to develop and realize costume design for a performance art production and develop existing projects into a portfolio.

FSH 881 Journalism
Apply your print and online journalistic experience to areas chosen for directed study.

FSH 900 Internship
Internships are an opportunity to put your knowledge to work. Qualified upper-division students who meet specific GPA and approval criteria may apply for an "Internship for credit." For internship details contact your student services advisor.

FSH 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.

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

Painting Related

College Instructor

Appraisal, Restoration

Commercial Art, Specialty Illustration

Gallery or Museum Worker

Commercial Art, Private Instruction

Painting

Museum Exhibition

High End Gallery Exhibition

Portrait, Mural or Commission Art

Emerging Art Gallery, Prints or Publishing

Art Fairs, Commercial Gallery, Community Exhibition

Printmaking

Museum Exhibition

High End Gallery

Commission, High End Print Houses

Emerging Art Galleries Instructors

Art Fairs, Printing Companies,
Community Instructor, Community Exhibition

Sculpture Exhibition

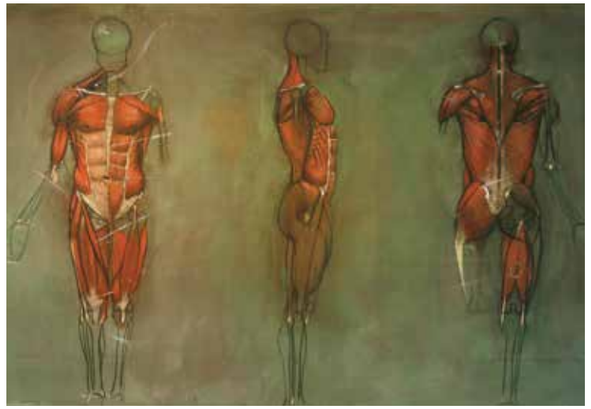
National / International Museum Exhibition

Regional Museum, High-End Gallery Exhibition

Mid Range Fine Art Gallery, Commission Artwork

Emerging Artist Gallery, Commercial Gallery

Art Fairs, Co-op Gallery, Community Exhibition



Sculpture-Related Work & Commissions

National/International-level Public & Private Commission Art,
National/International level Portraits, University or College Instructor,
National/International Museum Curator

Owner Design Fabrication Shop, Artist High–end Art Workshops,
Gallery/Museum Owner, College Educator, Owner
Special Effects/Make-up Shop, Regional Museum Curator

Regional Commissions, Museum/Gallery Director, Special Effect Mask/
Make-up Designer, Regional Mid-Range Public Art & Portrait Commission,
Commercial Art, Specialty Illustration, Appraisal, Restoration

Gallery Curator, Gallery or Museum Assistant, Secondary Art Education,
Neon Signage Designer, Character Designer, 3-D Illustration,
Stop-Motion Character modeler

Museum/Gallery Asst., Sculptor's Asst., Local Commission,
Neon Asst., Stop-Motion Character Asst., Community Art Education,
Special Effects Asst., Commercial Art, Private Instruction

Sculpture-Related Business

Designer of 'One-of-A Kind' High–end Functional & Non Functional
Objects, Unique Metal, Ceramic & other unique Sculptural Form

Limited Edition Ceramic Art, Mold-Making Shop Owner,
Metal Fabrication Designer, Regional Gallery,
Owner/Operator Casting Facility, Bas-relief Coin Designer

Fine Commission, Mold-Maker, Production Ceramics, Prototype Designer,
Casting-Shop Manager, Stylist Music videos Photo Shoots

Toy Modeler/Assistant, Functional Artist Asst.,
Local or Cooperative Gallery Asst.

Bronze Foundry Technician, Mold Making Tech/Asst.,
Ceramic Artist Asst., Prototype Designer Asst.

DEGREE REQUIREMENTS

Associate of Arts [AA] in Fine Art

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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: Photoshop

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 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: Photoshop

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 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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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 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 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 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 326	Topics in World Art
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 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	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**

- 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
FA 604	Figurative Painting
or FA 605	Landscape 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 630	Color Theory
FA 626	Chiaroscuro
FA 644	Quick Studies
FA 655	MFA Thesis Preparation/MA Portfolio Review

DRAWING & PAINTING EMPHASIS

FA 600	Figure Studio
FA 601	Drawing
FA 602	Head Drawing
or FA 608	Abstraction & Interpretation 1
FA 604	Figurative Painting
or FA 607	Urban Landscape
or FA 644	Quick Studies
FA 605	Landscape Painting
or FA 607	Urban Landscape
FA 606	Still Life Painting
FA 609	Painting
FA 616	Portrait Painting
or FA 644	Quick Studies
FA 626	Chiaroscuro
FA 630	Color Theory
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 624	Ceramics: Expressions in Clay
FASCU 637	Bronze 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
	or any course in major
JEM 660	Introduction to 3D Printing and Modeling
	+ 1 Major course

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
1 Professional Practices & Communications course
1 Major Designated Graduate Liberal Arts course

MFA 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 Urban Landscape
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

DRAWING & PAINTING EMPHASIS

FA 600 Figure Studio
FA 601 Drawing
FA 602 Head Drawing
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

SCULPTURE EMPHASIS

FA 600 Figure Studio
or FA 601 Drawing
FASCU 620 Figure Modeling
FASCU 622 Moldmaking & Casting
FASCU 624 Ceramics: Expressions in Clay
FASCU 637 Bronze 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
or any course in major
JEM 660 Introduction to 3D Printing and Modeling
+ 1 Major course

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 Fashion, Arts, and Influence
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 637 Theory & Movements in Traditional Interior Architecture
GLA 638 Theory & Movements in Contemporary Interior Architecture
GLA 716 Fast & Furious: The World of Shorts
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

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
Gain the skillset for still life and painting in general. Learn to indicate various forms with a single light source, to paint form lights, and cast shadows. Plus, you'll gain an understanding of warm and cool colors, composition, cropping, overlapping, and placement in the picture plane.

FA 121 Intermediate Figure Drawing
Get basic figure drawing skills studying the nude model. You'll learn gesture, structure, form, and proportion, and examine light and shadow apply to defining form and anatomy.

FA 142 Lithography
Use stones and plates to create a series of self-initiated lithographic prints for critique and discussion. [This course is cross-listed with FA 611.]

FA 143 Silkscreen 1
Learn to use the direct photo emulsion stencil method of printing with water-based inks. You'll learn to use a variety of papers and inks to create works of fine art and contemporary communications.

FA 144 Etching 1/Intaglio
Explore the etching/intaglio printing process. First, you'll develop time-tested, step-by-step techniques for working with copper and zinc printing plates. Then you'll apply your skills and styles to create unique works of art.

FA 145 Printmaking
Know your print mediums. You'll learn traditional printmaking processes like etching, silkscreen, monotype, book arts, lithography, and relief printing to produce a portfolio and a book of prints.

FA 153 Calligraphy & Letterform
Despite what you may have heard, hand lettering is not dead. You'll gain time-honored letterform and calligraphy skills spanning diverse styles, and learn to apply these skills to all areas of design, including print, identity, and typography.

FA 210 Still Life Painting 2
Let's be bold and ambitious with still life painting. You'll explore a variety of styles, techniques, and compositional approaches to expand your individual still-life skillset.

FA 211 Introduction to Painting: Figure
Paint the human figure using oils or acrylics. You'll gain skills in value, color, form, shape, structure, and composition.

FA 213 Introduction to Anatomy
Humans have 206 bones and 650 muscles. You'll learn the dynamics of anatomical form and how it relates to figurative art.

FA 220 Watercolor Painting 1
A technical, historical, and practical survey of watercolors will inform your painting choices. You'll gain skills specific to watercolors, including transparent application, value underpainting techniques, flat wash, dry brush, and wet-on-wet techniques.

FA 222 Heads & Hands
Attention Illustration, Visual Development, and Fine Art students: take this class. You'll focus on the form and structure of the head and hands to create dynamic drawings that include expressions and emotions.

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

FA 224 Composition & Painting
Increase the quality, scope, and breadth of your imaginative compositions. Make better paintings through a better understanding of the creative process and a deep dive into composition, value, pattern, tone, staging, mood, and color theories.

FA 241 Book Arts 1
Discover the artistic disciplines of hand bookbinding and box making. You'll learn to combine text and image in bookworks using proper tools and equipment and various creative low-tech replicative techniques.

FA 244 Etching 2
This is advanced intaglio printmaking. Using complex techniques and some experimentation, you'll make full use of the expressive possibilities of intaglio and related media.

FA 247 History & Techniques of Printmaking
Explore printmaking, from ancient origins to the stylistic and technological innovations of today. You'll learn the characteristics of relief, intaglio, lithographic, and silkscreen techniques, and discover the impact and power the printed image has had over time.

FA 255 Letterpress
Learn to handset lead type, use a pica ruler, mix ink, ink the press, and print on the letterpress. You'll also print from lead type, polymer plates, pressure printing, relief printing methods, and page layout. [This course is cross-listed with FA 629.]

FA 310 Intermediate Painting Studio
This course will focus upon the artist's individual interest. This will enable each student to begin to develop a body of work and explore their individual approach to their chosen subjects.

FA 311 Clothed Figure Painting 1
Learn to conceptualize the body under clothing. You'll understand proportion, gesture, light, shadow, value, and color relationships to structure, mass, and form. Plus, learn various properties of clothing, drapery, and the relation of the figure to its environment.

FA 313 Wildlife Painting 1
Take a walk on the wild side. Visit zoos or wildlife sanctuaries to observe, sketch, photograph, and develop color studies on animals. Using the medium of your choice, you'll create strong compositional paintings of animals based on the forms, textures, and characteristics you observed. [This course is cross-listed with FA 713.]

FA 320 Watercolor Painting 2
Explore several watercolor media and techniques. You'll have the individual freedom to complete ambitious projects.

FA 321 Head Painting 1
To paint the human head with accuracy, you'll analyze head structure and traditional techniques, and explore the development of head forms through mass, value, shape, texture, and color.

FA 322 Quick Studies
Develop a knack for paint handling by producing painted quick studies. These on-the-fly studies in acrylics and oils will give you color, composition, paint handling, and indication-of-subject abilities, capturing the essence of the subject. [This course is cross-listed with FA 644.]

FA 325 Mixed Media Drawing & Painting 1
Discover new possibilities. By varying surfaces and mixing media, you'll discover how the descriptive and expressive qualities of line, alone or combined with tone and color, can give dimension, texture, and vitality to your work.

FA 328 Landscape Painting
Refine your approach and response to natural and man-made environments. You'll paint landscapes from locations and photographic references in studio.

FA 340 Screen Printing & Poster Design
Posters are back. Your study of the styles, designs, and techniques used to make iconic posters of the 20th century will inspire you to screen print original art using direct photo emulsion stencils and a variety of papers and inks.

FA 345 Mixed Media/Printmaking
Interested in experimenting with mixed media and varied surface techniques? You'll explore practical, technical, and conceptual applications for printmaking, painting, and drawing using water and oil-based mediums and contemporary transfer techniques. [This course is cross-listed with FA 603.]

FA 347 Relief Printing 1
Find your voice using woodcut, linocut, monoprint, and collograph. You'll creatively apply relief printing techniques to expand your imagery and to express your individual point of view.

FA 346 Zines: Risograph and Analog Reproduction Technique
History and themes of the zine will be explored. Low-tech reproduction techniques will be utilized in creative ways to produce high concept, high impact, accessible editions. Students explore Xerography, collage, drawing techniques, and a variety of structures to develop a unique vision and voice. No previous experience required.

FA 348 Paper Sculpture
Create a bas-relief paper sculpture using a variety of imagery. You'll gain the skills and learn techniques to sketch, design, cut, bend, and mount paper to create the illusion of three-dimensional images. You'll love this truly unique course.

FA 350 Mural Painting 1
Experience the full mural production process and the business side of public art. You'll learn surfaces, mediums, materials, and methods to concept, budget, design, site survey, and produce a real mural for a real client.

FA 368 Urban Landscape
Cityscapes are dynamic, complicated places. Learning to paint cars and busses, buildings, and people as objects or shapes will help you develop the principles of dramatic light and shadow, atmospheric perspective, focal point and perspective. [This course is cross-listed with FA 607.]

FA 420 Senior Portfolio Workshop/Professional Practices
Become an artist-entrepreneur. You'll increase your business acumen in resume and biography preparation, invoicing, commission work, grant applications, public relations, income tax, contracts, insurance, and portfolio assembly.

FA 422 Quick Studies 2
Apply paint with fearless conviction. You'll develop intuitive paint handling techniques and powerful brushwork skills to help diminish your paint application fears.

FA 423 Abstract Painting 1
Create abstract paintings using various sources. Using composition, alignment, color, texture, shape relationships, and paint application techniques, you'll learn how abstract painting relates to all painting, and its importance as art form.

FA 424 Techniques of the Masters 1
Learn the techniques of the masters. You'll study painters who were influential in the modification of painting methods, and receive hands-on instruction working in the painting processes of the masters.

FA 438 Studio Landscape
Get ambitious with your landscape paintings. You'll present a professional and cohesive body of landscape works that reflect strong composition, design, light effects, and stylistic skills.

FA 450 Advanced Painting Studio
This course will give the student an opportunity to expand upon their chosen direction along with producing in class work and homework. Each student will be guided in terms of quality and concept.

FA 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

FA 493 Study Abroad
Travel to an inspirational location to practice your craft. You'll create art that reflects your personal insights about the place, both in plein air and in studio.

FA 498 Collaborative Project
Cross-disciplinary projects will mirror real-life projects, requiring a varied and sophisticated approach to problem solving. Course fees and prerequisites will vary by topic.

FA 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

FA 500 Internship in Fine Arts
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

FA 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

FA 600 Figure Studio
Represent the human figure in pictorial space based on your observations and your study of old master drawings. You'll gain skills in proportional accuracy, foreshortening, and form and cast shadows to achieve convincing three-dimensional form of the figure.

FA 601 Drawing
Demonstrate your understanding of perspective, proportion, gesture, and foreshortening. You'll learn to depict objects, architecture, and figures using line, tone, and modeling

FA 602 Head Drawing
Learn basic drawing principles for fine artists and illustrators. You'll draw the human head to learn composition, perspective, proportion, focal point, value pattern, and the use of light and shadow.

FA 603 Mixed Media/Printmaking
Interested in experimenting with mixed media and varied surface techniques? You'll explore practical, technical, and conceptual applications for printmaking, painting, and drawing using water and oil-based mediums and contemporary transfer techniques. [This course is cross-listed with FA 345.]

FA 604 Figurative Painting
Fine tune your fine art figure painting skills. Learn the basics and expand your personal style by experimenting with composition, color theory, form, and structure.

FA 605 Landscape Painting
Refine your approach and response to natural and man-made environments. You'll paint landscapes from locations and photographic references in studio.

FA 606 Still Life Painting
Develop your paint handling skills in value and color as you explore different organizational and compositional approaches to painting still lifes, figures, and landscapes.

FA 607 Urban Landscape
Cityscapes are dynamic, complicated places. Learning to paint cars and busses, buildings, and people as objects or shapes will help you develop the principles of dramatic light and shadow, atmospheric perspective, focal point and perspective. [This course is cross-listed with FA 368.]

FA 608 Abstraction & Interpretation 1
You'll explore modern art from its inception to today, discovering how form and color was distorted to elicit an emotional response.

FA 609 Painting
Know the painting process. Using various brushes, painting mediums, and surfaces, you'll create simple compositions that explore monochromatic and limited pallet color schemes, demonstrate value and value relationships, and inform painting approaches like realism and impressionism.

FA 610 Etching
Explore etching to develop a series of self-initiated prints.

FA 611 Lithography
Use stones and plates to create a series of self-initiated lithographic prints for critique and discussion. [This course is cross-listed with FA 142.]

FA 612 Silkscreen
Use different papers and inks to create fine art and contemporary communications. You'll learn the direct photo emulsion stencil method of printing with water-based inks, aka silkscreen printing.

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

FA 613 Monotype and Relief Printing
Explore monotype, woodcut, linocut, monoprint, and collograph. You'll learn the techniques, technical processes, and concepts of monotype and relief printing. Choose one or a combination of methods to develop a personal direction.

FA 614 Contemporary Painting
Step out of your comfort zone. After a deep dive into the work and techniques of contemporary realists, you'll be challenged to experiment with a variety of approaches focusing on the relationships between style and subject matter.

FA 616 Portrait Painting
Take a classical approach to formal portraiture. You'll explore both ala prima and chiaroscuro approaches to portrait painting.

FA 618 Composition for Abstract Art
Learn to communicate visually using abstract art. Using contemporary art and student work, you'll learn to use form, color, and line to create abstract paintings that demonstrate design principles, a focused palette, expression, and clear concepts.

FA 622 Anatomy for Artists
Understand the skeletal and muscular systems of the human body. You'll investigate the complexities of the human form to enhance your figurative drawing skills.

FA 626 Chiaroscuro
Apply classical drawing principles to render a 3D form. You'll dive deep into the 5-value system of tonal rendering, composition, value pattern, variation of form, cast shadow edges, and light and shadow relationships.

FA 629 Letterpress
Learn to handset lead type, use a pica ruler, mix ink, ink the press, and print on the letterpress. You'll also print from lead type, polymer plates, pressure printing, relief printing methods, and page layout. [This course is cross-listed with FA 255.]

FA 630 Color Theory
Get an education in color. You'll enhance your capacity to make informed color choices in your artwork by studying scientific research (theory) and through a series of hands-on projects (practice) designed to help you personalize color.

FA 631 Book Arts
How does the art of bookmaking relate to your work and direction? You'll develop answers to that question through a critical examination of the concept of bookmaking and an exploration of diverse binding forms.

FA 635 Book Arts/Advanced Techniques
Master advanced book binding techniques. You'll make complex bindings using non-traditional processes and materials.

FA 644 Quick Studies
Develop a knack for paint handling by producing painted quick studies. These on-the-fly studies in acrylics and oils will give you color, composition, paint handling, and indication-of-subject abilities, capturing the essence of the subject. [This course is cross-listed with FA 322.]

FA 655 MFA Thesis Preparation/MA Portfolio Review

As an MFA student, you'll refine your thesis concept and prepare works to include in your midpoint review. Once you finalize a thesis concept, you will write content and prepare work for individualized instruction and critique. As an MA student, you'll prepare for your final portfolio presentation by completing 3 focused works in a single genre of painting. You will also compose an artist statement, a letter to a gallery, and a professional cover letter supporting your work. 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

Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

FA 699 Special Topics

Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

FA 713 Wildlife Painting 1

Take a walk on the wild side. Visit zoos or wildlife sanctuaries to observe, sketch, photograph, and develop color studies on animals. Using the medium of your choice, you'll create strong compositional paintings of animals based on the forms, textures, and characteristics you observed. [This course is cross-listed with FA 313.]

FA 800 Directed Study

Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

FA 810 Printmaking 1

Interact with your instructor and fellow students in pursuit of your approved print-based thesis. Your instructor and peers will help give your project direction.

FA 811 Process & Thesis Development

Begin a successful thesis project. In addition, regular instructor critiques, you will discuss approaches to you Final Portfolio and/or Thesis Project with graduate student peers. The goal is project cohesiveness, work quality, concept strength, and process through critique and feedback. Each Group Directed Study (GDS) course requires a minimum of 3 paintings, graded only for this class.

FA 820 Master Thesis

Interact with your instructor and fellow students in pursuit of your approved written thesis. Your instructor and peers will help give your project direction.

FA 900 Internship

Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

FA 903 Study Abroad

Travel to an inspirational location to practice your craft. You'll create art that reflects your personal insights about the place.

FA 990 Portfolio Enhancement

You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director and advisors. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites vary by topic.

UNDERGRADUATE COURSES

FASCU 130 Sculpture 1
Explore the nature of three-dimensional form. You'll create a sculpture to gain technical skills, hands-on experience, and a knowledge of sculptural materials.

FASCU 150 Animal Sculpture
Learn to sculpt mammals and other animals. Exploring both anatomical realism and abstracted gestural movement of various animals, you'll use aspects of design, finish, and personal style to create portfolio-ready work.

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
Get your hands dirty working with clay. You'll study clay bodies, kiln firing, and the contemporary ceramic scene, and gain the painterly techniques for applying dry and textured surfaces to sculptural forms.

FASCU 233 The Art of Moldmaking & Casting
Gain essential moldmaking and casting skills. You'll practice single-piece face molds, simple two-piece, complex three-or-more-piece rigid molds, and rubber mold making techniques. Plus, you'll learn slip cast, hollow, and solid casting techniques.

FASCU 234 Head & Figure Sculpture
Express your personal creative ideas with clay. You'll develop skills in modeling gesture, figures, and proportions as you learn to sculpt the head, torso, and figure.

FASCU 240 Gesture Figure Sculpture
Tell visual narratives using expressive body language in sculpture. Through study of anatomy, pose, compositional flow, gesture, and expressiveness, you'll learn the essential nature of movement, how to use drapery to clarify dynamic movement, and how to express dramatic action.

FASCU 270 Ecorche
Learn skeletal construction and musculature by sculpting an anatomical representation of the human body with the skin removed. Using plasteline figures, you'll explore morphology, structural concepts, and rhythmic proportion. [This course is cross-listed with FASCU 632.]

FASCU 330 Sculpture 3
Context matters. You'll employ issues of context including site, scale, surface, form, function, material, intention, and the viewer to create professional portfolio-level sculpture.

FASCU 331 Ceramics: Expressions in Clay
Clay is an expressive medium. Using various sculptural techniques, you'll gain a variety of painterly and contemporary low fire abilities. [This course is cross-listed with **FASCU 624.**]

FASCU 334 Advanced Head & Figure Sculpture
Create sculptures that represent unique and personal interpretations of the human form. You'll work representationally and expressively to develop formal head and figure techniques.

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

FASCU 337 Bronze Casting
Use shell molds to cast a variety of metals. You'll learn to prepare waxes for casting, and how to apply different patina to the completed casting. [This course is cross-listed with FASCU 637.]

FASCU 338 Wheel Formed Sculpture
Gain the ability to make cylinders, bowls, and discs on a potter's wheel. You will use these shapes to create sculptures, an practice low temperature firings like raku.

FASCU 340 Drapery & Clothed Figure
This course will demonstrate how to create folds and drapery for figurative sculpture. It will teach how to block a figure and torso and add modern clothing to the figure by teaching the seven principles of folds and demonstrate how to model the forms in an abstract and realistic way.

FASCU 345 Portrait Sculpture
Learn to sculpt portraits in clay as if it were bronze. You'll understand differences in personal vs commissioned portraits, and a likeness vs. a psychological portrait, and present all as a means of expression.

FASCU 355 Sculpture 4
This is an in-depth 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'
Sculpt a 4-foot figure in clay. To build a realistic, expressive figure, you'll build an armature to support 300 lbs., scale to correct proportions, model using basic anatomy, and apply finish details to create expressive surfaces.

FASCU 360 Life-Size Figure Modeling
As an experienced life-modeling sculptor, you'll create a life-size figure in water-based clay focusing on classical realism, subtlety, and personal expression.

FASCU 361 Glaze Technology
Glazes protect and aesthetically enhance clay objects. Working in a variety glaze recipes and temperatures, you'll learn how to mix, test and manipulate glazes to create exciting new effects.

FASCU 370 Relief Medallion & 3D Design
In this course, students will learn how to sculpt portrait and narrative bas reliefs and be able to demonstrate understanding of how to work in both high and low reliefs. Students will also explore the basics of 3D scanning and digitally editing their work in preparation for 3D printing.

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 to a digital platform and finished using Zbrush.

FASCU 431 Ceramic Studio
Do portfolio-level work. Focusing on exceptional technical quality, thematic exploration, and conceptual clarity, you will focus on accurately accomplishing your established goals within a set time frame.

FASCU 461 Ceramics Portfolio
Get real-world professional experience creating an exhibition-level body of work. You'll present a proposal that establishes your ability to set and achieve goals, articulates your understanding of conceptual frameworks, and shows a high level of skill in the ceramic medium.

FASCU 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

FASCU 493 Study Abroad: Location Sculpture: Italy
Practice your craft sculpting in Italy. You'll build an armature, model clay, and practice observational and ecorche anatomy to sculpt the human form and head. You'll focus on individual expression and surface finishing using water- and oil-based clays.

FASCU 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

FASCU 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

FASCU 500 Internship in Sculpture
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

FASCU 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

FASCU 620 Figure Modeling
You'll develop personal interpretations of the human form.

FASCU 622 Moldmaking & Casting
You will develop and experiment with a variety of moldmaking techniques, 3D forms, and aesthetics.

FASCU 624 Ceramics: Expressions in Clay
Clay is an expressive medium. Using various sculptural techniques, you'll gain a variety of painterly and contemporary low fire abilities. [This course is cross-listed with FASCU 331.]

FASCU 630 Advanced Figure Modeling
Master the portrait bust and figure. You'll study standing figures, portraits, and reclining figures for an in-depth knowledge of the human figure.

FASCU 632 Ecorche
Learn skeletal construction and musculature by sculpting an anatomical representation of the human body with the skin removed. Using plasteline figures, you'll explore morphology, structural concepts, and rhythmic proportion. [This course is cross-listed with FASCU 270.]

FASCU 637 Bronze Casting
Use shell molds to cast a variety of metals. You'll learn to prepare waxes for casting, and how to apply different patina to the completed casting. [This course is cross-listed with FASCU 337.]

FASCU 638 Advanced Firing & Glazing Techniques
Master advanced glazing, raku, and pit firing techniques to develop your artistic, conceptual, and technical skills.

FASCU 644 Portfolio Development Seminar
Prepare for your Midpoint and Final Review or MA final portfolio. You'll examine, refine, and defend your project direction as you work toward developing a successful final portfolio or thesis project.

FASCU 645 Relief Medallion & 3D Design
In this course, students will learn how to sculpt portrait and narrative bas reliefs and be able to demonstrate understanding of how to work in both high and low reliefs. Students will also explore the basics of 3D scanning and digitally editing their work in preparation for 3D printing.

FASCU 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

FASCU 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

FASCU 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

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

FASCU 900 Internship

Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an “Internship for Credit” you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

FASCU 903 Study Abroad: Location Sculpture: Italy

Master the craft of sculpting in Italy. You’ll build an armature, model clay, and practice observational and ecorche anatomy to sculpt the human form and head. You’ll focus on individual expression and surface finishing using water- and oil-based clays.

FASCU 990 Portfolio Enhancement

You’ll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director and advisors. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites vary by topic.

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

Game Design

- Creative Director
- Lead Game Designer
- Senior Game Designer
- Systems Designer, UI/UX Designer, Freemium Designer
- Level Designer, Scripter, Combat Designer
- Associate Level Designer, Junior Scripter

Game Art

- Art Director
- Technical Art Director, Cinematics Director
- Lead Character Artist, Lead Environment Artist, Lead Concept Artist, Lead Animator, Technical Art Lead, Rigging Lead, Effects Lead Designer
- Senior Character Artist, Senior Environment Artist, Senior Animator, Senior Technical Artist, Senior Rigging Artist, Senior Effects Artist,UI Artist
- 3D Artist, Character Artist, Environment/Props Artist, Environment Architect, Animator, Character Animator

Game Programming

- Chief Technology Officer (CTO)
- Technical Director
- Lead Engineer / Principle Engineer
- Software Engineer, AI Programmer, Graphics Programmer, Physics Programmer, Game Play Programmer
- Junior Engineer, Engineering Inter

DEGREE REQUIREMENTS

Associate of Arts [AA] in Game Development

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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 113	Sketching for Communication
GAM 105	Introduction to Maya
GAM 107	Game Engines
GAM 110	Introduction to Game Development
GAM 111	2D Tools for Game Development
GAM 115	Elements of Scripting
or FND 112	Figure Drawing
GAM 150	Game Design, Theory & Analysis
GAM 170	Level Design for Video Games 1
or GAM 241	Introduction to Digital Sculpting
GAM 201	3D Modeling for Games 1
GAM 233	Elements of Digital Painting
GAM 310	Prototype Game Production Studio
or FND 116	Perspective

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 Game Development

BFA UNIT REQUIREMENTS

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

BFA GAME DEVELOPMENT CORE COURSES

FND 113	Sketching for Communication
GAM 105	Introduction to Maya
GAM 107	Game Engines
GAM 110	Introduction to Game Development
GAM 111	2D Tools for Game Development
GAM 115	Elements of Scripting
or FND 112	Figure Drawing
GAM 150	Game Design, Theory & Analysis
GAM 170	Level Design for Video Games 1
or GAM 241	Introduction to Digital Sculpting
GAM 201	3D Modeling for Games 1
GAM 233	Elements of Digital Painting
GAM 310	Prototype Game Production Studio
or FND 116	Perspective
GAM 405	Games Portfolio Preparation

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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	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
BFA GAME DEVELOPMENT CORE COURSES

FND 113	Sketching for Communication
GAM 105	Introduction to Maya
GAM 107	Game Engines
GAM 110	Introduction to Game Development
GAM 111	2D Tools for Game Development
GAM 115	Elements of Scripting
or FND 112	Figure Drawing
GAM 150	Game Design, Theory & Analysis
GAM 170	Level Design for Video Games 1
or GAM 241	Introduction to Digital Sculpting
GAM 201	3D Modeling for Games 1
GAM 233	Elements of Digital Painting
GAM 310	Prototype Game Production Studio
or FND 116	Perspective
GAM 405	Games Portfolio Preparation

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

APPLIED MATH

LA 271	College Algebra with Geometry

3D MATH

LA 288	Vector, Matrices, & Transformations

DISCRETE MATHEMATICS

LA 286	Discrete Mathematics

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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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

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 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 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 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
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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 326	Topics in World Art
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
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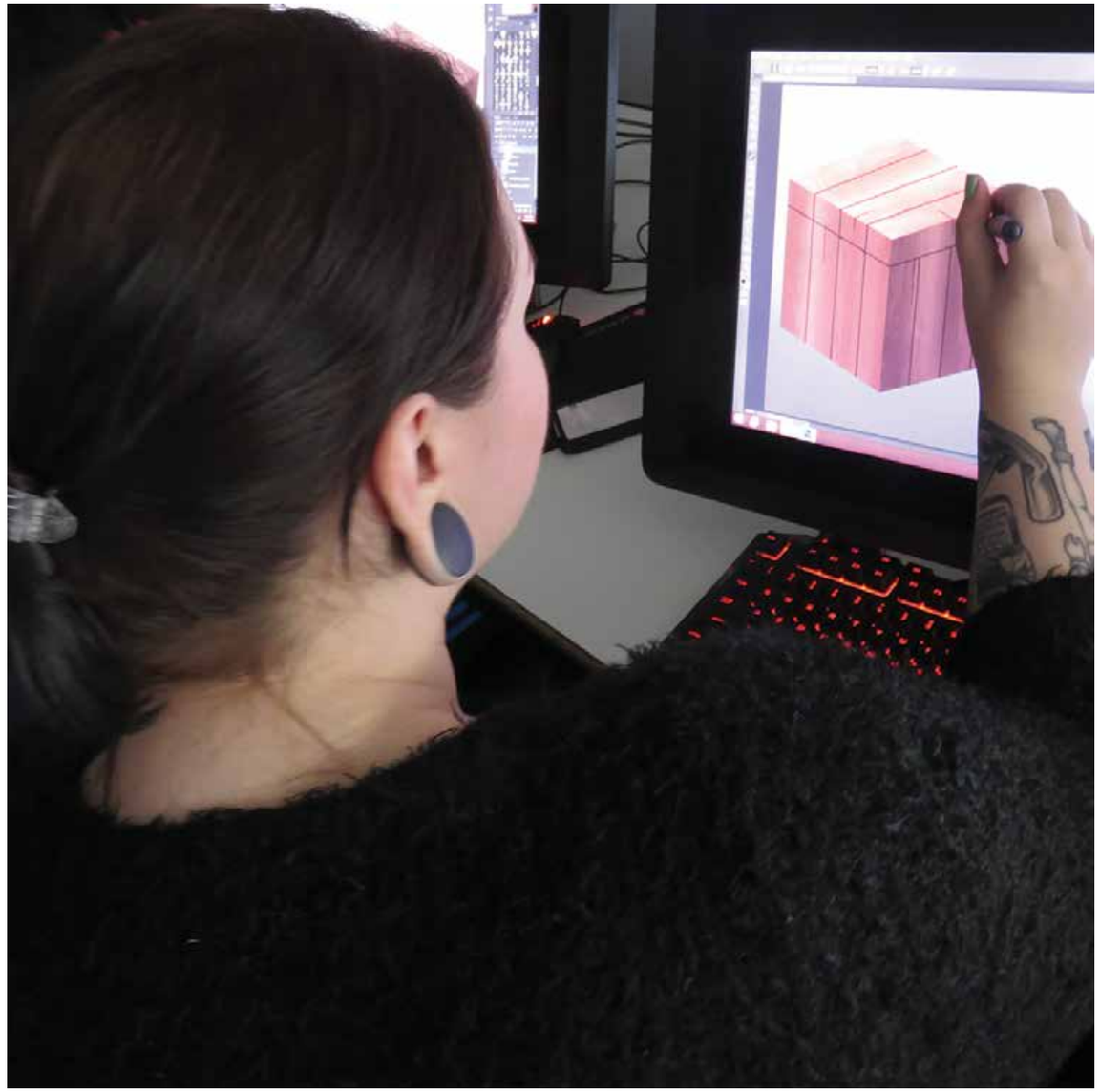
LA 386	Exploring Science Fiction Cinema
LA 387	Women Directors in Cinema
LA 388	Survey of Asian Cinema
LA 420	Art of the Italian Renaissance
LA 421	Northern Renaissance Art
LA 422	Italian Baroque Art
LA 423	The Golden Age of Dutch Art
LA 432	Art of Spain: From El Greco to Picasso
LA 433	18th & 19th Century European Art
LA 434	History of Asian Art
LA 464	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

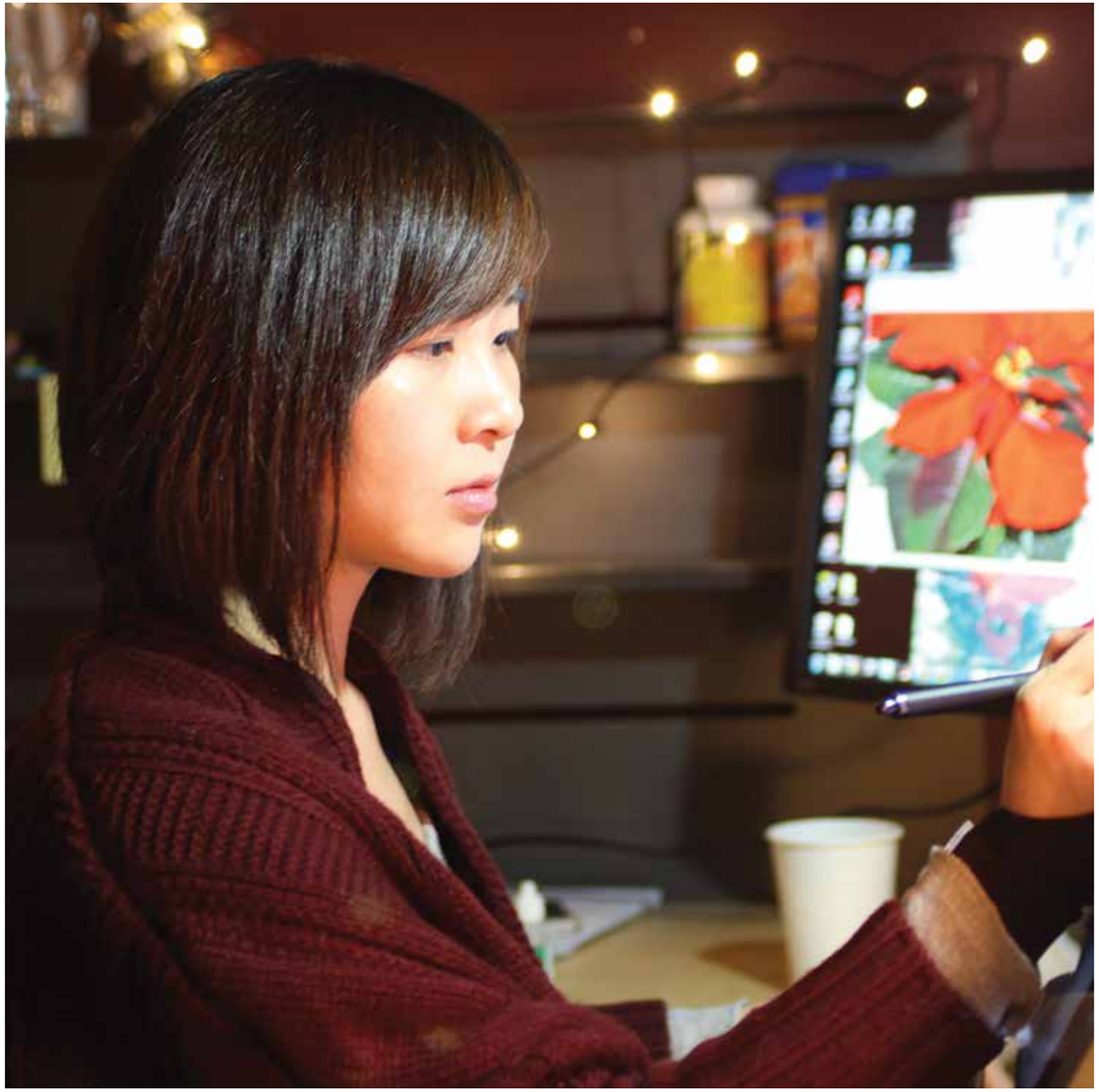
MA GAME DEVELOPMENT REQUIRED MAJOR COURSES

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	User Experience Design

MA GAME DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 623 History and Techniques of Games



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 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 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	Thesis Project Preparation
GAM 651	Prototype Game Development
GAM 655	Scripting for Games 2
GAM 778	Professional Practices & Portfolio for Game Developers

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 Introduction to Maya
Learn the fundamental concepts of 3D modeling for games. Using modeling tools and methods in a conventional 3D application, you will create a variety of polygonal objects and how to apply basic lighting and materials to your scenes.

GAM 107 Game Engines
Get hands-on experience producing simple games with three different game engines. You will explore the commonalities and differences in tools and workflows.

GAM 110 Introduction to Game Development
Learn the fundamentals of game development focusing on the various disciplines and roles involved in professional video game production. You will be exposed to industry-standard tools, workflows, and best practices that drive successful studios.

GAM 111 2D Tools for Game Development
Learn the two-dimensional tools used in the game industry. You will gain fundamental composition, color, layout, and presentation skills to develop different pieces using contemporary methods of digital image creation.

GAM 115 Elements of Scripting
Learn fundamental scripting elements for game development. You will explore the tools and approaches used to create game logic in both traditional and visual scripting systems.

GAM 119 Elements of User Interface Design
User interface (UI) design can make or break a game. Using graphic design skills, you will design different interface elements each week to develop a comprehensive UI style guide.

GAM 131 History of Gaming
Understanding game history helps modern developers make good design choices. You will study ancient board games, modern consoles, upcoming technologies, and a broad overview of the companies that have defined the video game industry.

GAM 136 2D Mobile Gaming Art
Create 2D art for mobile games. You will use digital imaging software to make unique illustrated art, environments, and assets based on style guides and real world constraints. Plus, learn file structures and layer organization suitable for editing.

GAM 150 Game Design, Theory & Analysis
Explore, play, research, and create a variety of table top and Alternate Reality Games to expand your game design knowledge. You will learn the importance of play-testing, creating compelling puzzles, and the mechanics of strategy and chance.

GAM 170 Level Design for Video Games 1
Gain a solid understanding of level design for first- and third-person video games. You will create levels and game experiences—from initial concept phase to block mesh, and multiple passes of scripting—using the Unreal game engine.

GAM 190 Mobile UI and UX
To design an intuitive UI (user interface) and UX (user experience) you must know your audience and your medium. You will learn how to create wireframes and interface elements fitting for mobile games.

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.

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

GAM 201 3D Modeling for Games 1
Model immersive scenes that include multiple props. Using a conventional 3D application, you will deepen your skillset in UV coordinate mapping, different surfacing methods, and layout. Present your work in a real-time rendering application.

GAM 202 Animation for Games
Learn the fundamentals of 2D and 3D animation. You'll learn to apply the principles of animation to both 2D and 3D characters and make them come alive! Then apply what you learn to your own characters.

GAM 209 Rigging for Games 1
Create character rigs that make characters come alive! To learn fundamental principles of character rigging, you'll use Maya to create rigs for both the animators and the game engine.

GAM 215 Scripting for 3D Games 1
Learn to apply coding standards and practices, automation, intermediate scripting features, and design patterns commonly found in scripted game logic. You will examine different approaches to scripting through short-form projects.

GAM 225 Visual Effects for Games 1
Want to make cool attacks and explosions? Start here! Visual Effects (VFX) are a huge and exciting part of any game. You will learn to create amazing effects in a game engine, making you a valuable asset in the game industry.

GAM 233 Elements of Digital Painting
Gain the skills to digitally paint individual elements like skin, hair, facial features, wood, metal, stone, environments, and more.

GAM 238 The Power of Composition
Use your composition and design skills to create powerful concept art. You'll analyze the work of old masters, famous illustrators, and contemporary concept artists to improve your work.

GAM 241 Introduction to Digital Sculpting
Learn the concepts and methods used to produce digital sculptures. You will learn to create organic and hard-surface objects in a digital sculpting application, explore 3D painting, and practice concept ideation. [This course is cross-listed with GAM 623.]

GAM 244 Digital Environment Sketching
Each landscape has an unique anatomy. You'll study the architectural language and style of various cultures and time periods, and learn to use draftsmanship, mood, story, symbolism, proportion, spatial relationships, and other environmental principles in you work.

GAM 245 Mobile Game Development
Program and deploy games for mobile using professional-grade software. You will build interfaces for multiple screen sizes, debug, profile, and optimize a mobile application for Android or iOS touch-screen devices.

GAM 250 Accelerated Digital Drawing Intensive for Concept Art
Get the full range of figure-drawing skills to develop a cohesive, distinct cast of characters. Working from various live models, you'll use line, shape, and color to design characters and communicate various character traits and types.

GAM 252 Systems Design
Explore the formal systems structures of games. You will model complex game systems based on high-level game concepts and balance variables of systems using systems theory, the MDA model, core and compulsion loops, combat systems, narrative architecture, social systems, game economies, and more.

GAM 255 Rapid Ideation Creation Sketching for Concept Art
We call it a boot camp, but there's nothing basic about our training. As a prospective concept artist, you'll gain the skills required to create thumbnails, ideations, and concept drawings with speed and accuracy. You'll produce volumes of sketches along the journey.

GAM 260 Prop & Weapon Design for Games
Create believable props and weapons for characters and creatures in a video game. You'll learn the aesthetics and function of weapons and props from different genres and time periods.

GAM 265 Vehicle & Robot/Mech Design for the Entertainment Industry
Learn to draw a variety vehicles from land, sea, and air. Focusing on accuracy, believability, and innovation, you'll draw, design, and develop a variety of vehicle and mech concepts for movies, television, and video games.

GAM 266 Digital Figure Painting
Expand your digital painting abilities. You'll use color theory and various painting techniques to realistically render shapes and shadows, establish color harmony, and create mood.

GAM 269 Color and Light for Concept Art
Dive into color and light. You'll examine how various light sources interact with objects and environments, and learn to apply color and light principles to create concept art, imagery, and design.

GAM 270 Level Design for Video Games 2
Learn to create stealth, trap, hub, and multi-player levels to expand your advanced level design skills. You will work through a professional level design test to complete the course.

GAM 288 C3: Character, Costume, & Creature
Gain character, costume, and creature design skills. You will examine fantasy, horror, and sci-fi genres to create provocative and memorable characters.

GAM 301 3D Modeling for Games 2
Basic modeling techniques are built upon and expanded with challenging subject matter. Through intermediate techniques of polygonal modeling, Nurb based modeling and advanced modifiers, students will learn industry standard practices to quickly formulate more advanced practices. Students will also become more adept at UV and texturing techniques.

GAM 303 Creature Rigging
Take your rigging skills to the next level by learning to rig usual creatures and creature features. You will learn to rig wings, tentacles, multiple legs, and gain the skills to do any rigging challenge that comes your way.

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
Learn by doing. Following a step-by-step process, you will produce a playable game prototype. Plus, you will gain organization, time management, communication, and collaboration skills along the way.

GAM 315 Scripting for 3D Games 2
Create an action-adventure game to increase your scripting skills. Using what you learned in Scripting for 3D Games 1, you'll learn script structures, complex vector3 manipulation, and attribute calculations using C# and Unity.

GAM 318 Virtual Reality and New Technology 1
Use virtual reality, emerging technologies, and new technology as it comes out to create innovative immersive experiences. You will learn from the past, experience the present, and create the future of interactive technology.

GAM 320 Game Animation 1
As an animation professional, knowing how the game animation process is different from the film/TV process is critical. You will refine and develop your animation skills by bringing your animations to life interactively within a game engine.

GAM 322 Stylized Character Design & Drawing for Games
Gain the skills to design stylized, simplified characters for video games. You'll practice simplifying your character designs using good design principles to create appealing styles and characters.

GAM 325 Visual Effects for Games 2
Create real-time visual effect in game engines. You will build 3D effects for environments, props, vehicles, and (of course) character attacks. Fire! Smoke! Explosions!

GAM 328 Monsters vs. Mechs
Think you've got what it takes? Prove it by designing original monsters and mechs (robots) good enough to win the Monster vs. Mech battle royale! Only the vehicles and creatures with the best common aesthetics, existing concept art, and anatomy will survive.

GAM 332 Texture & Light
Create and manage textures using hand-painted and procedural methods in 2D and 3D applications. You will identify textures that define the different properties of 3D surfaces and use UV mapping techniques to correctly apply 2D textures to a 3D object. [This course will be cross-listed with GAM 621.]

GAM 335 Story in Video Games
Games are what we play and story is why we play them. You'll learn to use specific storytelling skills to create interactive narratives, define memorable heroes and villains, and empower player agency.

GAM 340 3D Character Modeling 1
Study the game character pipeline from start to finish. Using game character ideation, low-resolution modeling techniques, UV layouts, and 2D and 3D surfacing for characters to create your own low-res, 3D game character. [This course is cross-listed with GAM 603.]

GAM 342 Game Environment Production 1
Use the environment asset pipeline to create real-time, 3D interior and exterior scenes. You will gain the storytelling, prop development, modularity, and composition skills to create compelling real-time environments. Plus, study scene management and iterative development. [This course is cross-listed with GAM 626.]

GAM 344 Digital Environment Painting
Build production-ready concept art for game environments. Using 3D and photo reference material, value speed studies, style guides, and digital painting brushes you'll create finished environment paintings. Plus, increase your composition, lighting, mood, and storytelling abilities.

GAM 350 Rapid Game Development
Become an effective game designer through multi-week projects in different genres. You will learn best practices for time management, effective communication, and project organization in a collaborative setting. [This course is cross-listed with GAM 606.]

GAM 353 Game Freemium & Monetization
Learn the principles behind freemium game design and how to use monetized gameplay mechanics to generate revenue. You will gain the skills to evaluate the profitability of social and mobile free-to-play games.

GAM 360 Environmental Modeling for Games 2
Build current-generation, real-time environments. Employing the environment art pipeline for games, you will gain lighting and rendering techniques, learn foliage creation, and present your work in a game engine.

GAM 380 Game Animation 2
Game characters need to express and emote just as much as any other type of animated character. You will learn advanced body language and facial animation techniques to animate your characters so their personality shines through no matter what they are doing.

GAM 401 Hard Surface Modeling 1
Model and sculpt mechanical and manufactured assets. You will build complicated objects, such as tools and vehicles, and learn to create and manage the resolution of these forms.

GAM 403 Organic Modeling: High Resolution Game Assets
Sculpt characters and organic environmental objects for games. Using conventional 3D and digital sculpting applications, you will create and manage dense polycounts to describe strong silhouettes, recognizable sculpted forms, and detailed relief in this high-resolution process.

GAM 405 Games Portfolio Preparation
As a senior, you will organize and enhance your accumulated work to create a portfolio that showcases your skills and accomplishments. Plus, learn professional practices and how to apply for employment.

GAM 410 Rapid Game Development 2
The pros use rapid prototyping to determine if a game will be fun, compelling, and well suited for production. Working collaboratively, you will create games on quick, two- and four-week cycles to learn scheduling, the responsibilities of different roles, and much more.

GAM 416 Combat - Dancing with the Enemy
Learn to design combat in games, from planning out enemy encounters step-by-step to creating combat rules and systems. You will emulate combat in games like Street Fighter, Mario, and Unreal Tournament, and construct a level with multiple combat encounters 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 Textures & Materials
Go beyond an object's standard features to define wear and tear, weathering, and age. You will apply industry-standard texturing and rendering methods like map baking, 3D painting, and procedural and node-based material creation to original 3D artwork. will be demonstrated. [This course is cross-listed with GAM 632.]

GAM 440 3D Character Modeling 2
Create your own high-resolution, 3D game character. You will learn game character ideation, digital sculpting, hair and clothing, retopology, UV layouts, and both 2D and 3D surfacing properties using the full game character pipeline.

GAM 464 High Resolution Asset Studio
Produce assets that meet industry standards and timelines. Starting with existing and original concept art, you'll use each step of the game asset pipeline to deepen your knowledge of current workflows.

GAM 483 Interactive Media Production & Entrepreneurship
Experience the roles of project and studio managers in the game and interactive entertainment industries. You will learn to build new projects, team management, assessing resources, and how to create schedules and budgets.

GAM 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

GAM 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

GAM 498ES Esports Studio
Students will learn how to prepare and produce Esports Live Broadcasts and Tournaments. Students will gain essential studio experience by producing content for live events, and create professional-grade portfolio material. This class will introduce you to the skills you will need to succeed in today's fast paced world of Esports.

GAM 498GD Collaborative Game Development
Collaborate with artists, designers, and programmers to create a video game prototype. You will use professional tools, techniques, and workflows to create a portfolio-quality project as a team.

GAM 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

GAM 500 Internship in Game Design
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

GAM 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

UNDERGRADUATE COURSES

GAP 120 Principles of Computer Science
Learn to think like a programmer. You'll write programs to move a robot, and learn numbering systems, problem solving, API design, and other concepts foundational to programming. Designed to support GAP 125 but topics apply to all forms of programming.

GAP 120A Introduction to Computer Science A
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
Become proficient in C++. To learn the game industry's most-used language, you'll write text-based games using variables, branching, looping, console input/output, pointers, heap allocation, and more.

GAP 125A Game Programming A
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 flow, break down technical tasks, solve problems, and practice finding and removing bugs.

GAP 201 Programming Languages
Broaden your skills writing simple programs in several popular programming languages. You'll gain a versatile set of abilities in Lua, C#, Python, and some development tools and writing automation scripts.

GAP 225 Programming for Games 2
Increase your abilities using the most common C++ language features. You'll learn to write preprocessor directives, unit tests, custom operators, file I/O, and templates.

GAP 235 Data Structures & Algorithms
Take the leap from coder to software engineer. You will learn about asymptotic analysis of the various algorithms involved with arrays, linked lists, queues, stacks, strings, hash tables, trees, graphs, and more.

GAP 255 Object-Oriented Programming & Design
Learn essential techniques for organizing code into classes. Explore common design patterns used throughout game programming to facilitate in writing scalable, maintainable code.

GAP 275 Programming for Games 3
Make a simple 2D game. You'll learn to solve specific game programming challenges using 2D graphics, capturing player input, basic audio programming, simple physics and collision, and more.

GAP 285 AAA Game Engine Architecture
Make simple games using the Unreal Engine to learn about AAA game architecture. You'll get a behind the scenes look at how Unreal works, and why it was built this way.

GAP 288 Vector, Matrices, & Transformations
Solve linear systems using various applications. You'll learn the mathematics of 3D vectors, including dot and cross product operations, and use Matrix operations for transformations like translations, rotations, and scale.

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

GAP 295 Low-Level Programming & Optimization
Learn the internals of the CPU and memory systems in modern computers and consoles. You'll study optimization theory and gain hands-on experience with concurrency and multi-threaded programming.

GAP 301 Programming Game Engines
Design your own game engine. You'll follow a step-by-step process to build a stable, scalable, reusable engine that will form the foundation for future classes.

GAP 305 Programming for Production
Build two games, one using an engine from GAP 301 and another using a tool of your choice. Learning the role of engineer, you'll work in teams using industry-standard tools and methodologies to produce the games.

GAP 311 Fundamentals of Computer Graphics
Learn the foundations of modern Computer Graphics including points, lines, polygons, and how to color and light them. You'll explore different types of Shaders—the foundation for rendering CG objects—using basic lighting, texturing, types of textures, and environmental mapping.

GAP 321 Artificial Intelligence
AI brings non-player character behavior to life in a simulated world. Building AI for a variety of game types, you'll create a simulation game incorporating AI layering, behavior trees, planning, and communication that allows multiple AI agents to conspire against the player.

GAP 331 Network Programming
Build a simple two player game to be played over a network. You'll learn network protocols, server client architecture, and peer-to-peer interaction.

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
Learn to approach one of the world's most popular "black box" game engine like an engineer. Discover how you can still make informed technical choices to create efficient systems and tools, despite limited access to source code.

GAP 361 Programming for Game UI and Tools
Create user interfaces for both behind-the-scenes game designers, and front facing game players. You'll make functional widgets including buttons, list boxes, and text fields.

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
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

GAP 498 Collaborative Project

Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

GAP 499 Special Topics

Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

GAP 500 Internship in Game Programming

Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

GAP 590 Enhanced Studies

You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

GAM 601 Elements of Video Games
Prepare to enter the video game industry. Studying professional practices and techniques, you'll find differences between large and small companies, genres, and types of games. Plus, create your own game design document that shows what you've learned.

GAM 602 Game Design Principles
Develop a set of creative tools based on games, film, art, and music from around the world. You will learn how to effectively brainstorm, prototype, and iterate on original ideas using industry standard practices an your own cultural background.

GAM 603 3D Character Modeling 1
Study the game character pipeline from start to finish. Using game character ideation, low-resolution modeling techniques, UV layouts, and 2D and 3D surfacing for characters to create your own low-res, 3D game character. [This course is cross-listed with GAM 340.]

GAM 604 Environment Modeling for Games: Principles
Study 3D game art production for environments. You will gain block out, UV mapping, texturing, and iterative development skills to develop your 3D scenes. Plus, learn to identify the best modeling practice for a given environment.

GAM 605 Scripting for Video Games 1
Is your focus on level design or game design? You will examine player interaction and events in video games using C# and game engines, and learn to break down problems and systematically build solutions individually and in teams.

GAM 606 Rapid Game Development
Become an effective game designer through multi-week projects in different genres. You will learn best practices for time management, effective communication, and project organization in a collaborative setting. [This course is cross-listed with GAM 350.]

GAM 607 Action Adventure & RPG Level Design
Gain a solid understanding of level design for 1st and 3rd person video game levels. You will 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
Improve your concept art skills by drawing the figure and becoming familiar with human anatomy and figure drawing concepts.

GAM 610 Drawing Bootcamp: Dynamic Sketching
Improve your ability to create concept art by sketching various hard surfaces and organic subjects. You'll start your own library of reference materials including animals, vehicles, buildings, people, and assorted materials.

GAM 611 Visual Communication for Game Designers
This course focuses on developing visual design and communication skills for video game designers. Topics include: wireframes, graphic design, UI/UX, basic sketching, and verbal presentation. Students use industry-standard digital tools and vocabulary to efficiently and accurately convey their game play ideas and create graphic presentations.

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

GAM 612 Concept Art for Games
Apply your drawing and color skills to game-specific subjects. You'll increase your visual language, drawing, and digital painting skills to create asset model packs and designs for 3D modeling production.

GAM 621 Texture & Light
Create and manage textures using hand-painted and procedural methods in 2D and 3D applications. You will identify textures that define the different properties of 3D surfaces and use UV mapping techniques to correctly apply 2D textures to a 3D object. [This course will be cross-listed with GAM 332.]

GAM 623 Introduction to Digital Sculpting
Learn the concepts and methods used to produce digital sculptures. You will learn to create organic and hard-surface objects in a digital sculpting application, explore 3D painting, and practice concept ideation. [This course is cross-listed with GAM 241.]

GAM 624 Character & Hero Props Modeling
Create a high-resolution, 3D game character. Utilizing the game character pipeline, including the hair and clothing pipelines—you will model a character based on your own design or from an existing concept. Plus, gain sculpting, retopology, 2D and 3D painting skills.

GAM 626 Game Environment Production 1
Use the environment asset pipeline to create real-time, 3D interior and exterior scenes. You will gain the storytelling, prop development, modularity, and composition skills to create compelling real-time environments. Plus, study scene management and iterative development. [This course is cross-listed with GAM 342.]

GAM 631 Thesis Project Preparation
Prepare for the midpoint review. You will develop an independent thesis plan, perfect your portfolio, and complete your thesis project proposal to showcase your accumulated skills and work over the first part of the program.

GAM 632 Advanced Textures & Materials
Go beyond an object's standard features to define wear and tear, weathering, and age. You will apply industry-standard texturing and rendering methods like map baking, 3D painting, and procedural and node-based material creation to original 3D artwork. will be demonstrated. [This course is cross-listed with GAM 432.]

GAM 633 Dynamic Figure Sculpting for Games
Breathe life into your characters by sculpting expressive forms. Successful character artists have a firm foundation in human anatomy. You will use digital sculpting tools to study proportions and muscle groups, create strong silhouettes, simplify anatomy, and learn proper posing techniques.

GAM 643 Environment Modeling for Games: Production
Build real-time environments using current practices and the environment art pipeline for games. You will gain foliage creation, lighting, and rendering skills, and present your work in a game engine.

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
Learn complex, efficient, and specialized practices for scripting gameplay mechanics. You will develop several video games featuring systems of moderate complexity from scratch.

GAM 660 Digital Painting Principles
Rapidly improve your digital painting skills to create believable concept art. You'll paint the human figure and other types of materials to learn basic color theory.

GAM 665 Color & Composition for Game Art
A working knowledge of the three most important elements of concept art—color, cinematic lighting, and composition—will help you create mood and emotion in your designs.

GAM 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

GAM 778 Professional Practices & Portfolio for Game Developers
As a graduate student, you will prepare for your game career by reviewing and organizing your accumulated work into a portfolio presentation that promotes your best work and accomplishments.

GAM 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your mid-point review. Director approval required. Fees and prerequisites will vary by topic.

GAM 810 Pipeline Process for Thesis
Make a plan to finish your thesis. With help from your instructor and peers you'll work to refine your concept, address challenges, and do the visual, verbal, and written work to advance your thesis toward completion.

GAM 840 Modeling
As a student with a modeling-focused thesis, you'll receive directed 3D instruction and group critique designed to improve your project and further develop your thesis production.

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
Learn what it takes to work as a concept artist in the video game industry. You'll also learn techniques and processes that are useful in a variety of fields.

GAM 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

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.

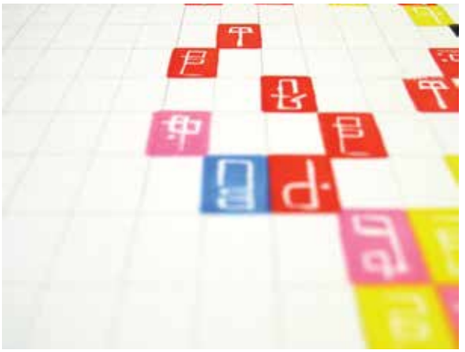
Here, our graphic design department is second to none. From day one, you'll be treated like a working designer– taught by professionals at the top of their field. Apply yourself and you'll leave with a portfolio that has something very important that goes with it: a job.

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.

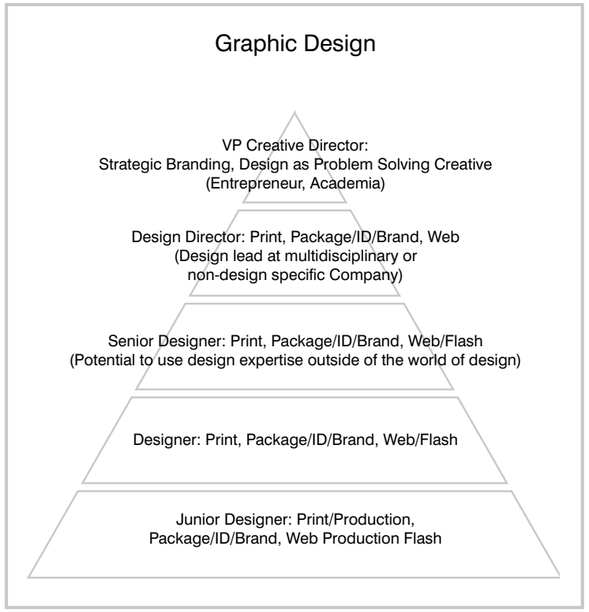
Professional Faculty: Graphic Design instructors are award-winning designers working at the top of the industry. Our faculty members bring years of industry experience into the classroom. Learn from industry greats such as Michael Osborne, famous San Francisco designer of the Post Office "Love Stamp," Tom Sieu, Creative Director of Sephora, and influential design icon Roland Young.

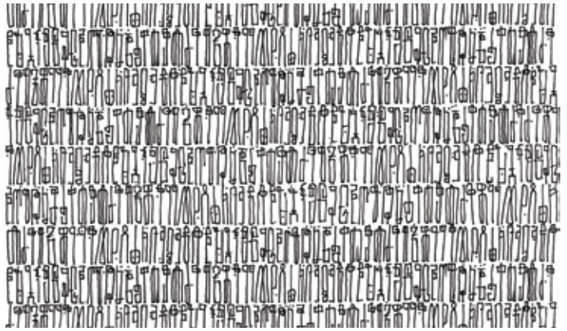


World-Class Curriculum: The program provides a robust curriculum of conceptual problem solving, innovation, critical thinking, and formal design as well as branding and marketing strategies. A real-world approach to design assures aesthetics, functionality, value, and meaning to all student projects.

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
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
GR 102	Design Technology: Digital Publishing Tools
GR 122	Typography 1: Hierarchy and Form
GR 150	Visual Communication A
GR 152	Visual Communication B
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

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
GR 102	Design Technology: Digital Publishing Tools
GR 150	Visual Communication A
GR 152	Visual Communication B
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 326	Topics in World Art
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 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	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**

- 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
TOTAL	**36 UNITS**

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 601	Type Systems
GR 604	The Nature of Identity
or GR 612	Integrated Communications - Message Synthesis
GR 605	Digital Design Studio 1
GR 613	Type Experiments
GR 616	Making Ideas Visible
GR 617	Type Forms
GR 618	Visual Literacy
GR 619	Type Composition
GR 620	Visual Thinking
GR 700	MA Portfolio Seminar
WNM 606	User Experience Design
or WNM 613	Topics in Motion Graphics

MA GRAPHIC DESIGN AND DIGITAL MEDIA REQUIRED MAJOR COURSES

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 615	History of Graphic Design
GLA 615E	History 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
TOTAL	**63 UNITS**

**Per director approval*

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
1 Professional Practices & Communications course
1 Major Designated Graduate Liberal Arts course

MFA GRAPHIC DESIGN REQUIRED MAJOR COURSES

GR 600	Visual Communications Lab
GR 601	Type Systems
GR 605	Digital Design Studio 1
GR 613	Type Experiments
GR 616	Making Ideas Visible
GR 617	Type Forms
GR 618	Visual Literacy
GR 619	Type Composition
GR 620	Visual Thinking

MFA GRAPHIC DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:

GLA 615	History of Graphic Design
GLA 615E	History of Graphic Design

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 676	Professional Practices for Designers & Advertisers

MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 612	Writing and Research for the Master's Student

UNDERGRADUATE COURSES

GR 102 Design Technology: Digital Publishing Tools
Get familiar with the technical tools of the trade. You'll study the theory and function of industry-standard computer hardware and software and learn the digital design principles professionals use to produce visual communications and digital products.

GR 107 Introduction to Interaction Design
User-centered design is where it all starts. Following an interactive design process, in this class you'll discover how human/computer interaction, user personas, interfaces, and information architecture drive the development of compelling user experiences.

GR 122 Typography 1: Hierarchy and Form
Typography gives language a physical form. Part science and part art — good typography is a skill unique to graphic design and makes your ideas come to life. You'll learn to solve typographic design problems by focusing on letterforms, proportion, hierarchy, legibility, structure, aesthetics, and more.

GR 150 Visual Communication A
This course delves into the formal skills every designer needs to generate great images and identify the best graphic techniques. This will allow you to generate and arrange images and graphics in compositions that will engage people.

GR 152 Visual Communication B
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
Great graphic designers are creative problem solvers with passion and perseverance. Through research and experimentation, you'll learn to attack myriad problems from multiple angles, and gain the skills to develop solutions for a variety of audiences.

GR 242 History of Graphic Design
Know your history. You'll examine the pivotal events, technical innovations, significant movements, and creative thinkers that shaped the past and informed the current state of visual communication. You will also build a vocabulary for design that will be critical to your success in studio classes.

GR 310 Typography 2: Formalizing Structure
Transform text into visually engaging communications for both print and screen experiences. Building on Typography 1, you'll focus on building more complicated typographic compositions through an understanding of page and paragraph aesthetics, legibility across various media, typographic expression, and integration of visual imagery.

GR 321 Package Design 1: 3D Thinking/Making
Apply your design skills to three-dimensional packages. You'll build a solid foundation of the process and materials necessary to develop packages and prototype templates that account for three dimensions, material properties, and structural considerations.

GR 322 Package Design 2: Executing 3D Design
Package design is the part of a brand that you actually touch. Building upon Package Design 1, you'll make more effective use of your design skills to align branding concepts to more complex three-dimensional design formats.

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

GR 324 Branding Principles
A brand is the gut feeling you have about a company, product, or service. Most brands are defined by their visual properties — which makes this valuable business asset heavily dependent upon designers. You'll explore the principles of branding and identity design by creating brand expressions for new products, services, environments, and experiences.

GR 327 Graphic Design 2: Integrating Principles
Recognize the power of design. You'll gain more conceptual expertise and a stronger command of typography and visual language. Combined with solid craftsmanship skills, you will begin to produce projects that comprise a professional body of work.

GR 330 Typography 3: Complex Hierarchy
Building on the skills learned in Typography 1 and 2, you will begin to construct larger systems of typography in the form of linear narrative structures, non-linear interactive formats and coordinated brand expressions. You will learn to develop typographic communications and technical solutions for more diverse and sophisticated platforms.

GR 350 Visual Systems 1
Expand your design skills into complex business, cultural and sociological systems. Your formal design abilities, conceptual fluency, and technical know-how will enable you to construct meaningful imagery and resonant experiences that can be extended into broader patterns of reader and user engagement.

GR 360 Graphic Design 3: Nature of Interaction
In today's world, brands are defined by the experiences that they provide. The proliferation of mobile devices means that many of those experiences are delivered as digital products. Through careful research, persona development and design strategies, you'll create the mobile design experiences around which much of Silicon Valley revolves.

GR 365 Strategies for Branding
Brands are the means by which organizations differentiate themselves. Building on skills learned in Branding Principles, you will find new ways to bring brands to life, extend brands into new territory and make brands more interesting, engaging and relevant.

GR 370 Package Design 3: Advanced 3D Branding
Extend your knowledge of packaging by developing a full-fledged product line. Using market research, product analysis, brand development, photography, and illustration you'll design portfolio-worthy products for today's demanding marketplace.

GR 425 Visual Systems 2
Designers who can develop meaningful and engaging design solutions for complex communication problems are in high demand. You'll use your mastery of type, composition, and image construction to create portfolio-ready pieces that integrate a wide variety of media into a cohesive whole.

GR 426 Package Design 4
As an advanced packaging and branding practitioner, you'll work collaboratively to develop more complex brand systems, branded line extensions and sophisticated physical materials to include in your final portfolio.

GR 429 Information Design
Our increasingly complex world needs designers to make sense of it all. You'll learn to use your visual skills to present information in dynamic fashion by bringing interest, meaning and clarity to complex ideas through graphic representations of data sets and information.

GR 430 Visual Systems 3
Demonstrate your mastery of concept development. You'll apply a variety of skills to create a wide range of print and digital communications including brochures, corporate campaigns, posters, environmental media, information design, and branding work.

GR 434 Typography 4: Refinement of Form
Many designers aspire to typographic mastery. In this capstone typography class, you will use your well-honed typographic skills to create portfolio-worthy artifacts that showcase your abilities.

GR 435 Typography in Motion
Motion design is a powerful tool for designers. You'll command greater attention for your work by creating animations, videos and motion graphics that are dynamic, fluid and engaging.

GR 460 Senior Portfolio
The portfolio is the final step in your Graphic Design BFA program. You'll develop a comprehensive print and digital visual system that shows off your design skills, and a robust social media presence to effectively promote your strengths to the world.

GR 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

GR 498 Collaborative Project
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GR 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

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Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

GRADUATE COURSES

GR 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GR 600 Visual Communications Lab
Declare a thesis topic for your graduate studies. To secure your place in the MFA program and the opportunity to further develop your ideas — you will identify, explore and propose a suitable thesis topic as a midpoint proposal.

GR 601 Type Systems
Building on the skills learned in Type Forms and Type Composition, you will learn to construct larger systems of typography through the development of linear narrative structures, non-linear interactive formats and coordinated brand expressions. You will develop typographic communications and technical solutions for a wider array of mediums and platforms.

GR 604 The Nature of Identity
Learn to create the identity and branding systems crucial to the success of businesses, organizations, products, goods and services. Through careful strategy, development and implementation of brand and identity assets, you'll create the visual assets critical to survive the contemporary business world.

GR 605 Digital Design Studio 1
Graphic design and technical innovation are inseparable, providing today's designer myriad ways to communicate ideas and develop experiences. You'll explore how design works across various technical systems, platforms and digital devices.

GR 612 Integrated Communications - Message Synthesis
Learn to develop fully integrated messaging across various media. Drawing upon your highly developed creative abilities, this advanced studio class will identify and address interdisciplinary challenges by delivering a complex, multifaceted portfolio project.

GR 613 Type Experiments
Expand your typographic range. Having learned the rules of typography in Type Forms, Composition and Systems — now you'll learn how to break the rules and push for unusual typographic solutions that emphasize the experimental, conceptual, and emotional dimensions of typography.

GR 616 Making Ideas Visible
Understand the conceptual foundations of design as a discipline. Through a variety of historical, social, and cultural contexts, you'll acquire the design thinking and visual development skills necessary to create unique design solutions that accomplish their intended goals.

GR 617 Type Forms
Learn typography at the atomic level. Through knowledge of letterforms, proportion, hierarchy, legibility, structure, and aesthetics — you'll learn to create typographic solutions to design problems.

GR 618 Visual Literacy
Become fluent in visual language. You'll master the universal design principles, communication theory techniques, and critical skills to create meaning and understanding from the complex information that surrounds us.

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

GR 619 Type Composition
Take a deeper dive into the theory and applications of typography. You'll increase your ability to communicate content and meaning of text using organization, hierarchy, layout, and grid-system skills.

GR 620 Visual Thinking
Use design to put it all together and get things done. Through specific process development techniques, you'll use your design thinking and visual development abilities to create unique design solutions that accomplish their intended goals.

GR 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

GR 700 MA Portfolio Seminar
The portfolio is the final step in your Graphic Design MA program. You'll develop a comprehensive print and digital visual system that shows off your design skills, and a robust social media presence to effectively promote your strengths to the world.

GR 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

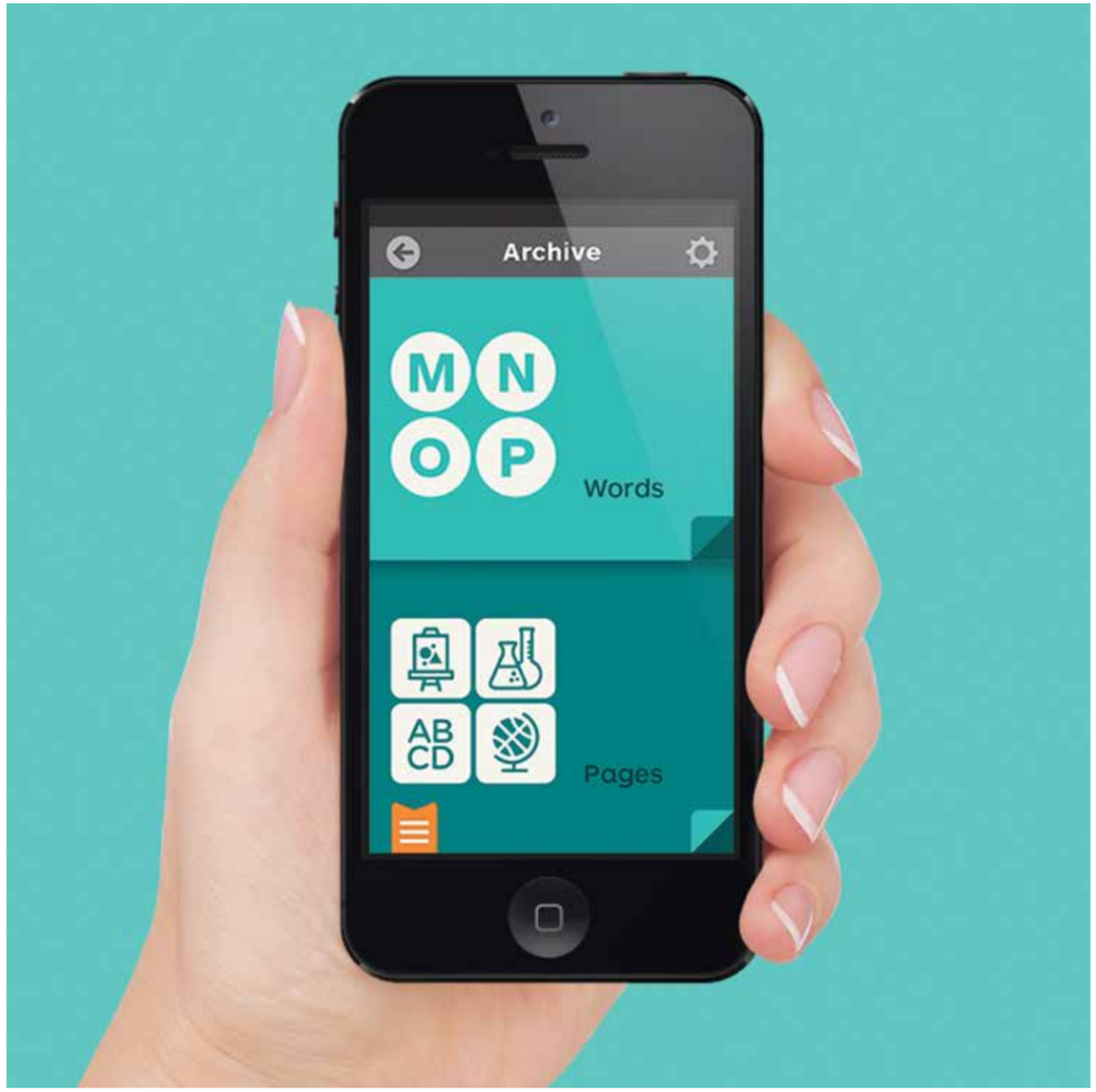
GR 810 Thesis
Embark upon your graphic design thesis journey through conceptualization, research and prototyping. You'll use questionnaires, interviews, and observations to chart the course your thesis problem and begin formulating solutions.

GR 830 Thesis 2 - Exploration
Continue your graphic design thesis journey by means of exploration and implementation. Building on the assets created in Thesis 1, you'll finalize a visual system and complete half of your designated thesis materials. You'll conduct user testing to refine, focus, and validate your solutions.

GR 850 Thesis 3 - Refinement
The last step in your graphic design thesis project is to refine everything for final delivery. You'll finish any remaining thesis materials, coordinate it with your final portfolio and online persona — then create a final review presentation to secure approvals.

GR 875 Design Seminar/Portfolio
The portfolio is the final step in your Graphic Design MFA program. You'll develop a comprehensive print and digital visual system that shows off your design skills, and a robust social media presence to effectively promote your strengths to the world.

GR 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.



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.

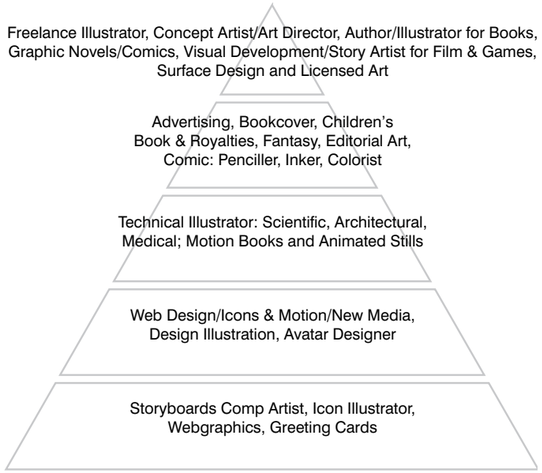
Real-World Projects: Numerous inter-departmental projects take place yearly between illustration, advertising, animation, and others. Each collaborative project focuses on real-world goals and real-world expectations.

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

Illustration



DEGREE REQUIREMENTS

Associate of Arts [AA] in Illustration

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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	Graphic Novel/Comic Book 2
FA 213	Introduction to Anatomy
FA 222	Heads & Hands
FND 110A	Analysis of Form A
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: Photoshop
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	Graphic Novel/Comic Book 2
FA 213	Introduction to Anatomy
FA 222	Heads & Hands
FND 110A	Analysis of Form A
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: Photoshop
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

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	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**

- 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
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 602	Head Drawing
or FA 630	Color Theory
FA 626	Chiaroscuro
or ILL 610	Clothed Figure Drawing
GAM 665	Color & Composition for Game Art
or ILL 632	Refining Layouts in Ink
or ILL 670	Designing for Consumer Products: Surface Art & Licensing
GAM 660	Digital Painting Principles
or ILL 620	The Graphic Novel 1
or ILL 735	Children's Book Illustration
ILL 602	Concept, Technique and Illustration
or ILL 672	Writing for Comics & Graphic Novels
ILL 612	The Rendered Figure
or VIS 611	The Visual Elements of Story
ILL 625	Perspective for Characters & Environment
ILL 650	Preliminary Art
or ILL 665	Vector Illustration & Motion
ILL 660	Digital Painting
ILL 704	Narrative Illustration Portfolio
or ILL 706	Editorial Illustration
or ILL 730	*Graphic Novel/Comic Book 2*
	+1 Major courses

MA ILLUSTRATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 629 150 Years of American Illustration

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 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
1 Professional Practices & Communications course

MFA ILLUSTRATION REQUIRED MAJOR COURSES

ANM 614 Color and Design Application for Animation
or FA 602 Head Drawing
or FA 630 Color Theory
FA 626 Chiaroscuro
or ILL 610 Clothed Figure Drawing
GAM 660 Digital Painting Principles
or ILL 620 Graphic Novel/Comic Book 1
or ILL 735 Children's Book Illustration
GAM 665 Color & Composition for Game Art
or ILL 632 Refining Layouts in Ink
or ILL 670 Designing for Consumer Products: Surface Art & Licensing
ILL 602 Concept, Technique and Illustration
or ILL 672 Writing for Comics & Graphic Novels
ILL 612 The Rendered Figure
or VIS 611 The Visual Elements of Story
ILL 625 Perspective for Characters & Environment
ILL 650 Preliminary Art
or ILL 665 Vector Illustration & Motion
ILL 660 Digital Painting
ILL 704 Narrative Illustration Portfolio
or ILL 706 Editorial Illustration
or ILL 730 Graphic Novel/Comic Book 2

COMICS EMPHASIS

ANM 614 Color and Design Application for Animation
or FA 630 Color Theory
ILL 610 Clothed Figure Drawing
ILL 620 The Graphic Novel 1
ILL 625 Perspective for Characters & Environment
ILL 632 Refining Layouts in Ink
ILL 660 Digital Painting
ILL 665 Vector Illustration & Motion
ILL 672 Writing for Comics & Graphic Novels
or ILL 730 Graphic Novel/Comic Book 2
VIS 611 The Visual Elements of Story

MFA ILLUSTRATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 629 150 Years of American Illustration

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

UNDERGRADUATE COURSES

ILL 101 Introduction to Illustration
Explore your identity as an Illustrator and the impact you could have on the world. Through contextualized projects, excursions, discussions, and activities you'll get connected to Academy of Art University and San Francisco, and develop skills that lead to success.

ILL 102 Sketching the Clothed Figure
You'll be introduced to observational drawing and drawing from imagination. You will study the basic shapes and relationships of the body, proportion, foreshortening, and how to draw clothing on the figure.

ILL 120 Clothed Figure Drawing 1
Draw the clothed figure in various situations. You'll study physical flexibility in observational drawing, the essential relationships of the body, how to achieve three-dimensional form, proportion, foreshortening, and how to construct folds.

ILL 133 Digital Media: Photoshop
Combine essential camera and Photoshop skills to augment your illustration work. Using a camera for reference and inspiration, and Photoshop to manipulate images, you'll learn to create narrative content increases your skills in a fun yet challenging environment. Phone with camera, or digital camera and computer access required.

ILL 177 Drawing for Tattoo and Skin Art
Great tattoo art is both contemporary and timeless. You'll explore the design tactics, history, and business practices of the tattoo artist, as you learn tattoo line and color techniques, and how to communicate custom work ideas to clients.

ILL 192 Graphic Novel/Comic Book 1
Tell your stories sequentially. You'll investigate the mechanics and structures of comics, storyboards, illustrated books, and film to create your own graphic short stories. [This course is cross-listed with ILL 620.]

ILL 195 History of Comics: American Comics
Some argue comics are uniquely American. By studying significant American comic strips, comic books, and graphic novels, you'll learn the styles, trends, and subject matter of cartoonists, illustrators, and authors and see how social conditions and comics align.

ILL 197 History of Comics: International and Alternative Comics
Go beyond superheroes. You'll take a deep dive into the history of comics and graphic novels from the UK, Spain, France, Russian, and more. Plus, you'll analyze manga, manhwa, bande dessinée, and underground and alternative comics for style and content.

ILL 217 Writing for Comic Books & Graphic Novels
Gain professional comic book scriptwriting skills. You'll study graphic novels, the physical space words occupy, and critical writing about comics, to produce a completed comic book script in one semester. [This course is cross-listed with LA 217/ILL 672.]

ILL 220 Clothed Figure Drawing 2
Use value to draw the clothed figure. You'll learn to see and use shapes in value to create patterns and develop a sense of staging, with a focus on structure, drapery and the ways light reveals form.

ILL 232 Studio 1
Use a clear concept, professional procedures, and core design principles to develop illustrations. You'll learn the process, media, tools, and current industry techniques in black & white, waterbased media, and mixed media in color.

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

ILL 233 Digital Media 2: Illustrative Imaging
Apply traditional illustration skills to digital media. You'll increase your concept development and personal style abilities using composition, brushwork, lighting, content, meaning, and other criteria.

ILL 238 Drawing the Fantastic Figure
Increase your figure drawing skills. Focusing on anatomy, exaggeration, and the human form, you'll create a set of portfolio-quality pieces that bring your imagination to life. Merge both live models and photo references, and both classical and modern approaches to enhance your character development.

ILL 243 Advanced Perspective for Illustration, Film & Games
Draw convincing backgrounds, architecture, and set treatments from multiple angles. You'll learn to draw credible perspective relationships in any medium and from any point of view to create real, fantastic, and unusual art.

ILL 253 Visualizing Science
Communicate ideas using scientific visualization. You'll study art from numerous scientific disciplines to bring scientific concepts to life through imaginative illustrations in both digital and traditional media.

ILL 267 Animal Anatomy
Learn to realistically depict animals—both real and imaginary. You'll focus on animal fur, skin, feathers, textures, skeletons, muscles, movements, rhythms, expressions, and basic structures. [This course is cross-listed with ILL 639.]

ILL 270 Digital Clothed Figure
Draw the clothed figure using digital media. You'll practice the principles of clothed figure drawing with greater emphasis on value, construction, the design of shapes,drapery, opinion and editing.

ILL 292 Graphic Novel /Comic Book 2
Successful comic book artists are expert storytellers. You'll learn the creation of style, story arc, page layout, sense of camera, and mood and time expression techniques needed to work with major or independent publications or to self-publish.

ILL 310 History of American Illustration (20th Century)
Who are the significant American illustrators of the twentieth century? You'll gain an historical awareness of modern illustration by examining social conditions, compositional styles, trends, and subject matter.

ILL 315 Location Drawing & Painting
Draw inspiration from the world outside of your studio. You'll use your composition, drawing, value, and color techniques to create unique and compelling illustrative drawings or paintings in various media. Animation students welcome!

ILL 318 Writing for Picture Books
Can picture books reflect the momentous moments in a child's life? You'll explore universal themes of family, friendship, sibling rivalry, and independence to develop picture book characters and stories that speak to children's interests and validate their emotions.

ILL 320 Clothed Figure Drawing 3
Convey character, attitude, action, mood, and spirit in your figure drawings. You'll learn awareness of design, selectivity of emphasis, staging, cropping, patterning, and the refinement of drawing tools.

ILL 332 Vector Illustration & Motion
Companies need illustrators with specific skills. You'll use vector-based tools to create illustrations that integrate digital images into interactive practice for use on the web. [This course is cross-listed with ILL 665.]

ILL 333 Digital Media 3: Digital Paint
Preproduction art, print illustration, and web imagery work requires digital painting skills. Using industry standard bitmap/raster painting software, you'll create figurative, still life, and landscape digital paintings that include the illusion of three-dimensional form and depth in digital environments.

ILL 338 Studio 2
Illustrators are creative problem solvers. Building on the mixed media, plus digital tools, research, and process skills learned in ILL 232, you'll develop professional habits, find an individual style, and create a unique portfolio of professional work.

ILL 378 Editorial Illustration
You will develop a personal communication approach to viewpoints on a specific subject or situation in this course. This includes an exploration of visual design used to illustrate words while creating portfolio pieces for the magazine market. [This course is cross-listed with ILL 706.]

ILL 380F Fantasy Illustration
Creatively bring your individual style and imagination to life in the fantasy genre. Combining reference and invented elements, you'll learn to design and depict believable characters, creatures, environments, and apparatus while producing five portfolio-quality images.

ILL 380X Illustration: Concept & Narrative
Become an illustrative storyteller. Increase the narrative impact of your work by combining your composition, design, and perspective techniques with solid drawing and painting skills. You'll use research, photography, sketches, and multiple techniques.

ILL 383 Visualizing Story: Book Illustration and Beyond
Books are important. After exploring children's, adventure, romance, fantasy, and science-fiction books, you'll use different media and techniques to create original cover art and page illustrations from photos and drawing references.

ILL 385 Children's Book Illustration
Find your voice as an illustrator of children's books. You'll analyze different types of children's books to determine which illustration style works best for different age groups. You will study character design and also increase your pen and ink, watercolor, and acrylic paint abilities. [This course is cross-listed with ILL 735.]

ILL 388 Designing for Consumer Products: Surface Art & Licensing
It's fun to see your illustrations at Target. You'll use Adobe Illustrator and traditional art mediums to create lifestyle products like greeting cards, paper products, home furnishings, wall decor, giftware, clothing and more. Plus, study the art licensing industry. [This course is cross-listed with ILL 670.]

ILL 391 Comics: Coloring & Lettering
Learn the entire coloring and lettering process, from the rich historic beginnings and traditional tools, to the web and contemporary trends. Plus, you'll gain storytelling, focal point, mood, rendering styles, color palettes, and lettering skills, and learn to market your work.

ILL 392 Refining Layouts in Ink
Use ink to elevate your work. You'll gain the inking skills to create mood, add definition, and convey a sense of dimension to augment your penciled sequential images. [This course is cross-listed with ILL 632.]

ILL 417 Advanced Writing for Comics
You'll gain advanced script writing skills to produce a completed single issue comic book script with a multi-issue story arc.

ILL 460 Digital Painting & Portfolio Development
Master digital painting to create advanced, professional-level illustrations for your portfolio.

ILL 475A Portfolio Graphic Novel/Comic Book
Create a unified comic world, where characters and settings complement one another for maximum effect. Using your comic illustration and coloring skills, you'll craft complex original portfolio-worthy material that shows you know sequential art.

ILL 475B Portfolio Graphic Novel/Comic Book B
Pitch your comic to publishers. Armed with your finished original comic script and an idea for a comic miniseries, you'll craft an original comic book proposal for comic publishers.

ILL 485 Children's Book Illustration 2
Publishing a book is a complex process. We'll cover it all: from thumbnail layout of your book and dynamic character and environment pencil studies; to a picture book submission package including book layout, character sketches, and final full-color art.

ILL 489 Advanced Art Licensing & Portfolio Building
This course enables students to further create additional 6-7 art collections for their art licensing portfolios. The students will also reach out for Agent Representation and Manufacturer Art Submissions for licensing their work during the course of the semester with follow-up.

ILL 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

ILL 491 Portfolio Preparation and Self Promotion
Make illustration your business. Most working illustrators also have skills in accounting, interviewing, taxes, legal matters, self-marketing, agent selection, self-promotion, and more. You'll learn to reproduce, present and sell your artwork.

ILL 493 Study Abroad - Illustration
Find your voice as an visual journalist and storyteller. Using perspective, color, media, and text you'll draw and paint inspirational places, people, things, and events, into one unified narrative package in your area of focus.

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 conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

ILL 500 Internship in Illustration
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

GRADUATE COURSES

ILL 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

ILL 602 Concept, Technique and Illustration
Find your voice. Experiment with different media as you work through the full illustration process from concept sketches to finished artwork.

ILL 607 Situation & Environment
We are emotionally tied to our environments. You'll integrate the clothed figure in compositional relation to varied environments, using effects of light, color, and design.

ILL 609 Illustration in Watercolor
Watercolor is a fun and versatile medium. Combine your personal style and advanced watercolor techniques to create watercolor illustrations for various commercial opportunities.

ILL 610 Clothed Figure Drawing
Create a believable three-dimensional illusion of a figure on a flat surface of paper. You'll study physical flexibility, how the figure moves, along with various types of folds and the construction of clothing.

ILL 612 The Rendered Figure
Learn the proportions and structure of the human figure. You'll gain chiaroscuro skills—the correct application of light and shadow—to describe form or volume to the head, the entire figure, and the clothed figure. You'll focus on muscular and skeletal structure, proportions, rhythm, stretch and compression, foreshortening, and expression.

ILL 620 Graphic Novel/Comic Book 1
Tell your stories sequentially. You'll investigate the mechanics and structures of comics, storyboards, illustrated books, and film to create your own graphic short stories. [This course is cross-listed with ILL 192.]

ILL 625 Perspective for Characters & Environment
Learn to draw situations suggesting 3D believably. This will include not only naturalistic environments, but also lighting and the placement of characters, allowing your audience full understanding of your stories.

ILL 632 Refining Layouts in Ink
Use ink to elevate your work. You'll gain the inking skills to create mood, add definition, and convey a sense of dimension to augment your penciled sequential images. [This course is cross-listed with ILL 392.]

ILL 639 Animal Anatomy
Learn to realistically depict animals—both real and imaginary. You'll focus on animal fur, skin, feathers, textures, skeletons, muscles, movements, rhythms, expressions, and basic structures. [This course is cross-listed with ILL 267.]

ILL 650 Preliminary Art
The ability to clearly communicate an idea can be a lucrative skill. The vibrant "prelims" market is always looking for skilled illustrators to present ideas effectively using roughs, storyboards, sketches, and layouts. You'll also acquire techniques, terminology, market tactics, and client relationship skills.

ILL 660 Digital Painting
Digital painting is in demand by many of today's art buyers. In this class you'll use digital painting software as a tool to create graduate-level, professional illustrations.

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

ILL 663 Digital Illustration
Using ILL 660 as a foundation, you'll gain additional skills in photo-composition, manipulation, special effects, digital brushes, composition, and lighting to create portfolio-quality images.

ILL 665 Vector Illustration & Motion
Companies need illustrators with specific skills. You'll use vector-based tools to create illustrations that integrate digital images into interactive practice for use on the web. [This course is cross-listed with ILL 332.]

ILL 670 Designing for Consumer Products: Surface Art & Licensing
It's fun to see your illustrations at Target. You'll use Adobe Illustrator and traditional art mediums to create lifestyle products like greeting cards, paper products, home furnishings, wall decor, giftware, clothing and more. Plus, study the art licensing industry. [This course is cross-listed with ILL 388.]

ILL 672 Writing for Comic Books & Graphic Novels
Gain professional comic book scriptwriting skills. You'll study graphic novels, the physical space words occupy, and critical writing about comics, to produce a completed comic book script in one semester. [This course is cross-listed with ILL 217/LA 217.]

ILL 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

ILL 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

ILL 704 Narrative Illustration Portfolio
Become a master storyteller. You'll study the narrative tradition in art by following the development of compelling storytelling from concepts to producing a completed illustration. MA student? This is your portfolio review. MFA student? This is midpoint review prep.

ILL 706 Editorial Illustration
You will develop a personal communication approach to viewpoints on a specific subject or situation in this course. This includes an exploration of visual design used to illustrate words while creating portfolio pieces for the magazine market. [This course is cross-listed with ILL 378.]

ILL 730 Graphic Novel /Comic Book 2
Create your own graphic short stories and sequential narratives. You'll look at comics, storyboards, illustrated books, and film to investigate advanced issues in the mechanics, structures, and possibilities of visual narratives. MA student? This is your portfolio review. MFA student? This is midpoint review prep.

ILL 735 Children's Book Illustration
Find your voice as an illustrator of children's books. You'll analyze different types of children's books to determine which illustration style works best for different age groups. You will study character design and also increase your pen and ink, watercolor, and acrylic paint abilities. [This course is cross-listed with ILL 385.]

ILL 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will 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 805P Skill Enhancement: Advanced Digital Painting
Preproduction art, print illustration, and web imagery work requires digital painting skills. You'll create digital paintings that include the illusion of three-dimensional form and depth in digital environments.

ILL 810 Thesis Procedure
Get individual, specific direction to finish your thesis. We'll help you use comments from the review committee to improve your theses, address personal skill issues, and make a plan to complete the project successfully.

ILL 820 Advertising and Editorial Illustration
You'll build up the depth of the project, set target goals, and keep to a production cycle to fine tune your thesis concepts.

ILL 821 Children's Book Illustration
Build the professional skills for a career in the exciting world of children's books. You will learn the history of children's literature and gain self-promotion and marketing skills to develop a 32-page picture book.

ILL 822A Portfolio Graphic Novel/Comic Book
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 822B Portfolio Graphic Novel/Comic Book B
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
Refine your thesis concepts. You'll set target goals and keep to a production cycle to build up the depth of your pre-production art/concept art project.

ILL 824 Designing for Consumer Products and Licensing
Using Adobe Illustrator and traditional art mediums you'll work on your thesis project, bringing you designs to a professional level.

ILL 830 Digital Painting
Finalize your thesis concepts in digital painting. You'll set target goals and keep to a production cycle to build up the depth of your project.

ILL 831 Watercolor
Solidify your thesis concepts in watercolor painting. You'll set target goals and keep to a production cycle to build up the depth of your project.

ILL 850 Final Review Preparation
A comprehensive critique of your final thesis project will help your review go smoothly and successfully. You'll learn specific areas you may wish to address to enhance the caliber of your entire presentation.

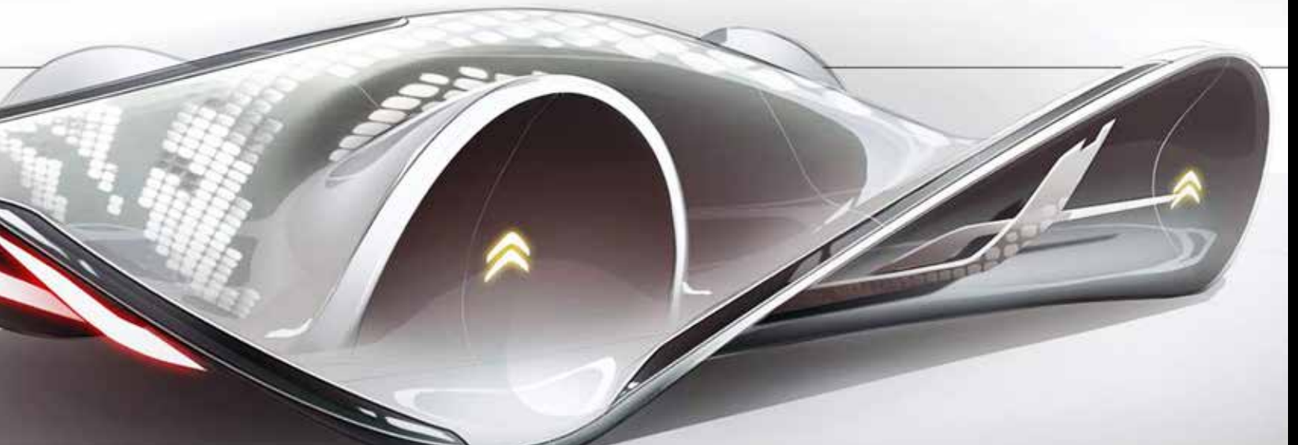
ILL 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

ILL 903 Study Abroad
Travel to an inspirational location to practice your craft. You'll create portfolio ready art that reflects your personal insights about the location, people, lifestyle and customs.

ILL 903A Study Abroad
Travel can spark inspirational insights into the way you make art. You'll create portfolio ready art that reflects your personal insights about the location, people, lifestyle and customs.

ILL 903B Study Abroad
Leave the studio to immerse yourself in new inspiration. You'll create portfolio ready art that reflects your personal insights about the location, people, lifestyle and customs.

INDUSTRIAL DESIGN

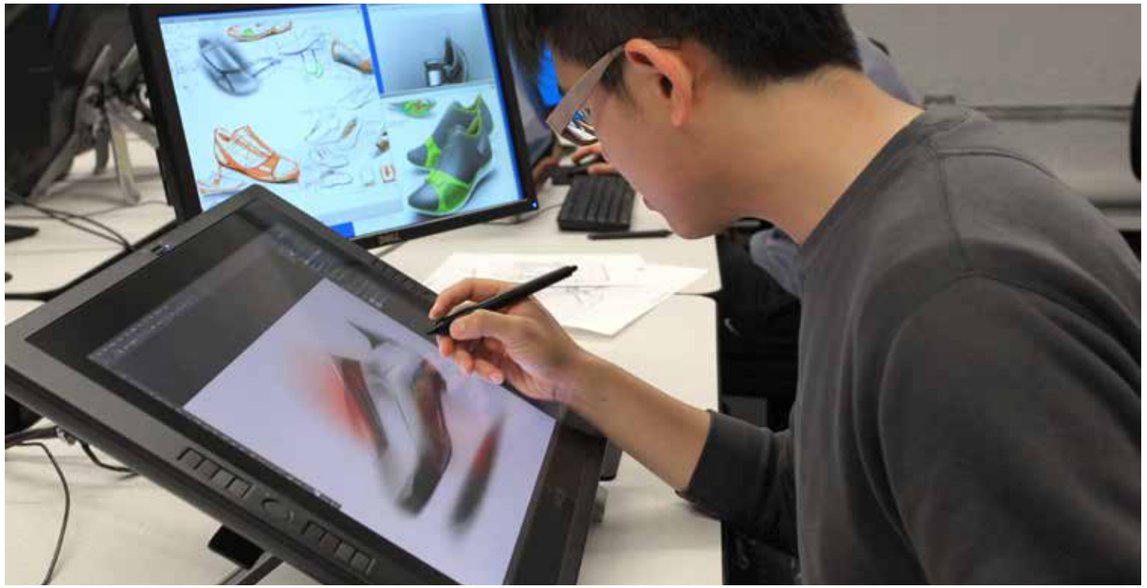


Gain the Skills to Design a Better Future

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
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
or IND 111A	Perspective for Industrial Design - A
IND 123	Computer Drafting
IND 132	Sketch Modeling
or IND 138	Model Making 1
IND 147	Design Problem Solving
or IND 147A	Design Problem Solving - A
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 271	Product Modeling

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 Automotive Restoration

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	24 UNITS
MAJOR	18 UNITS
+ LIBERAL ARTS	18 UNITS
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

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291 Designing Careers

QUANTITATIVE MECHANICS

LA 146 Anatomy of Automobiles

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
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
or IND 111A Perspective for Industrial Design - A
IND 123 Computer Drafting
IND 132 Sketch Modeling
or IND 138 Model Making 1
IND 147 Design Problem Solving
or IND 147A Design Problem Solving - A
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 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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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 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 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 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 326	Topics in World Art
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 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	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 Thesis Project
- Minimum grade of C in all required 36 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 625	Polygon Modeling & Form Exploration
or IND 725	Introduction to Digital 3D Modeling
or IND 773	Digital Solid Modeling
IND 630	Design Project 1
IND 651	Materials and Processes
IND 662	Design Drawing 2
IND 680	Design Project 2
IND 712	Design Drawing 3
IND 730	Design Project 3
IND 773	Digital Solid Modeling
or IND 625	Polygon Modeling & Form Exploration

MA INDUSTRIAL DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

CROSS CULTURAL UNDERSTANDING

GLA 627 The Global Design Studio; Past, Present, & Future

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
1 Professional Practices & Communications course
1 Major Designated Graduate Liberal Arts course

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	Design Drawing 2
IND 680	Design Project 2
IND 712	Design Drawing 3
IND 762	Industrial Design Drawing 4
IND 773	Digital Solid Modeling
or IND 625	Polygon Modeling & Form
IND 780	Thesis Preparation

MFA INDUSTRIAL DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

CROSS CULTURAL UNDERSTANDING

GLA 627 The Global Design Studio; Past, Present, & Future

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 672 Professional Practices & Communication for Industrial Designers

MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 632 The Science of Design: Ethnographic Methods

UNDERGRADUATE COURSES

AUT 120 Vintage Vehicle Woodworking Restoration
Practice essential woodworking safety. You'll learn planning, fabrication, laser cutting, and finishing to make replicas of vintage vehicle interior wooden parts and frames with various joint types.

AUT 140 Machining Technology & Visual Documentation
Precision measurement, visual documentation, and operating metal lathes and milling machines are all important skills. You'll use these skills to reproduce a component for a car, focusing on common industrial metals used in the machining process, and machine tool maintenance.

AUT 159 Vintage Vehicle Disassembly Processes
There's nothing worse than having parts left over. To get it back together properly, you'll do practical historical research, outline a restoration plan, disassemble, visual inspection, and written and photographic documentation to restore vintage automobiles.

AUT 160 Vintage Vehicle Electrical Systems
Study the electrical systems used in classic automobiles. You'll explore Ohm's law, electrical circuits, battery power, electrical circuit components restoration, and preservation strategies to diagnose, repair, and replace electrical components.

AUT 170 Automotive Sheet Metal Restoration
Cut, bend, form, and weld auto body panels. You'll learn to form sheet metal and use rivets and thread fasteners to create and assemble new sheet metal components.

AUT 177 Vintage Vehicle Body Restoration
Learn metal body repairs and panel finishing. You'll evaluate body components, outline appropriate repair procedures, strip existing finishes, and repair them.

AUT 207 Vintage Vehicle Paint Restoration
Pull off a perfect paint job. You'll gain vintage vehicle paint restoration skills, focusing on panel preparation, paint systems, equipment care, application, documentation, and evaluation of surface faults. Plus, learn to correct painted surface faults.

AUT 217 Vintage Vehicle Metal Casting & Bright Work Restoration
You'll learn to cast, restore, and polish hard trim moldings and hard trim components.

AUT 230 Vintage Vehicle Upholstery Restoration
Upholstery and interior restoration professionals are always in demand. You'll disassemble and assemble seats, interior components, and gain skills in stitch patterns, carpeting, welting, binding, padding, material specifications, and sewing machines.

AUT 250 Vintage Vehicle Component Restoration
Restoration is a process. You'll learn to create technical drawings, diagnose component condition, disassemble, repair, rebuild, refinish, and reassemble vintage automotive components.

AUT 280 Vintage Vehicle Restoration Assembly
Learn about the various tools, equipment, supplies, and subskills required to properly assemble a vehicle. Focus on understanding the many subsystems within a car and learning how to properly bring them all together.

AUT 290 Vintage Vehicle Detailing
Become a master detailer. Your goal is to achieve visually correct finishes for presentation and car shows. You'll learn detailing products, equipment, techniques, and procedures for final conditioning of interior and exterior components and surfaces.

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

AUT 299 Apprenticeship
If you are a qualified second-year student, apply for an apprenticeship to work in a restoration-related field.

AUT 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

UNDERGRADUATE COURSES

IND 111 Perspective for Industrial Design
Learn to create line drawings accurately. Following plans and elevations, you will gain one-point, two-point, and three-point perspective skills, and practice plotting light, shadow, and reflection.

IND 111A Perspective for Industrial Design - A
This is the first of two-component Perspective for Industrial Design course. It will cover creating accurate representations of objects in perspective, based on plans and elevations. Students will learn principles of one-point and two-point perspective. Students are expected to apply the knowledge gained in perspective theory onto sketching as well.

IND 111B Perspective for Industrial Design - B
This second installment of two-component Perspective for Industrial Design, students continues to learn creating accurate representations of objects in perspective. In addition to learning principles of one-point, two-point, and three-point perspective, plotting light, shadow, and reflection will be discussed and practiced in both drafting and sketching.

IND 118 History of Industrial Design
It's important to know your design history. You'll examine the social ramifications of historic events, periods, and people that influenced contemporary design, from the industrial revolution, to the birth of industrial design in the 30's and 40's, to the industry today.

IND 123 Computer Drafting
Learn drafting and mechanical drawing techniques to represent three dimensional
objects. You'll practice product and mechanical drawing using drafting and dimensioning principles.

IND 129 History of Automotive Design
Automotive innovation and technological advancement are inseparable. Placing transportation design within a historical and cultural context, you'll learn how innovations like the assembly line influenced transportation design.

IND 132 Sketch Modeling
The ability to communicate your design ideas in quick and accurate ways is a valuable skill. Through design and modeling projects, you will learn to make sketch models for industrial design purposes.

IND 138 Model Making 1
Hands-on experience working with wood, acrylic, rigid foam, sheet styrene, and casting resin will look good on your resume. You'll gain power tools, heat bending, spray gun, vacuum forming, and casting skills to make accurate models and high-quality finishes.

IND 147 Design Problem Solving
Industrial designers are creative problem solvers. Following the creative design process, you'll use critical thinking and idea generation skills to research, define problems, challenge parameters, analyze, brainstorm, and evaluate matrices to solve problems.

IND 147A Design Problem Solving - A
This first of two-part course covers engaging and optimizing the creative design process to do voluminous idea generation and employ critical thinking on product and conceptual problems. How the designer can use research, problem definition, parameter challenging, analysis, brainstorming, evaluating matrices and note-taking to successfully complete a project is explored.

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

IND 147B Design Problem Solving - B
In this second installment of the two part course, students will continue employing Industrial Design Problem Solving Processes for developing a product gaining more experience, broadening the point of views, and deepening the understanding of IDPSP.

IND 151 Design Drawing 1
Develop industrial design-quality drawing skills to visually communicate your ideas as three-dimensional forms. You'll improve the quality of your sketches and gain perspective skills by focusing on rendering, craftsmanship, accurate perspective, contrast, and composition.

IND 163 Digital Imaging 1
Learn the digital tools of the trade. Using 2D vector and raster software, you'll gain drawing and communication skills doing hands-on image retouching, rapid digital sketching, vector art, and 2D digital presentation work.

IND 180 Development of Form
Create a professional-quality physical model. After learning the language of form, you'll bring your ideas to life using skills in laser cutting and etching, clay modeling, mold making, surface evaluation and preparation, drawing, software-aided design, and more.

IND 182 Digital Development of Form
Improve your digital drawing and sketch modeling skills. You'll create concepts, develop ideas, and learn the language of form.

IND 211 Design Drawing 2
Practical freehand sketching abilities are a valuable asset. You'll apply line, light, shade, shadow, value and contrast to shapes found in manufactured products, and begin the use of color. [This course is cross-listed with IND 662.]

IND 223 Digital 3D Modeling 1
Turn your 2D design sketches into digital 3D models. You'll use NURBS solid 3D modeling software, modelmaking tools and techniques to create digital 3D models.

IND 232 Footwear Modeling
This course teaches Polygon/Sub D modeling for athletic footwear. Students will learn various modeling tools, commands, and methodologies, including recap of basic software operations, UV mapping, painting, Mesh Fusion, Procedural Modeling, basic animation, visualization, and more for developing a digital model of a footwear and visual communication of its design.

IND 240 Product Design 1
There's a lot to consider when designing handheld consumer products. Ergonomics will be discussed in-depth and you will apply research, ideation and problem solving to develop your concepts. You will apply all skills learned to your final presentations including developmental sketches, orthographic drawings, sketch models and sketch renderings.

IND 249 Transportation Design 1
Improve your sketching skills by studying the history of automotive styling, trends, and design philosophies. You'll learn to sketch and render with accurate perspective and proportion, based on the packaging of occupants and components.

IND 251 Design Drawing 3
Rapid freehand sketching techniques will improve your work. You'll quickly sketch free and geometric forms focusing on textures and material delineation. [This course is cross-listed with IND 712.]

IND 263 Digital 3D Modeling 2
Dig into the 3D design and modeling world. You will develop digital models of your own designs and create presentation renderings using advanced-level NURBS surface modeling software with rendering capabilities.

IND 271 Product Modeling
Turn a product you designed in IND 280 into a professional quality model. You'll get hands-on experience with the machine lathe and vertical mill, make RTV molds, and cast duplicate parts focusing on dimensional accuracy and visual quality.

IND 279 Traditional Transportation Modeling 1
Build a clay model for the vehicle you designed in IND 289. You'll make tools used in clay modeling to construct a 1/5 scale automotive clay model including tires and wheels.

IND 280 Product Design 2
Process is your friend. After conducting intensive market research to develop your concept, you'll put your project management, collaboration, business, and design skills to work to create your design. You will apply all skills learned to your final presentation including developmental sketches, orthographic drawings, sketch models, sketch renderings and hard models.

IND 282 Digital Transportation Design 2
Use automotive history, influences, and styling trends to inform your designs. utilizing both traditional and digital drawing tools, You'll develop a 4-door sedan with accurate proportion and packaging of occupants and components.

IND 289 Transportation Design 2
Put your skills to work. You'll develop your sketch and rendering skills using accurate proportion, based on packaging of occupants and components. You'll develop a three-view tape drawing and accurate rendition in a 1/5 scale clay model. Plus you'll learn the history, evolution, and influence of automotive styling.

IND 311 Product Drawing
Refine your rapid visualization, perspective, and rendering skills of products in a highly professional digital process.

IND 319 Transportation Drawing
Draw automotive interiors and exteriors like the pros. Referencing real-life cars, you'll learn how light and reflections appear on car surfaces of differing color and form. You'll also learn to render various interior textures and materials using pen, pencil, marker and chalk.

IND 323 Digital Solid Modeling
Learn fundamental solid modeling, advanced part assembly, and how to export data for CNC output. You'll generate orthographic drawings from 3-D data created in class. [This course is cross-listed with IND 773.]

IND 325 Digital 3D Modeling 3
Build on techniques you learned in IND 263 to create complex digital 3D models of
products, cars, aircraft, and boats.

IND 329 Materials and Processes
Develop your understanding of materials, the manufacturing process, and how both play a part in the design process. You'll investigate the major types of plastics and metal categories and their respective characteristics, and how they're used in various product manufacturing processes. [This course is cross-listed with IND 651.]

IND 330 Model Making 3
Leveraging the machining knowledge from IND 271, you'll further refine your modeling skills to create a functional prototype. You will combine appropriate hard modeling and electronic components to create a high quality looks-like/works-like model.

IND 339 Traditional Transportation Modeling 2
Focus on your clay modeling, finishing, and painting techniques to complete a high-quality finished model. To help you improve, twelve hours of homework will be assigned for each class session. Take this class together with Transportation Design 3.

IND 340 Product Design 3
The challenge is to design a product that does not currently exist. You'll focus on invention, innovation, sustainability, and intensive research. You'll apply all skills learned to your 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
Learn small vehicle design. Apply packaging concepts to your designs using your sketching, rendering, and loft drawing skills to delineate 3D surfaces in a 2D domain. Final outcomes include sketches, renderings, package drawings, and a model.

IND 349 Transportation Design 3
You'll work to present a complete painted clay model and a portfolio-style project book that aligns with the brand identity provided, including the mechanical and occupant layouts.

IND 363 Digital Imaging
Fine tune your work to make it portfolio-ready. You'll evaluate past and current work to determine which projects best showcase your abilities using a comprehensive digital process. [This course is cross-listed with IND 763.]

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
Design non-consumer products, like medical or industrial equipment. You'll conduct intensive business research and create sketch models and/or study models to present portfolio-quality hard models (full-scale or scaled) and/or digital models.

IND 381 Graphics & Portfolio
Increase your graphic design abilities to improve your professional portfolio and learn useful techniques for interviewing.

IND 382 Digital Transportation Design 4
Develop automotive interior design that is on target and on brand. You will consider human factors to develop packaging and package layouts using orthographic drawings and digital 3D models.

IND 383 Furniture Design
Develop original furniture design concepts and seating concepts. You'll evaluate ergonomic criteria, code/safety requirements, construction techniques (including upholstery), and the appropriate use of materials and details.

IND 384 Portfolio Development
Get approval to work alone or collaborate with a group on a proposed project that caters to your needs and interests.

IND 386 Toy Design
Create an innovative preschool toy using the design process. You'll develop the concept, create a three-dimensional prototype, and use 2D and 3D design tools. Your final outcomes will include sketches, renderings, package drawings, and scale model.

IND 389 Transportation Design 4
Improve your automotive interior design abilities. You'll develop package skills for human factors and package layouts cumulating in a digital or physical model for final portfolio-ready presentation.

IND 423 Digital 3D Advanced Project
Apply your advanced-level NURBS surface modeling skills to a major project. You'll gain new rendering and animation techniques using the software's lighting, shading, and animation features for your presentations.

IND 440 Product Design 5
Design a portfolio-worthy product within specified manufacturing constraints. You'll 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
Learn professional finishing techniques to enhance furniture design. You'll learn specialized techniques for detailing furniture for today's market using stains, glazes, and acid washes.

IND 446 Intermediate Toy Design
Bring your innovative toy design to life. You'll follow the full production process—including sketch models, molding, and model making—to create a finished, real working model of your original design.

IND 449 Transportation Design 5
Branding, positioning, and theme development are essential to the automotive design process. You'll create a professional studio level presentation with 2-D artwork and a 3-D model. Corporate sponsorship may apply.

IND 480 Product Design 6
Propose a project based on your interests. You'll use the product design process to brand, position, and present a portfolio-quality project that features the complete design story. Corporate sponsorship may apply.

IND 483 Advanced Furniture Design
Become a successful furniture designer. Use your research, analysis, problem definition, and implementation skills to make a full-size prototype with appropriate production details, documentation, material specification, and costs.

IND 485 Transportation Design 6
Propose an advanced marketing strategy that includes branding, positioning, and theme development. You'll create a professional studio level presentation with sketch renderings, package layouts, and digital 3D models. Corporate sponsorship may apply.

IND 486 Advanced Toy Design
Develop an age-appropriate toy. You'll submit a proposal that includes extensive research on the target demographic, possible brand extensions, and an exploded view for manufacturability.

IND 489 Transportation Design 7
Use your voice as a designer to perfect your portfolio. You'll evaluate your work-to-date and prepare additional portfolio pieces that highlight specific fields of interest and subjects to enhance your portfolio.

IND 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

IND 494 Corporate Sponsored Project
Propose design solutions for a project with a corporate sponsor. You will gain valuable feedback and critique from an industry partner as you apply your professional-level design and technology skills. Industry partners, fees, and prerequisites change each semester depending on topic.

IND 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.?

IND 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

IND 500 Internship in Industrial Design
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

IND 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

IND 610 Industrial Design Processes
Learn the fundamentals of design thinking. You'll discover the art, science and business aspects of design. You'll learn through various design process techniques how to solve problems creatively.

IND 612 Industrial Design Drawing 1: Perspective
Learn to draw objects accurately. You'll use one-point, two-point, and three-point perspective; practice plotting light, shadow, and reflection; and use visualization methods and freehand drawing techniques to create accurate drawings of basic forms.

IND 621 Model Making
Turn concepts and two-dimensional sketches into quick three-dimensional product models. You'll focus on speed, safety, accuracy as you increase your ability to communicate and evaluate your ideas.

IND 625 Polygon Modeling & Form Exploration
Use creativity to explore and develop forms in a digital context. You'll study basic sub-divisional modeling commands, features, and workflows on a polygon modeling software to create photorealistic renderings suitable for 3-D printing. Polygon modeling software is often used in entertainment, footwear, and product design.

IND 630 Design Project 1
Combine your introductory drawing and model making skills to explore your personal and professional interests under an assigned general topic. You'll go through a typical design process that includes preparation, design research, design, and implementation phases.

IND 651 Materials and Processes
Develop your understanding of materials, the manufacturing process, and how both play a part in the design process. You'll investigate the major types of plastics and metal categories and their respective characteristics, and how they're used in various product manufacturing processes. [This course is cross-listed with IND 329.]

IND 662 Design Drawing 2
Practical freehand sketching abilities are a valuable asset. You'll apply line, light, shade, shadow, value and contrast to shapes found in manufactured products, and begin the use of color. [This course is cross-listed with IND 211.]

IND 680 Design Project 2
Merge your more advanced drawing, model making and digital modeling skills to explore your personal and professional interest within a broad topic through a more sophisticated design process.

IND 694 Corporate Sponsored Project
In this corporate sponsored project, you'll produce design proposals based on the sponsor's project brief and will make adjustments based on sponsor feedback. You'll also focus on concept, research, refinement, deliverables, presentation, and meeting project objectives.

IND 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

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

IND 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

IND 712 Design Drawing 3
Rapid freehand sketching techniques will improve your work. You'll quickly sketch free and geometric forms focusing on textures and material delineation. [This course is cross-listed with IND 251.]

IND 725 Introduction to Digital 3D Modeling
Learn digital 3D modeling using industry standard NURBS solid 3D modeling software. You'll explore basic tools and techniques to transform 2D design sketches into digital 3D models.

IND 730 Design Project 3
Apply your advanced skills and sophisticated understanding of the design process to a topic of your choice. Prepare for MA final review or MFA mid point reviews. Finish with a comprehensive portfolio piece.

IND 762 Industrial Design Drawing 4
As an advanced student, you will refine the ability to draw accurately, render realistically, with speed and confidence. You'll combine these skills in the digital environment to create highly professional presentation drawings.

IND 763 Digital Imaging
Fine tune your work to make it portfolio-ready. You'll evaluate past and current work to determine which projects best showcase your abilities using a comprehensive digital process. [This course is cross-listed with IND 363.]

IND 773 Digital Solid Modeling
Learn fundamental solid modeling, advanced part assembly, and how to export data for CNC output. You'll generate orthographic drawings from 3-D data created in class. [This course is cross-listed with IND 323.]

IND 780 Thesis Preparation
Perform rigorous research to defend your midpoint proposals. You'll exercise a variety of research methodologies and communication skills to prepare your midpoint review for committee approval.

IND 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

IND 801 Group Directed Study
In addition to regular instructor critiques of your projects and works in progress, you will discuss approaches to your Thesis Project with graduate student peers.?You must have passed your midpoint review and Director approval required. Course prerequisites and fees will vary by topic.

IND 807 Industry Expert Focus
Move your thesis project forward with direction from an industry expert. You'll receive targeted recommendations, set goals and achieve goals, and get feedback from your peers through the design and/or implementation phases.

IND 810 Research
Design research is the first phase of any industrial design project. Collaborate with classmates and faculty to prepare a comprehensive product requirement document with the results of your research, testing, and prototyping.

IND 830 Design
Begin the most critical phase of your thesis project based on faculty and classmate feedback. You will develop and present creative design solutions using various tools and methodologies including sketch models, sketching, rendering, and 3D modeling.

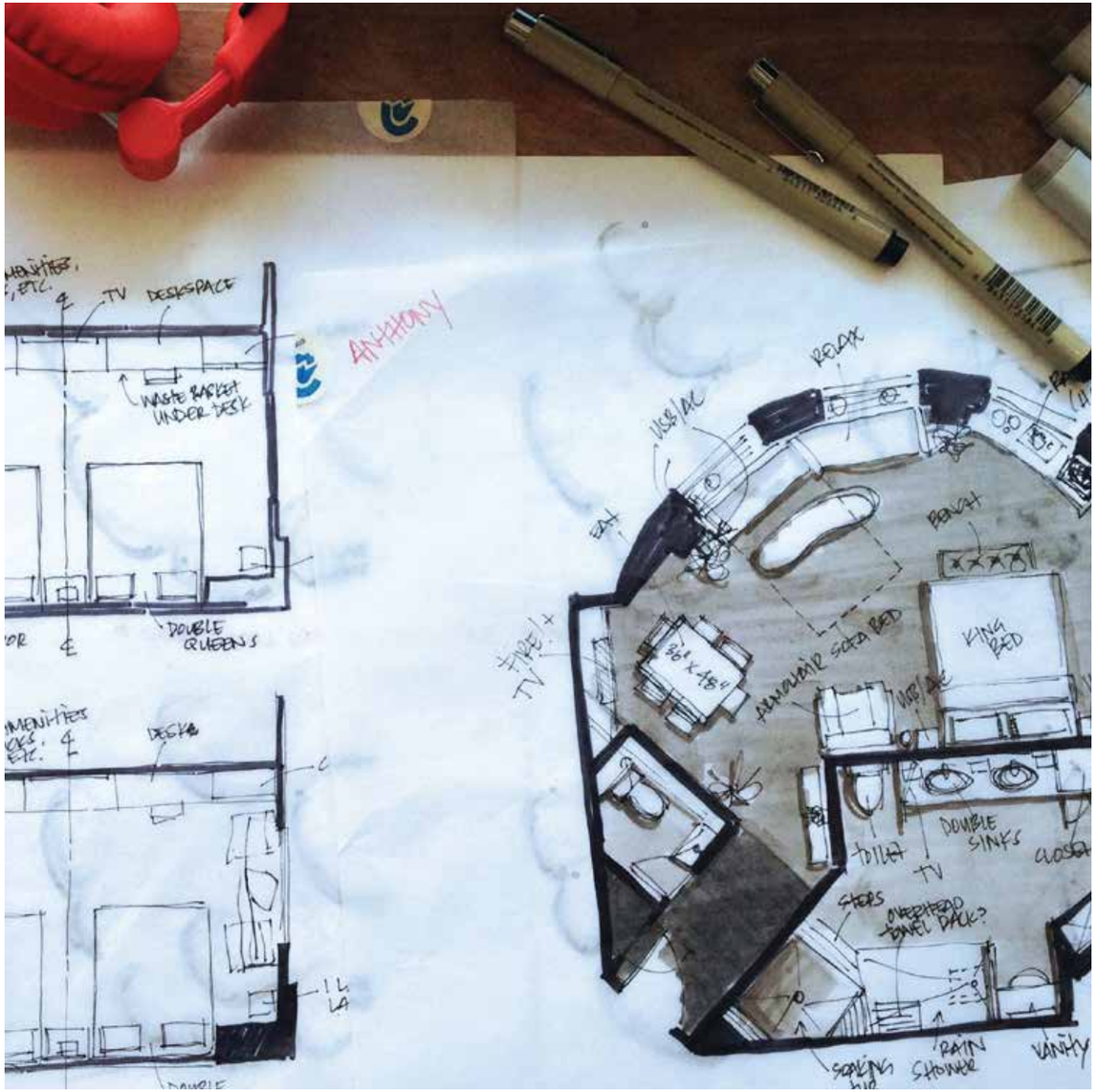
IND 850 Implementation

Refine and implement your thesis project. You will modify, improve, and finalize an exhibit-style presentation that includes flat work, final model, resume, business cards, and documentation.

IND 900 Internship

Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an “Internship for Credit” you must have a minimum 3.0 cumulative GPA?and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

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.

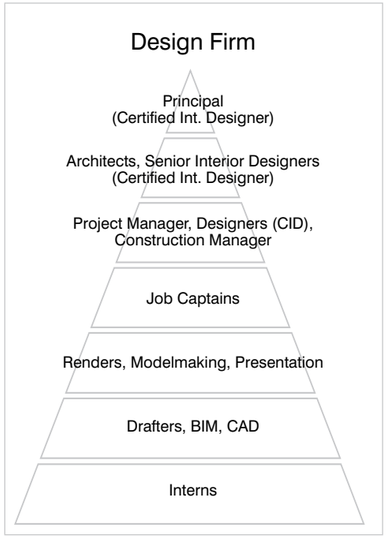
Professional Faculty: Students benefit from the expertise and experience of professional and certified instructors who currently work in the design field.

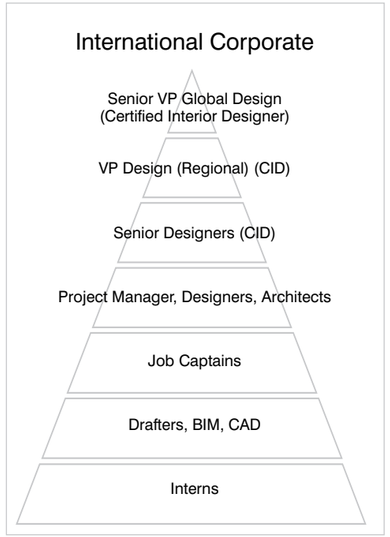
State-of-the-Art Equipment: We offer cutting edge computer labs with full support staff. We teach computer disciplines from REVIT and 3D Max to the Adobe Creative Suite both online and on campus.

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
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	Foundations Studio - The Roots of Design
IAD 140	Introduction to Construction Documents
IAD 200	Spatial Development Studio
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

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 Foundations Studio - The Roots of Design
IAD 140 Introduction to Construction Documents
IAD 200 Spatial Development Studio
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

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:
LA 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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

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
1 Professional Practices & Communications 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

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
1 Professional Practices & Communications 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

CROSS CULTURAL UNDERSTANDING

GLA 637 Theory & Movements in Traditional Interior Architecture

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 638 Theory & Movements in Contemporary Interior Architecture

UNDERGRADUATE COURSES

IAD 100 Foundations Studio - The Roots of Design
Design is a process. Design uses tools. Design applies process and tools to create engaging interior environments. You will develop and apply your industry knowledge and use of tools to a design project.

IAD 140 Introduction to Construction Documents
Hand-draft your interior architectural construction documents including floor, lighting, electrical, furniture, and finish plans. You'll apply lettering, line weight, dimensions, and graphic symbols to interior sections, elevations, details, and schedules.

IAD 161 The Golden Section and Sacred Geometry
Witness the symbolic and practical structure of the universe as it impacts your career. You'll apply the artistic, mathematical, philosophical, and aesthetic aspects of the unique geometric constructions and proportions to your projects. Open to all majors.

IAD 200 Spatial Development Studio
The power of dynamic space planning propels design. You will gain problem solving, idea extrapolation, and commercial and residential spatial development skills through schematic design tools such as diagramming, bubble drawings, and model-making. Plus, explore how factors such as circulation, accessibility, adjacencies, and universal design impacts human beings and their environment.

IAD 210 Digital Imaging
Enter the gateway into imaging software. You will develop skills to enhance presentations, create graphic layouts, and integrate various media into your design projects.

IAD 215 Model Making in the Design Process
Explore 3D visualization for interior environments. You will develop conceptual, sketch/working, structural, and final presentation models for all stages of the design process.

IAD 230 Survey of Traditional Interior Architecture
Know your design history. Focusing on major movements and innovations, you'll examine the societal, political, environmental, and economical influences that impacted architecture, design, furniture, and materials until the early 19th century.

IAD 231 Survey of Contemporary Interior Architecture
Expand your design history knowledge. Focusing on major movements and innovations, you'll examine the societal, political, environmental, and economical influences that impacted architecture, design, furniture, and materials from the Industrial Revolution to today.

IAD 240 Building Codes & Systems
Gain technical experience with building codes and systems while working on a commercial building renovation. You'll learn about structural, mechanical, electrical, plumbing, and acoustical systems. Develop your skills in detailing, fire ratings, and zoning and coordinating holistically with a design team.

IAD 241 Perspective Drawing Techniques
The design you see in your mind will flow through your hand. Learn expert visual communication skills to convey your design solutions to colleagues and clients. You will create ideation and conceptualization hand drawings and perspective sketches to represent your interior design concepts.

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

IAD 245 Materials
Cultivate your sense of materiality. You'll gain knowledge to select and specify finishes, fabrics, and furnishings based on aesthetics, durability, environmental attributes, and industry standards.

IAD 260 Computer Aided Drafting
Enhance your drafting and design skills with CAD. You'll create construction documents for a design project.

IAD 270 3D Digital Modeling
Enrich your virtual environments using geometry, materials, light, and shadow. You'll learn techniques to transform your digital spatial visualizations into rendered models of your own designs.

IAD 280 BIM & Design Graphics
BIM is Building Information Modeling. You'll create digital 3D models and develop advanced skills in construction documentation.

IAD 310 Residential Design Studio
Create an embracing and sumptuous residence that meets your client's needs and desires. In your first major studio, you'll develop plans and drawings, select furniture and materials, and produce a dynamic presentation based on programming and your conceptual design.

IAD 330 Introduction to Lighting Design
Lighting is an art and a science. You'll develop lighting designs, technical drawings, and specifications for residential and commercial interiors that use light to illuminate colors, forms, and textures, while adhering to energy codes and illuminance guidelines.

IAD 340 Commercial Design Studio
Create a functional and imaginative workplace for your commercial client. In your second major studio, you'll develop plans and drawings, select furniture and materials, and produce construction documents for a dynamic presentation based on programming and your conceptual design.

IAD 345 Color Rendering Techniques
Create authentic versions of your designs using professional rendering techniques. Working in a variety of graphic communication mediums, you'll increase your ability to depict effects of color, light, material, and texture in the built environment.

IAD 363 Furniture & Case Goods Design
Turn your furniture ideas into reality. You'll study furniture construction, details, joinery and the materials and techniques used to create custom-made furniture.

IAD 380 Sustainable Design Studio
Sustainable design is integral in quality design. You'll explore environmentally conscious solutions focusing on principles of natural harmony, non-toxic materials, and earth-friendly initiatives within the design industry.

IAD 410 Advanced Commercial Design Studio
Open your heart to others working on projects that embrace inclusive and universal design. You will create innovative interiors that illustrate sensitive solutions for all inhabitants, regardless of ability.

IAD 430 Professional Practice for Interior Design
Gain the business skills needed in an interior design firm. You'll learn about professional ethics, fee structures, scope of services negotiations, and project management, setting a foundation for your entrepreneurial spirit.

IAD 440 Comprehensive Design Studio
Interior architects and designers are creative problem solvers. You will learn to identify specific design problems, research case studies for innovative solutions to similar challenges, and apply your design knowledge and skillset to formulate a solution for a complex commercial project. You'll develop a complete presentation including construction drawings across a range of media.

IAD 450 IAD Portfolio Preparation
Showcase your strengths, abilities, professional readiness, and personal style with a polished portfolio. You'll develop a graphic representation that reflects your range and overall approach to projects.

IAD 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

IAD 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

IAD 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

IAD 500 Internship in Interior Design
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

IAD 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

IAD 600 Studio 1
Design is a process. Design uses tools. Design applies process and tools to create engaging interior environments. You will develop and apply your industry knowledge and use of tools to a design project.

IAD 601 Fundamentals of Design Documentation
Produce your interior architectural construction documents including floor, lighting, electrical, furniture, and finish plans. You'll apply lettering, line weight, dimensions, and graphic symbols to interior sections, elevations, details, and schedules.

IAD 602 Building Systems and Codes
Gain technical experience with building codes and systems by working on a commercial building renovation. You'll learn to coordinate holistically with a design team on structural, mechanical, electrical, plumbing, acoustical systems, detailing, fire ratings, and zoning and more.

IAD 603 Sketching & Perspective for Interior Environments
The design you see in your mind will flow through your hand. Learn expert visual communication skills to convey your design solutions to colleagues and clients. You will create ideation and conceptualization hand drawings and perspective sketches to represent your interior design concepts.

IAD 604 Lighting Design
Lighting is an art and a science. You'll develop lighting designs, technical drawings, and specifications for residential and commercial interiors that use light to illuminate colors, forms, and textures, while adhering to energy codes and illuminance guidelines.

IAD 608 Digital Imaging
Immerse yourself in the world of imaging software. You will develop skills to enhance presentations, create graphic layouts, and integrate various media into your design projects.

IAD 610 Studio 2
Create a functional and imaginative workplace for your commercial client. In your second major studio, you'll develop plans and drawings, select furniture and materials, produce construction documents, and produce a dynamic presentation based on programming and your conceptual design.

IAD 611 BIM - Building Information Modeling
Master BIM. Using BIM as a tool to convey geometry, spatial relationships, geographic information, and building components, you'll learn to maintain project data within a single file that generates plans, sections, and elevations.

IAD 612 Material Use
Cultivate your sense of materiality. You'll learn to select and specify finishes, fabrics, and furnishings based on aesthetics, durability, environmental attributes, and industry standards.

IAD 613 Studio 3
Create a functional and imaginative workplace where your commercial client will thrive! In your final major studio, you'll develop plans and drawings, select furniture and materials, and produce construction documents for a dynamic presentation based on your conceptual design.

IAD 621 3D Modeling
Use Autodesk Viz to render your designs and improve your ability to produce architectural visualizations.

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

IAD 625 Survey of Sustainable Design
Solidify your personal philosophy on sustainability. You'll examine facts and establish opinions to create a design project that applies 21st century ideals to sustainable design and environmental issues.

IAD 640 Light & Color Perception
Design is a responsibility. As a designer, you'll learn to harness the power of light and color to impact human emotional responses, influence way finding, and play a role in behavioral modification. Plus, explore how color and light affect perception and the interior environment, and learn to use this knowledge responsibly.

IAD 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

IAD 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

IAD 810 Programming
Study what you want! For your thesis project, you will research the needs of a community in a building site or a specialty area to create a programming booklet and presentation of your findings. You must first pass your mid-point review.

IAD 812 Schematic Design and Space Planning
Building on your work in IND 810, you will complete the schematic design for your thesis project including 2D and 3D space plan development, a schematic design process book, and a schematic design visual and oral presentation.

IAD 830 Design Development to Documentation
Utilizing design decisions and work done in IAD810, IAD812, and IAD834. You will create a design development presentation featuring construction drawings that include plans, elevations, and details.

IAD 834 Materiality: FF & E, Finishes and Lighting
Put your sense of materiality and product knowledge to work. You will select finishes, fabrics, and furnishings based on aesthetics, durability, and environmental factors to produce specifications and construction drawings for your final thesis project.

IAD 838 Thesis Visualization
Develop authentic interiors for your final thesis project. For your final presentation, you will use 3-D modeling techniques to digitally render main interior areas, and document the process in your journal.

IAD 850 Thesis Implementation
You'll enjoy individual instruction, receive directed critiques, and learn to master the written and graphic portions of your final thesis project and portfolio.

IAD 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

IAD 990 Portfolio Enhancement

You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director and advisors. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites 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
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.

AA JEWELRY & METAL ARTS CORE COURSES

FSH 161	Digital Techniques for the Fashion Business
FND 113	Sketching for Communication
JEM 108	Wax Carving and Introduction to Casting
JEM 110	Jewelry & Metal Arts 1
JEM 155	Jewelry & Fashion
JEM 165	Centrifugal & Vacuum Casting 1
JEM 210	Jewelry & Metal Arts 2
JEM 224	Exploring Textile Techniques in Metal
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: 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 Jewelry & Metal Arts

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	36 UNITS
MAJOR	42 UNITS
+ ELECTIVES	9 UNITS
+ LIBERAL ARTS	45 UNITS
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
FSH 161	Digital Techniques for the Fashion Business
FND 113	Sketching for Communication
JEM 108	Wax Carving and Introduction to Casting
JEM 110	Jewelry & Metal Arts 1
JEM 155	Jewelry & Fashion
JEM 165	Centrifugal & Vacuum Casting 1
JEM 210	Jewelry & Metal Arts 2
JEM 224	Exploring Textile Techniques in Metal
JEM 240	Enameling 1
JEM 233	Digital Design, Laser Cutting, Milling for Jewelry & Metal Arts
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	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 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 Jewelry and Sculpture
JEM 660	Introduction to 3D Printing and Modeling
or IND 725	Introduction to Digital 3D Modeling
JEM 668	Digital Design: Laser Cutting and Milling

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
1 Professional Practices & Communications course

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	Fashion, Arts, and Influence
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 637	Theory & Movements in Traditional Interior Architecture
GLA 638	Theory & Movements in Contemporary Interior Architecture
GLA 716	Fast & Furious: The World of Shorts
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

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
1 Professional Practices & Communications 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	Papermaking/Mixed Media
	or any course in major
JEM 644	Project Development
JEM 649	Modular Casting for Jewelry and Sculpture
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	Fashion, Arts, and Influence
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 637	Theory & Movements in Traditional Interior Architecture
GLA 638	Theory & Movements in Contemporary Interior Architecture
GLA 716	Fast & Furious: The World of Shorts
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

UNDERGRADUATE COURSES

JEM 108 Wax Carving and Introduction to Casting
Casting is as important today as it was thousands of years ago. Learn additive and subtractive methods like forming, texturing, machining, sawing, and melting wax, and execute proportions through layout carving, transferring, build-up, and casting gemstones in place.

JEM 110 Jewelry & Metal Arts 1
Create fine metal objects and jewelry using copper, brass, bronze, and sterling silver. Gain skills in stone setting, metal forging, die forming, basic chain making, and introductory casting.

JEM 155 Jewelry & Fashion
Explore the world of jewelry and accessories. Learn intermediate fabrication, casting, and stone-setting techniques, along with chain making and etching. Plus, you'll create an exciting inspiration journal of your research and ideas.

JEM 208 Advanced Wax Carving and Modeling
Bring your advanced designs to life. Learn additional subtractive and additive methods for texturing, machining, forming, sawing, melting wax, and casting gemstones in place.

JEM 210 Jewelry & Metal Arts 2
Advanced stone setting, tool making, electroforming, metal leaf, woodworking, and mixed media. Use these techniques to create jewelry or small-scale sculptural objects—your choice!

JEM 224 Exploring Textile Techniques in Metal
Jewelers, textile artists, sculptors – learn to adapt textile techniques to metal. Weave, knit, and crochet with fine wire and metal to create unique wearables and sculptural forms. [This course is cross-listed with JEM 624.]

JEM 233 Digital Design: Laser Cutting and Milling
Using industry-standard software and digital fabrication techniques, you'll develop vectors and rasters to be laser cut or machined with a CNC mill into precise, intricate designs in a variety of materials. Enhance your individualized projects with these new contemporary techniques. [This course is cross-listed with JEM 668.]

JEM 235 Kinetics and Mechanics
Add movement and interactivity to your projects to engage your audience. Learn to use mechanisms like gears, cams pulleys, and linkages to create, convert, and control the movement of mechanical sculptures, automata, and wearables.

JEM 238 Papermaking/Mixed Media
Paper is a powerful, creative tool. Using historical and contemporary techniques, you'll learn how natural and raw plant materials become unique papers. Turn these papers into amazing projects for book arts, sculpture, printmaking, photography, and wearables. [This course is cross-listed with JEM 643.]

JEM 239 Introduction to Contemporary Jewelry Rendering
Design, render, and professionally present your original jewelry collection. Learn to hand-render gemstones and metals using watercolor, colored pencils, digital media, and illustrative historical references. Impress your clients as you collaborate on their custom designs.

JEM 240 Enameling 1
Enameling is the art of fusing powdered glass onto metal to create colorful designs and surfaces. The beauty of tradition and the excitement of the contemporary, both are yours to combine with your metalworking skills.

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

JEM 243 Introduction to 3D Printing and Modeling
Gain professional rapid prototyping techniques using a 3D printer. Learn it all: 3D modeling and scanning, the various options in printing materials, various printing processes, preparing files for 3D printing, and post-processing methods.

JEM 245 History of Jewelry and Metal Arts from Around the World
Jewelry and metal arts has changed over time, but in many ways it stays the same. Study the contributions and signature styles of historical and contemporary artisans and examine how materials, techniques, craftsmanship, and the digital era continue to transform the profession.

JEM 249 Modular Casting for Jewelry and Sculpture
Gain skills in both ancient and modern casting techniques. Working with bronze, silver, and gold, you'll learn both centrifugal and vacuum techniques, injection mold making, gating, investing, metal pouring, and finishing.

JEM 255 Electronics and the Wearable Form
Welcome to the world of light, motion, and sound-activated artwork. Today's jewelry designers, sculptors, fine artists, and fashion designers are integrating technology into their work. Use analog and digital inputs/outputs and electronic components for all your projects.

JEM 275 Welding and Smithing
Gas. Arc. MIG. TIG. Working from maquettes, you'll use these welding techniques and combine them with smithing to create wearable forms, free-standing sculptures, or wall pieces.

JEM 310 Innovations in Materials and Processes
Experiment with innovative concepts, materials, and techniques to create a sophisticated body of work. Learn to combine materials such as rubber, wood, fiber, cement, resin, and plastic to produce a unique professional outcome. [This course is cross-listed with JEM 630.]

JEM 320 The Jeweler's Lathe: Technique and Application
Do you like technical/mechanical perfection? Practice complex applications that require high-precision tolerances, learn to turn a perfect cylinder, operate a live center, and combine materials using cold connections.

JEM 333 Advanced 3D Modeling and Printing
Precision and accuracy matter. Gain more hands-on 3D modeling and rapid prototyping experience to create a cohesive collection of intricate and complex forms for your professional-level portfolio. [This course will be cross-listed with JEM 670.]

JEM 340 Enameling 2
Expand your enameling skills and apply them to your individually tailored projects. Experiment with innovative techniques and finishes, and learn to expertly combine your enameling and metalworking skills.

JEM 344 Moving Metal 1
Use hammers and stakes to move and shape metal. Create jewelry and hollowware forms using fundamental metal-forming techniques like raising, planishing, forging, sinking, seaming, and fold forming. In addition, you'll explore the classical Japanese technique mokume-gane.

JEM 365 Advanced Casting for Jewelry and Sculpture
Master advanced centrifugal and vacuum casting techniques, from complex molds to mechanical finishing. Develop production finishing skills, including multiple-part molds and metal alloying.

JEM 420 Advanced Techniques: Metalworking
As an advanced student, learn exciting new metalworking techniques including reticulation, chasing and repoussé, ball clasp, and hinges. You'll also work with high-carat gold using bimetal and Korean keum-boo.

JEM 422 Advanced Stone Setting
Set gemstones like a professional. Sharpen your stone-setting skills and create basket, prong, channel, bead, and pavé settings.

JEM 444 Moving Metal 2
You've completed Moving Metal 1; now you'll be able to develop advanced projects using techniques like raising, fold forming, forging, die forming, surface embellishment, and patina. You'll also make specialized tools and shape custom-made hammers.

JEM 450 Jewelry & Metal Arts Portfolio
Make your portfolio shine. Update your website and professional materials. You'll photograph and refine your collection for exhibitions, competitions, and professional presentations.

JEM 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

JEM 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

JEM 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

JEM 500 Internship in Jewelry & Metal Arts
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

JEM 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

JEM 605 Forging & Forming
Shape non-ferrous metals through forging and the magic of fold forming to make jewelry, functional and non-functional objects. Gain a greater understanding of the malleability of metals and learn to make tools specific to project needs.

JEM 608 Wax Model Making and Introduction to Casting
Metal casts take on the exact image of wax models. Use waxes, tools, and finishes to create quality wax models for successful metal castings for jewelry and sculptural forms.

JEM 610 Jewelry & Metal Arts: Design & Fabrication
Learn soldering, fabrication, stone setting, texturing, patination, and lost wax casting techniques to develop thematically related jewelry or sculptural forms. Use sketchbooks and journals to document your ideas and inspirations.

JEM 620 Jewelry & Metal Arts: Advanced Design & Fabrication
Continue to develop your conceptual and technical skills. Building on your knowledge of the materials, techniques, styles, and movements learned in JEM 610, you'll work on individually tailored projects using new skills in chain making, etching, intermediate stone setting, and advanced clasps.

JEM 624 Exploring Textile Techniques in Metal
Jewelers, textile artists, sculptors – using fine wires and metal, learn to weave, knit, crochet, and braid to adapt textile techniques to your jewelry, fashion, and sculptural forms. [This course is cross-listed with JEM 224.]

JEM 630 Innovations in Materials and Processes
Experiment with innovative concepts, materials, and techniques to create a sophisticated body of work. Learn to combine materials such as rubber, wood, fiber, cement, resin, and plastic to produce a unique professional outcome. [This course is cross-listed with JEM 310.]

JEM 635 Modern & Contemporary Design & Techniques
Integrate historical techniques and styles to create projects for this class. Through research, analysis, and fabrication of jewelry and related objects, you'll gain an understanding of the concepts underpinning various trends.

JEM 640 Advanced Stone Setting
Set gemstones like a professional. Sharpen your stone-setting skills and create basket, prong, channel, bead, and pavé settings.

JEM 643 Papermaking/Mixed Media
Paper is a powerful, creative tool. Using historical and contemporary techniques, you'll learn how natural and raw plant materials become unique papers. Turn these papers into amazing projects for book arts, sculpture, printmaking, photography, and wearables. [This course is cross-listed with JEM 238.]

JEM 644 Project Development
Create a portfolio that demands attention. Use rigorous conceptual and technical skills to evaluate your current body of work, discover areas for growth, and create new pieces for your final presentation. Plus, you'll develop an inspiration journal documenting your research, dialogue, and process.

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

JEM 649 Casting for Jewelry and Sculpture
Gain skills in both ancient and modern casting techniques. Working with bronze, silver, and gold, you'll learn both centrifugal and vacuum techniques, injection mold making, gating, investing, metal pouring, and finishing.

JEM 659 Advanced Casting for Jewelry and Sculpture
Master advanced centrifugal and vacuum casting techniques, from complex molds to mechanical finishing. Develop production finishing skills, including multiple-part molds and metal alloying.

JEM 660 Introduction to 3D Printing and Modeling
Gain professional rapid prototyping techniques using a 3D printer. Learn it all: 3D modeling and scanning, the various options in printing materials, various printing processes, preparing files for 3D printing, and post-processing methods.

JEM 668 Digital Design: Laser Cutting and Milling
Using industry-standard software and digital fabrication techniques, you'll develop vectors and rasters to be laser cut or machined with a CNC mill into precise, intricate designs in a variety of materials. Enhance your individualized projects with these new contemporary techniques. [This course is cross-listed with JEM 233.]

JEM 670 Advanced 3D Modeling and Printing
Precision and accuracy matter. Gain more hands-on 3D modeling and rapid prototyping experience to create a cohesive collection of intricate and complex forms for your professional-level portfolio. [This course will be cross-listed with JEM 333.]

JEM 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

JEM 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

JEM 810 Group Directed Study
Your instructors and fellow graduate student peers provide insights and critiques to help you put the finishing touches on your final projects.

JEM 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

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
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	Drawing as Process
LAN 213	Digital Rendering
LAN 235	Site Inventory & Analysis
LAN 250	Landscape Design Studio
LAN 260	Site Engineering

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

FUNDAMENTAL MATH

LA 255	College Math

APPLIED MATH

LA 271	College Algebra with Geometry

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	Drawing as Process
LAN 213	Digital Rendering
LAN 235	Site Inventory & Analysis
LAN 240	Planting Design
LAN 250	Landscape Design Studio
LAN 260	Site Engineering
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	People & the Environment

- 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

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

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291	Designing Careers

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	People & the Environment

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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

APPLIED MATH

LA 271	College Algebra with Geometry

Master of Arts [MA] in Landscape Architecture

MA UNIT REQUIREMENTS

MAJOR	36 UNITS
TOTAL	**36 UNITS**

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

MA 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 660	Designing Public Spaces Studio
LAN 665	Digital Graphics for Landscape Architecture
LAN 678	People & the Environment
LAN 679	Advanced Landscape Graphics

Master of Fine Arts [MFA] in Landscape Architecture

MFA UNIT REQUIREMENTS

MAJOR	57 UNITS
+ DIRECTED STUDY	6 UNITS
TOTAL	**63 UNITS**

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

MFA LANDSCAPE ARCHITECTURE REQUIRED MAJOR COURSES

GR 700	MA Portfolio Seminar
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 660	Designing Public Spaces Studio
LAN 665	Digital Graphics for Landscape Architecture
LAN 670	Regional Planning & Analysis Studio
LAN 678	People & the Environment
LAN 679	Advanced Landscape Graphics
LAN 680	Site Planning & Sustainable Design Studio
LAN 683	Landscape Architectural Construction Documents
LAN 688	Emerging Topics & Research Methods
LAN 699	Special Topics: The World of Plants
LAN 700	Professional Practice for Landscape Architecture

UNDERGRADUATE COURSES

LAN 115 The Natural World 1: The Base Layer
How do natural systems influence design decisions? While developing a deep understanding of natural systems, you'll explore landscapes in your region to learn how to develop strategies for mapping and recording soil types, geological forms, watersheds, and other natural features.

LAN 117 Survey of Landscape Architecture
Today's landscape architect is a dynamic, passionate professional. You'll gain a brief history of the profession and focus on the challenges, opportunities and responsibilities of landscape architecture in the 21st century.

LAN 135 The Natural World 2: Climate & Plant Communities
Gain the skills to begin to read, record, and interpret existing site conditions. You'll learn to identify the opportunities and constraints of a site through the processes of site inventory and site analysis.

LAN 177 Pre-Industrial Urban Open Spaces
Study the history of human interventions in the landscape from the ancients through the Industrial Revolution. You'll discover that each of these human landscapes is a product of a specific time, place, and culture.

LAN 180 Plants in the Landscape 1
Landscape architects need to know their plants. Identifying the origin and growth requirements of a variety of trees, shrubs, ground covers, vines, and grasses will help you make responsible and appropriate design decisions.

LAN 193 Drawing as Process
Communicating ideas through accurate plans, sections, elevations and other drawings is a fundamental skill for any designer. Students will develop strong foundations in mechanical and freehand drawing by applying professional graphic conventions to a variety of projects. Connecting information on 2D drawings to 3D spaces will be developed.

LAN 213 Digital Rendering
Learn to express your spatial design ideas digitally. You'll gain a foundation of digital illustration skills to create landscape models that can be rendered by hand or digitally. Plus, learn basic color theory and presentation strategies.

LAN 223 Digital Graphics for Landscape Architecture
You'll learn to digitally draft plans, sections, elevations, axonometrics and renderings. You'll become proficient in the same software that today's design professionals use to produce legible, accurate, and well organized digital documents. [This course is cross-listed with LAN 665.]

LAN 235 Site Inventory & Analysis
This course focuses on the process of conducting site inventories and site analyses that generate relevant and effective site plans and master plans which will guide subsequent design decisions. Information gained through observing and analyzing any site will result in planning and design decisions that truly reflect its unique nature.

LAN 240 Planting Design
Plants create space, drama and visual interest in the landscape throughout the seasons. Learn how to select the right plant to achieve the desired effect. You'll apply your drafting and rendering skills to present planting plans and planting details.

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

LAN 250 Landscape Design Studio
All landscape designs need an organizing concept. Where do these "big ideas" come from? Using diagrams, study models, and scaled drawings, you'll learn to translate your design concepts into design proposals.

LAN 260 Site Engineering
This course focuses on strategies and calculations for controlling stormwater. 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, road alignments and construction details.

LAN 277 Post Industrial Urban Open Spaces
Designed spaces reflect a specific era, culture, and location. After a brief historical review, you'll focus on the significance of urban open spaces designed from the Industrial Revolution to the present day.

LAN 297 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 300 Design of Urban Places Studio
You now have the know-how to combine your graphic skills, technical knowledge, and design principles to tackle more complex projects. You'll use the design process to create innovative, sustainable, and beautiful urban outdoor spaces.

LAN 323 Advanced Landscape Graphics
Landscape architects use digital renderings to communicate with everyone involved in a project. You'll learn to use the same state-of-the-art modeling and rendering software that the pros use to explore and communicate ideas at any scale.

LAN 330 The Technical World 2: Materials & Details
The beauty of an object or space is a combination of quality materials, craftsmanship, and attention to detail. Based on research, you'll create detailed drawings that integrate innovative ideas and sustainable construction materials into outdoor designs.

LAN 350 Sustainable Designs & Practices Studio
Landscape architects are perfectly poised to help mitigate the effects of climate change. You'll explore ways to integrate green infrastructure strategies into your designs, and enhance your presentation skills to effectively present defensible design decisions.

LAN 360 Landscape Architectural Construction Documents
Learn what it takes to put together an accurate set of construction documents. You'll create plans, details, schedules and specifications to communicate your design intent and provide the detailed information required to permit, build and install a project. Strategies for sustainable construction and installation will be emphasized. [This course is cross-listed with LAN 683.]

LAN 375 Sketching for Idea Development
Design sketching is a universal language. Using color rendering techniques, you will advance your sketching skills to clearly communicate your design ideas and imaginative solutions.

LAN 391 Portfolio Preparation
Your portfolio is a graphic representation of your range of abilities, communication skills, and your individual style. You'll develop a portfolio—including resume and cover letter—that presents your strengths and professional readiness.

LAN 392 Professional Practices
Landscape architecture is a business. By reviewing case studies, you'll learn specific business principles that lead to a successful and profitable professional practice. You'll also learn about the important process of becoming a licensed professional.

LAN 398 Community Design Studio
Landscape architects are creative problem solvers. As part of a collaborative team, you'll work closely with a real client to analyze a site, identify its unique challenges, and propose a creative and sustainable design solution.

LAN 400 Regional Planning & Design Studio
Learn to address complex issues in regional planning and design. By applying the results of environmental inventory and analyses, you'll produce planning and design solutions for more livable cities, towns, and communities.

LAN 450 Advanced Design Studio
Apply everything that you've learned to your final planning and design project. Tap into the research strategies, timelines, and presentation skills needed to execute a professional-quality project and portfolio.

LAN 498 Collaborative Project
Cross-disciplinary projects will mirror real-life projects, requiring a varied and sophisticated approach to problem solving. Course fees and prerequisites will vary by topic.

LAN 498EC Equitable Cities
Building upon the various skills and knowledge gained in previous courses, students will collaboratively focus on the creation of public outdoor spaces that are sustainable, equitable, and accessible to all. Emphasis will be placed on examining each step of the design process to achieve these goals.

LAN 498HC Habitable Cities
Building upon information gained in previous courses, students will combine graphic skills, technical knowledge, and site inventory and analysis in order to collaboratively focus on the creation of sustainable, accessible and more livable public outdoor spaces. Emphasis will be placed on effectively applying each step of the design process.

LAN 499 LAN Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

LAN 500 Internship in Landscape Architecture
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

LAN 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

LAN 605 Drawing as Process
Communicating ideas through accurate plans, sections, elevations and other drawings is a fundamental skill for any designer. Students will develop strong foundations in mechanical and freehand drawing by applying professional graphic conventions to a variety of projects. Connecting information on 2D drawings to 3D spaces will be developed.

LAN 607 Historical Precedents of Landscape Architecture
Human history is recorded in the landscape. You'll explore the factors that have converged at various points in time to create the iconic landscape spaces and traditions that continue to influence the profession today.

LAN 609 Ecological Foundations of Design 1
All life depends on soil, water, and plants. You'll gain mapping, observation, and recording skills while exploring the scientific characteristics, ecological relationships, and the tolerances for human development on natural systems.

LAN 610 Landscape Architecture Design Studio
Designers create spaces with meaning and purpose. Using design principles and processes, you will explore methods of spatial composition and gain tools for ideation, organizing, and presenting your work.

LAN 617 Site Engineering
This course focuses on strategies and calculations for controlling stormwater. 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, road alignments and construction details.

LAN 619 Site Inventory & Analysis
This course focuses on the process of conducting site inventories and site analyses that generate relevant and effective site plans and master plans which will guide subsequent design decisions. Information gained through observing and analyzing any site will result in planning and design decisions that truly reflect its unique nature.

LAN 620 Site Design Studio
Create a strong site plan using newly acquired research techniques, design abilities, and observational and analytical skills. You'll develop spaces that appropriately reflect their context by working on a range of project scales.

LAN 658 Landscape Architecture Design Theory
Examine the ideas, theories, and history central to the landscape architecture profession. Through intensive research and writing, you'll gain both an historical and contemporary view of the profession.

LAN 660 Designing Public Spaces Studio
Explore the strategies and processes of creating livable urban public spaces. You'll learn to develop and clearly communicate defensible solutions through the design process.

LAN 665 Digital Graphics for Landscape Architecture
You'll learn to digitally draft plans, sections, elevations, axonometrics and renderings. You'll become proficient in the same software that today's design professionals use to produce legible, accurate, and well organized digital documents. [This course is cross-listed with LAN 223.]

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

LAN 670 Regional Planning & Analysis Studio
Learn strategies to solve large-scale issues in regional planning and design. Applying the results of environmental inventories and analyses, you'll propose planning and design solutions for more livable cities, towns, and communities.

LAN 673 Landscape Architectural Methods & Materials
Selecting the right materials for each project matters. Using traditional and innovative materials, you'll develop conceptual ideas into accurate details that reflect the unique characteristics of each site. Learn how to complete cost estimates, specifications, and assess the environmental impact of your material choices.

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 Landscape Graphics
Landscape architects use digital renderings to communicate with everyone involved in a project. You'll learn to use the same state-of-the-art modeling and rendering software that the pros use to explore and communicate ideas at any scale.

LAN 680 Site Planning & Sustainable Design Studio
Sustainability matters. After reviewing several case studies and conducting your own research, you'll integrate strategies and systems of green infrastructure in your studio projects.

LAN 683 Landscape Architectural Construction Documents
Learn what it takes to put together an accurate set of construction documents. You'll create plans, details, schedules and specifications to communicate your design intent and provide the detailed information required to permit, build and install a project. Strategies for sustainable construction and installation will be emphasized. [This course is cross-listed with LAN 360.]

LAN 688 Emerging Topics & Research Methods
It's the Midpoint Review—time to formulate a focus for your thesis project. You'll research a wide range of relevant topics including new developments and current challenges faced by the profession.

LAN 690 Advanced Professional Design Studio
Fine tune your thesis project. You'll use strategies and tactics to successfully produce a professional-quality graduate thesis and portfolio.

LAN 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

LAN 695EC Equitable Cities
Building upon the various skills and knowledge gained in previous courses, students will collaboratively focus on the creation of public outdoor spaces that are sustainable, equitable, and accessible to all. Emphasis will be placed on examining each step of the design process to achieve these goals.

LAN 695HC Habitable Cities
Building upon information gained in previous courses, students will combine graphic skills, technical knowledge, and site inventory and analysis in order to collaboratively focus on the creation of sustainable, accessible and more livable public outdoor spaces. Emphasis will be placed on effectively applying each step of the design process.

LAN 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

LAN 700 Professional Practice for Landscape Architecture
Get the professional business skills and knowledge necessary to be a successful and licensed landscape architect. You'll learn how professional ethics, insurance, legalities, and contractual arrangements impact the design and construction process.

LAN 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

LAN 801 Group Directed Study
In addition regular instructor critiques of your projects and works in progress, you will discuss approaches to you Final Portfolio and/or Thesis Project with graduate student peers. You must have passed your midpoint review and Director approval required. Course prerequisites and fees will vary by topic.

LAN 900 Internship in Landscape Architecture
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

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
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
MPT 234	Scene Production Laboratory
MPT 236	Edit 2: Avid Fundamentals
or MPT 140	Lighting 1: The Art of Seeing Light
MPT 285	Production Design Foundations
MPT 330	Directing Actors for Film & TV
MPT 378	Directors Rehearsing Actors
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

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
TOTAL	**132 UNITS**

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
MPT 234	Scene Production Laboratory
MPT 236	Edit 2: Avid Fundamentals
or MPT 140	Lighting 1: The Art of Seeing Lighting
MPT 285	Production Design Foundations
MPT 330	Directing Actors for Film & TV
MPT 378	Directors Rehearsing Actors
or WRI 188	Characters & Backstory
MPT 495	Into the Industry

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.

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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	Dada & Surrealism

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**

- 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 grade of C in all required 36 units
- Minimum 2.0 cumulative GPA and the following Academic Study requirements:

1 Major Designated Graduate Liberal Arts 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 and Creative Solution
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

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**

**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
1 Major Designated Graduate Liberal Arts course

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 and Creative Solution
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 Securing Rights & Agreements for Film

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

Any GLA course in major

UNDERGRADUATE COURSES

MPT 105 Cinematic Storytelling
Get hands-on experience with the entire filmmaking process. Functioning in a range of creative and technical roles including: Director, Cinematographer and Editor, you'll collaborate with other students to produce a piece of digital content.

MPT 106 Edit 1: The Art of Editing
Video editing can be a very powerful visual storytelling tool. Using Adobe Premiere Pro, you will use montage, screen direction, continuity, and stylistic concepts to edit a narrative scene as you prepare for the Adobe Premiere ACA exam.

MPT 135 Virtual Reality/360 Production: The New Frontier
Get hands-on experience using the tools of the trade. You'll explore all types industry-leading VR/360 post-production software, VR, and 360 video equipment to create immersive experiences in narrative or non-narrative formats

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
Explore the dynamics of lighting for narrative motion picture. Shooting in B&W and Color, film and digital formats, you will learn how diffusion, contrast ratios, exposure control, light placement, electricity and safety, and other factors affect the overall design of your work.

MPT 159 Cinematography 1
This course offers you hands-on practice in lighting, staging of scenes and blocking for the camera, as seen from the director of photography's perspective. Your projects will be 16mm color film or digital with dialog recorded.

MPT 166 The Power of Story
Storytellers are powerful people. They wield character development, dialogue, conflict, and structure to tell stories that change the world. You'll develop these storytelling skills by creating an outline and beginning to write a short film.

MPT 204 Breaking through the Noise of Social Media
No matter what you make—app, fashion line, game, product, film—social media marketing creates an impact. You'll learn to secure funds, and practice building your brand, attracting supporters, and navigating multitudes of social media channels to bring your dream project to life. [This course is cross-listed with MPT 705.]

MPT 205 Introduction to Producing
Are you creative producer material? You'll learn to identify and acquire the rights to material, how to raise financing and secure distribution, create a marketing plan, and work as a creative producer in all stages of production.

MPT 225 Sound Design
Sound is 50% of the motion picture experience. Learn to record, edit and mix soundtrack elements like dialog, sound effects and more. You will use industry standard audio production tools and understand how to create compelling soundtracks in sync with the moving image. [This course is cross-listed with MPT 632.]

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

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
Develop the skills necessary to become a productive member of a film crew. You'll collaborate to write, produce, direct, and edit short scenes within a fixed schedule and a set budget.

MPT 235 Virtual Reality/360 Production & Post-Production
Gain advanced skills for Virtual Reality (VR) production and post-production. Using professional-quality VR/360 camera rigs, Adobe Premiere, and stitching software, you'll learn immersive storytelling techniques and advanced VR editing techniques.

MPT 236 Edit 2: Avid Fundamentals
Do you have the chops to work as an editor in Hollywood, and/or to work with professional editors? Avid Media Composer is the industry-recognized standard for nonlinear editing, and Avid itself designed this course to build the skills and competencies needed to become a fluent, professional-level editor. We added some creative projects to challenge you with a more complex dialogue scene and a short documentary, and key editorial concepts are explored through screenings and discussion. You will prepare for and take the certification exam to become a Certified Avid User. When bidding for a gig, Certification serves as a validation of your expertise. Real skills, proven.

MPT 246 Scheduling and Budgeting a Feature Film
Think you've got what it takes to be an Assistant Director? What about a Unit Production Manager? Let's find out! Working with budgets, unions, guilds, and contracts, you'll make schedules, practice problem solving, write detailed reports, attend to cast, direct extras, and oversee the crew for each shot.

MPT 250 Set Management
Producers are creative problem solvers. You will acquire the tools to lead a production through the challenges of finding and manage locations, acting as a member of the AD team, managing cast and crew, directing extras, coordinating transportations, stunt and special effects.

MPT 255 Film History 1: Pre-1940
This course explores the major film movements from 1895 to 1940, from the silent era to the advent of color film. Students will learn the fundamental forms of cinema as developed by Eisenstein and Griffith, while being introduced to the concepts of 'mise-en scene', montage editing, expressionism, and film noir.

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 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 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 Advanced Studio Lighting
Students will build on the skills acquired in Lighting 1, focusing on advanced lighting and photographing actors on sound stages with discussions of real world situations. Homework assignments will be shot on digital cameras that students must provide. [This course is cross-listed with MPT 715.]

MPT 285 Production Design Foundations
While learning all about how a movie art department operates under the leadership of the Production Designer, you will have the opportunity to develop the visual style of how you "see" stories come to life. The basic roles and responsibilities of the creative team will be explored allowing you to experience what it takes to create sets for filming.

MPT 286 Art Department Organization
The Art Department team has many moving parts and lots of creative talent. You will get the details of how to set up a functioning art department that includes scheduling, planning, research and more. You'll put your knowledge and skills to the test with opportunities to prepare sets for various projects, selecting decorations and props and working on sets.

MPT 288 Development: Finding Material and Influencing Writers
Learn how to find, option, and develop material for feature films and television. Practice composing effective script notes to help writers, and learn to evaluate the appropriate marketplace for your developed content. [This course is cross-listed with MPT 688.]

MPT 299 Organic Blocking for Camera
As the second half of a two-part class joined with MPT 644/MPT 378 Directors Rehearsing Actors, you'll not only learn how to direct scenes in a professional, efficient manner, you'll experience the technical side of movie-making by decorating sets, operating camera, lighting performers, and recording sound. Follow that up with editing the scenes you'll direct, and you're experiencing the film-making process from all sides. [This course is cross-listed with MPT 664.]

MPT 301 Makeup: Street & Special Effects
Master makeup for film. You will create realistic contemporary makeups, and gain character, special effects, and medical makeup skills for beauty, fashion, film and television.

MPT 303 Makeup: Character & FX
Learn to create special effects makeup for film. You'll follow a screenplay to create character-specific, fashion, and advanced special effects makeup.

MPT 304 Crowdfunding & Social Media Marketing
This course will throw you into the game-changing world of crowdfunding and social media. No matter what you are selling, a film, an app, fashion line, game, or product; you'll build a crowdfunding campaign from inception to launch! Learn how to create your crowdfund campaign, find your target audience, build a social media community, and pitch your project to seal the deal.

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 330 Directing Actors for Film & TV
Gain experience being a director by working with actors on film sets. While concentrating on screenplay analysis, you'll direct actors through the rehearsal process and shooting of a basic scene. You'll learn the best way to communicate with actors to become "an actor's director".

MPT 341 Making the Documentary
Become a documentary filmmaker. In this course you will explore the roots and trajectory of this ever-expanding form of filmmaking. You will watch numerous award-winning documentaries to examine how the genre pushes boundaries to tell real stories. You will conceptualize, shoot and edit your own documentary projects. [This course is cross-listed with MPT 603.]

MPT 342 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. [This course is cross-listed with MPT 639.]

MPT 343 Documentary Editing
Editing a story without a script is the documentary editor's greatest challenge. This course will teach you practical skills to discover and craft compelling stories in all documentary genres.

MPT 351 Exterior Lighting
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. [This course is cross-listed with MPT 815.]

MPT 359 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 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
Discover what sells and how to bring films into the marketplace. You'll study film acquisitions, distribution, marketing, and exhibition to learn the interconnected qualities of filmmaking.

MPT 367 Securing Rights & Agreements for Film
Learn the business side of show business. You'll write option/purchase, submission, producer, employment, non-disclosure, and negotiating agreements. Plus, you'll explore right-to-work laws, insurance requirements, financing, intellectual property protection, negotiating fees, profit participation, compensation, and more. [This course is cross-listed with MPT 773.]

MPT 371 After Effects for Professional Editors
Build the skills you need to create innovative effects, compositing, and motion graphics. You'll get a working knowledge of industry-standard editing software, gaining the skills that are in high demand worldwide.

MPT 372 Advanced After Effects
Master Adobe After Effects by learning motion tracking, chroma keying, expression scripting, and 3D motion graphics.

MPT 377 Principles of Directing
Directing a motion picture requires proficiency in a wide range of filmmaking technique - from analyzing the script to crafting the shot. Here, you will make multiple short films, exploring directorial craft and professional practice.

MPT 378 Directors Rehearsing Actors
You will learn to capture incredible performances from actors by thoroughly analyzing your script and mastering the technique of holding auditions. Actors have a special language, and your job as a director is to know how to guide them to get their best performance on screen. This is the first half of a two-part class coupled with MPT 664/MPT 299 Organic Blocking for Camera. [This course is cross-listed with MPT 644.]

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)
Build sets and set pieces. You will learn to work with schematics, scale drawings, and budgets to assess, design, and fabricate architectural elements, wall treatments, and set decorations.

MPT 389 Production Design: Short Form Entertainment
From music videos, commercials and streaming episodes, we see shorts everywhere. Whether working on location or on a set, the design of shorts allows you to explore creative approaches to the minimal number of settings available to tell your story. Not only will you view and analyze successful short form videos from around the world, you will be collaborating with other students on the visual style of their 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
Designing sets for television takes enhanced skills and creativity. You will be building upon your foundations as you develop set sketches, models, graphics, storyboards and more. While taking an idea from a simple drawing through the technical design and making it ready to be constructed, you will experience how they get things done on professional shows.

MPT 392 Production Design: Features
Using notable feature films from the 21st Century, you will explore how to create the visual style or "look" of a movie. As you analyze successful Production Design and come to understand the collaborative process with the Director and Cinematographer, you will breakdown feature length scripts to create initial design concepts showing color palettes, decor, and visual ideas from your research.

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
Editing is a powerful and essential storytelling tool for films across all genres. In this course you will examine and put into action how editing decisions enhance, refine and accentuate the performance particularly in the narrative form. You'll use dailies from classes to practice cutting scenes for critiques.

MPT 440 Overview: Film & Video Post-Production
Master the state-of-the-art post-production process. You'll learn about motion picture labs and video post-production houses including the Bosch film to tape transfer house.

MPT 441 Documentary 2
Take your documentary project up to the next level. You'll workshop and expand your documentary projects where you'll focus on funding, production and all aspects of post-production. You'll learn about distribution and how to get your work into the festival circuit.

MPT 450 Making the Music Video
Discover what it takes to create a music video. After you focus on breaking down and timing out a song and presenting initial concepts, you will concept, storyboard, shoot, edit, and complete a music video.

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 Assistant Editing: Your First Job
Master the state-of-the-art post-production process. You'll learn all assistant editing responsibilities, processes and technical acumen that will set you up to become the 'go-to' person in any post-production situation. You will further take a deep dive into emerging tools and applications that will set you on the path towards becoming a post-production supervisor.

MPT 457 Movie Trailer Production
Learn professional trailer, teaser, and promo editing and practice editing techniques that relate to this unique form of storytelling. This course will guide you in the process of pitching, writing, pre-vis, music cutting, titles, and VFX needed to cut promos for documentary, narrative, serials, and more. [This course is cross-listed with MPT 757.]

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 aerials.

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. Take MPT 471L concurrently.

MPT 471L Senior Narrative A Lab
This laboratory environment allows you to further enhance the skills taught in Senior Narrative A and put them to practical use.

MPT 472 Senior Narrative B
In this portfolio class you will work collaboratively with your peers and instructors in a hands-on production environment to produce, direct, or write your short, taking it from preproduction, through production, and then post-production. This high-quality short film can be submitted to film festivals.

MPT 472L Senior Narrative B Lab
This laboratory environment allows you to further enhance the skills taught in Senior Narrative B and put them to practical use.

MPT 477 Shot in a Day
Astronaut training camp for directors! Here, you'll guide a professional cast and crew through a professional shoot day. Tackling 5-7 page scenes and working within a set time-frame, you will learn industry methods and protocol, taking your directorial skills to the next level. As close as it gets to the real thing! [This course is cross-listed with MPT 677.]

MPT 477L Shot in a Day Lab
This laboratory environment allows you to further enhance the skills taught in Shot in a Day and put them to practical use.

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. Take MPT 479L concurrently. [This course is cross-listed with MPT 679.]

MPT 479L Set Procedure & Protocol Lab
This is a lab required for students taking MPT 479 Set Procedure & Protocol. Students will work together as a crew on simulated professional shooting scenarios.

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
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

MPT 495 Into the Industry
Develop the professional tools to work in the entertainment industry. You'll create a professional website, polished demo reel of your best work, industry-standard resume, and business cards. You will develop a social media presence, and acquire networking and interviewing skills designed to gain employment in the entertainment industry. [This course is cross-listed with ACT 710.]

MPT 498 Collaborative Project
Cross-disciplinary projects will mirror real-life projects, requiring a varied and sophisticated approach to problem solving. Course fees and prerequisites will vary by topic.

MPT 498BD Business of 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 498DD Drones and Director
In this course, students with prior drone experience (or director approval) will work in multi-disciplinary teams to deliver projects for real world clients. You will also work hands-on with an underwater remote operated vehicle and focus on advanced drone cinematography techniques. Previous water experience is a plus.

MPT 498L Production Hub
You will take this lab in conjunction with MPT 498 Production Hub, and will focus on acting in projects for your reel.

MPT 498WSD Writing for Production: Shot in a Day
Write and develop material for production. You'll create and write short films focusing on three-dimensional character development that can be shot on our sound stages as class projects and thesis films.

MPT 498WWS Writing for Production: Web Series
Create a web series. Collaborating with producers and other writers, you'll develop a series to be shot next semester, focusing on engaging characters and dialogue within the framework of a producible series.

MPT 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

MPT 500 Internship in Motion Pictures & Television
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

MPT 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

MPT 600 Fast & Furious: The World of Shorts
Shorts are everywhere - in this course you will explore the wild and wonderful world of shorts. From the early days of cinema to what's currently streaming, you will see short shorts of 10 seconds up to long shorts that run 20 minutes or longer.As you watch, analyze and develop shorts, you will understand the importance of characters and their stories.

MPT 603 Making the Documentary
Become a documentary filmmaker. In this course you will explore the roots and trajectory of this ever-expanding form of filmmaking. You will watch numerous award-winning documentaries to examine how the genre pushes boundaries to tell real stories. You will conceptualize, shoot and edit your own documentary projects. [This course is cross-listed with MPT 341.]

MPT 605 Film Language Studio
Gain visual storytelling skills by shooting and directing short scenes. You'll use the camera as an optical tool to learn bracketing, depth of field, shot size, framing, composition, and more.

MPT 615 Lighting
You will learn how to light actors on the set. You will learn how to light the moving master shot.You will learn how to design lighting set-ups for different film genres such as horror, romance, comedy and more. With a full lighting and camera crew rotating positions week to week, You will employ exposure control, contrast ratio, color temperature manipulations and staggering key techniques to design the master, medium, close-up and reverse angles of short scenes selected from feature films released by the motion picture industry.

MPT 616 Directing Actors for Motion Pictures
In this hands-on directing class you will learn how to direct actors in a movie or TV show. You will gain the techniques and communication skills needed to work with the actors on set. While mastering the process of communicating your vision of the story to your actors.

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 Scheduling and Budgeting a Feature Film
What does it really take to make a film? In this course, you will explore the roles of time and money. Examining and practicing the key functions of Assistant Directors and Unit Production Managers by scheduling and budgeting a feature film. Working within unions, guilds, clearances and contract perimeters, you'll gain skills regarding scheduling, supervising crews, creating reports, and problem solving on the set.

MPT 625 Editing Concepts and Creative Solutions
Learn to edit using non-linear Adobe Premiere Pro. You will explore the roots and theory of montage editing, screen direction, continuity, and elements of style across all genres. You will additionally learn how to create titles, basic color correction and visual effects. This course will prepare you for the Adobe Premiere ACA exam.

MPT 630 Film Cinematography 1
Experiment with camera concepts to develop your personal direction. Explore the advanced techniques in film and digital camera work. You'll produce a 16mm color film that tells a story without dialogue.

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

MPT 632 Sound Design
Sound is 50% of the motion picture experience. Learn to record, edit and mix soundtrack elements like dialog, sound effects and more. You will use industry standard audio production tools and understand how to create compelling soundtracks in sync with the moving image. [This course is cross-listed with MPT 225.]

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. [This course is cross-listed with MPT 342.]

MPT 640 Producing for Motion Pictures
Study production as an associate producer/unit production manager. You'll break down a script into its prime components, handle scheduling and budgeting issues, and gain sales, marketing, and packaging skills.

MPT 641 Visual Storytelling
Discover the power of visual storytelling by studying the work of great directors and cinematographers. You will make numerous short films demonstrating a variety of pictorial concepts, refining your visual vocabulary.

MPT 644 Directors Rehearsing Actors
You will learn to capture incredible performances from actors by thoroughly analyzing your script and mastering the technique of holding auditions. Actors have a special language, and your job as a director is to know how to guide them to get their best performance on screen. This is the first half of a two-part class coupled with MPT 664/MPT 299 Organic Blocking for Camera. [This course is cross-listed with MPT 378.]

MPT 645 Overview of Production Design
Using notable production design from movies and television shows, you will explore how Production Design contributes to the overall "look" of a production. As you learn about the roles of the creative team in the art department, you will have opportunities to work on student projects, developing the visual style and preparing the sets for filming.

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
Gain the skills to use After Effects to create state-of-the-art effects, lay effects, layering, titles, motion graphics, compositing, and color enhancement.

MPT 651 A Director Prepares
All professional directors plan their shoots in great detail. Here, you will learn to be fully prepared, creatively and practically. You'll pre-plan an entire shoot, venture into production, and tackle real-world obstacles in order to successfully complete a short film.

MPT 654 Managing a Set
Experience the lives of Location Managers, Assistant Directors, Unit Production Managers, Script Supervisors and Transportation Coordinators. You'll learn first-hand the most effective ways to prep, budget, schedule, shoot, and manage a feature-length motion picture by following the paths of these key professionals who ultimately hold a set together.

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
As the second half of a two-part class joined with MPT 644/MPT 378 Directors Rehearsing Actors, you'll not only learn how to direct scenes in a professional, efficient manner, you'll experience the technical side of movie-making by decorating sets, operating camera, lighting performers, and recording sound. Follow that up with editing the scenes you'll direct, and you're experiencing the film-making process from all sides. [This course is cross-listed with MPT 299.]

MPT 677 Shot in a Day
Astronaut training camp for directors! Here, you'll guide a professional cast and crew through a professional shoot day. Tackling 5-7 page scenes and working within a set time-frame, you will learn industry methods and protocol, taking your directorial skills to the next level. As close as it gets to the real thing! [This course is cross-listed with MPT 477.]

MPT 677L Shot in a Day Lab
This laboratory environment allows you to further enhance the skills taught in Shot in a Day and put them to practical use.

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. Take MPT 679L concurrently. [This course is cross-listed with MPT 479.]

MPT 679L Set Procedure & Protocol Lab
This is a lab required for students taking MPT 679 Set Procedure & Protocol. Students will work together as a crew on simulated professional shooting scenarios.

MPT 685 Crowdfunding and Social Media Marketing for Entertainment
This course will throw you into the game-changing world of crowdfunding and social media. No matter what project you are creating- a film, an app, fashion line, game, product, or another endeavor- you will build a crowdfunding campaign from the ground up, from inception to launch! You will learn how to define your brand, find your target audience, build a social media community, pitch your project to fundraise, and bring your dream to life.

MPT 688 Development: Finding Material and Influencing Writers
Learn how to find, option, and develop material for feature films and television. Practice composing effective script notes to help writers, and learn to evaluate the appropriate marketplace for your developed content. [This course is cross-listed with MPT 288.]

MPT 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

MPT 695BD Business of 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 695DD Immersive Drone Production for Directors
Participants in this course will develop the ability to utilize drone and underwater vehicles in a safe and creative manner. Students need not have experience with drones or remote operated vehicles prior to taking this class. Students will work in collaborative teams to work with real world clients.

MPT 695L Production Hub
You will take this lab in conjunction with MPT 695 Production Hub, and will focus on acting in projects for your reel.

MPT 695WWS Writing for Production: Web Series
Create a web series. Collaborating with producers and other writers, you'll develop a series to be shot next semester, focusing on engaging characters and dialogue within the framework of a producible series.

MPT 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

MPT 705 Breaking through the Noise of Social Media
No matter what you make—app, fashion line, game, product, film—social media marketing creates an impact. You'll learn to secure funds, and practice building your brand, attracting supporters, and navigating multitudes of social media channels to bring your dream project to life. [This course is cross-listed with MPT 204.]

MPT 715 Advanced Studio Lighting
Students will build on the skills acquired in Lighting 1, focusing on advanced lighting and photographing actors on sound stages with discussions of real world situations. Homework assignments will be shot on digital cameras that students must provide. [This course is cross-listed with MPT 272.]

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
Learn to communicate in Virtual Reality/360. You'll follow the workflow unique to VR/360 productions and learn basic stitching and editing techniques to create a video in this exciting 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
This two-semester portfolio course feels like a real-world production company, where you will write, direct, or produce at least 2 different projects: an assessment scene, and a thesis film. In this hands-on advanced production environment writers, directors, and producers collaborate to develop scripts in the first semester along with writing and shooting assessment scenes. In the second semester they collaborate to prepare, shoot, and post-produce high-quality projects that are suitable for film festival release.

MPT 750L Production Central Lab
You will take this lab in conjunction with MPT 750, and will focus on pre-production, production and post-production of the thesis project.

MPT 757 Movie Trailer Production
Learn professional trailer, teaser, and promo editing and practice editing techniques that relate to this unique form of storytelling. This course will guide you in the process of pitching, writing, pre-vis, music cutting, titles, and VFX needed to cut promos for documentary, narrative, serials, and more. [This course is cross-listed with MPT 457.]

MPT 766 Certification Preparation for Avid Media Composer
Do you have the chops to work as an editor in Hollywood, and/or to work with professional editors? Avid Media Composer is the industry-recognized standard for nonlinear editing, and Avid itself designed this course to build the skills and competencies needed to become a fluent, professional-level editor. You will prepare for and take the certification exam to become a Certified Avid User. When bidding for a gig, Certification can serve as a validation of your expertise. Real skills, proven.

MPT 773 Securing Rights & Agreements for Film
Learn the business side of show business. You'll write option/purchase, submission, producer, employment, non-disclosure, and negotiating agreements. Plus, you'll explore right-to-work laws, insurance requirements, financing, intellectual property protection, negotiating fees, profit participation, compensation, and more. [This course is cross-listed with MPT 367.]

MPT 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will 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
Discover what sells and how to bring films into the marketplace. You'll study film acquisitions, distribution, marketing, and exhibition to learn the interconnected qualities of filmmaking.

MPT 804A Content Creation: Production Design: Fundamentals
Designing sets for television takes enhanced skills and creativity. You will be building upon your foundations as you develop set sketches, models, graphics, storyboards and more. While taking an idea from a simple drawing through the technical design and making it ready to be constructed, you will experience how they get things done on professional shows.

MPT 804D Content Creation: Art Department Organization
The Art Department team has many moving parts and lots of creative talent. You will get the details of how to set up a functioning art department that includes scheduling, planning, research and more. You'll put your knowledge and skills to the test with opportunities to prepare sets for various projects, selecting decorations and props and working on sets.

MPT 804E Content Creation: Production Design: Short Form Entertainment
From music videos, commercials and streaming episodes, we see shorts everywhere. Whether working on location or on a set, the design of shorts allows you to explore creative approaches to the minimal number of settings available to tell your story. Not only will you view and analyze successful short form videos from around the world, you will be collaborating with other students on the visual style of their projects.

MPT 804F Content Creation: Production Design: Features
Using notable feature films from the 21st Century, you will explore how to create the visual style or "look" of a movie. As you analyze successful Production Design and come to understand the collaborative process with the Director and Cinematographer, you will breakdown feature length scripts to create initial design concepts showing color palettes, decor, and visual ideas from your research.

MPT 804S Content Creation: Scenic Production
Build sets and set pieces. You will learn to work with schematics, scale drawings, and budgets to assess, design, and fabricate architectural elements, wall treatments, and set decorations.

MPT 805A Content Creation: Making the Documentary
Become a documentary filmmaker. In this course you will explore the roots and trajectory of this ever-expanding form of filmmaking. You will watch numerous award-winning documentaries to examine how the genre pushes boundaries to tell real stories. You will conceptualize, shoot and edit your own documentary projects.

MPT 805C Content Creation: T.V. Commercial Production
Collaborate with ADV and MPT students to produce solid television commercials. You'll learn all stages of production, including casting, the bidding process, music, sound design, graphics, special effects, and more.

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
Discover what it takes to create a music video. After you focus on breaking down and timing out a song and presenting initial concepts, you will concept, storyboard, shoot, edit, and complete a music video.

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
Editing a story without a script is the documentary editor's greatest challenge. This course will teach you practical skills to discover and craft compelling stories in all documentary genres.

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 course, you will focus on advanced editing skills to edit short narrative and documentary projects done by fellow AAU MPT students. In some circumstances, you will be cutting for actual clients outside of the Academy of Art. You will learn the importance of music, sound effects to your project and, gain a creative and practical overview of the final post-production process. You will interact with the instructor and classmates to learn the importance of giving and receiving notes and critiques.

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 808WSD Directed Study: Content Creation: Writing for Production: Shot In A Day
Write and develop material for production. You'll create and write short films focusing on three-dimensional character development that can be shot on our sound stages as class projects and thesis films.

MPT 810 Content Creation: Into the Industry
Develop the professional tools to work in the entertainment industry. You'll create a professional website, polished demo reel of your best work, industry-standard resume, and business cards. You will develop a social media presence, and acquire networking and interviewing skills designed to gain employment in the entertainment industry.

MPT 815 Exterior Lighting
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. [This course is cross-listed with MPT 351.]

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 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 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 aerials.

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
Write an outline for a feature-length screenplay. You'll work to identify the theme of your story, then focus on developing your ideas, structure, and characters

MPT 872 Screenwriting Thesis 2: The Feature Screenplay
Finish the feature-length screenplay you started in MPT 870. You'll focus on story development, character development, theme, dialogue, subtext, and script formatting.

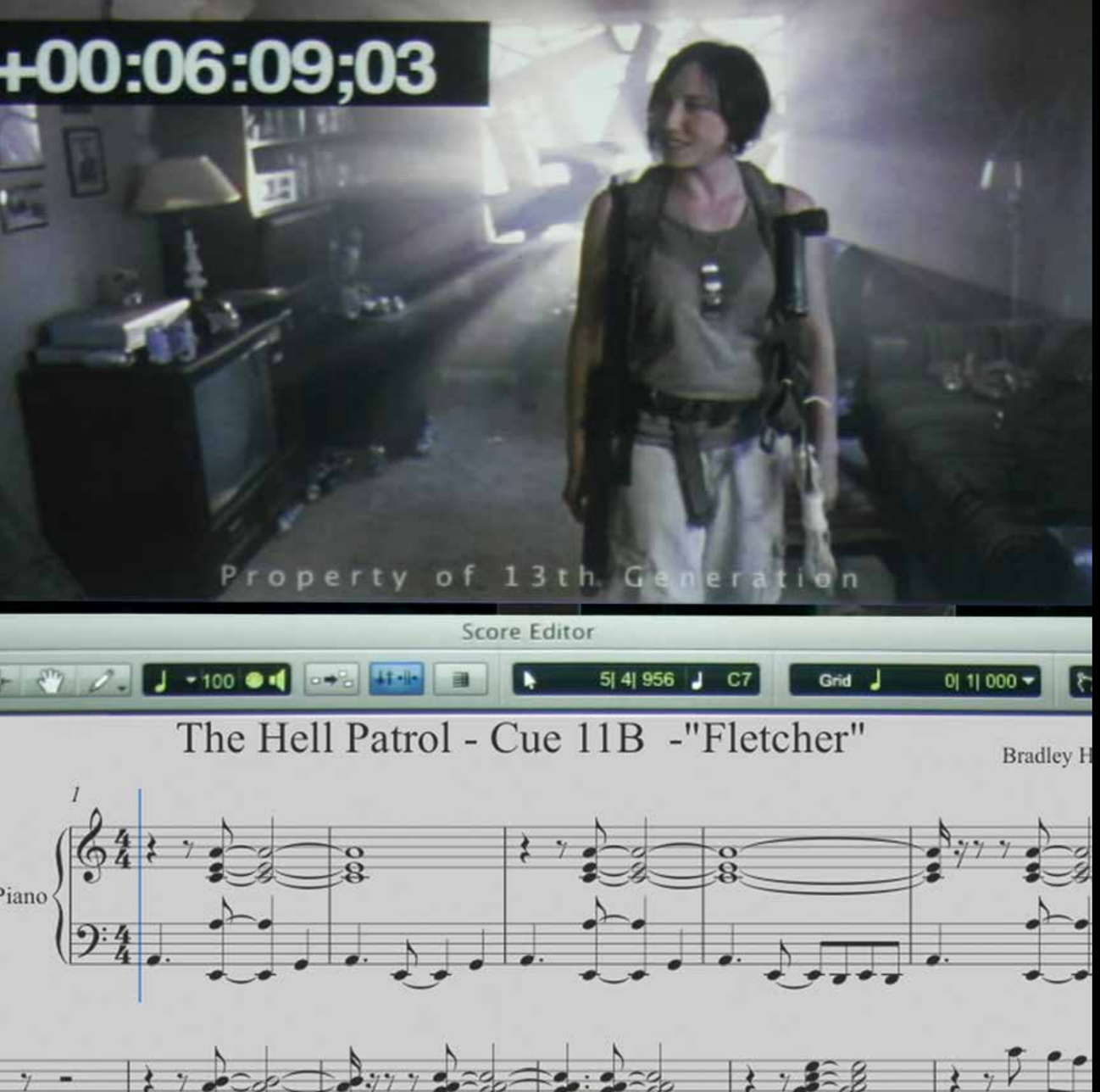
MPT 874 Screenwriting Thesis 3: The Feature Rewrite
Rewrite, fine tune, and polish your thesis film. You'll focus on tightening story and scene structure, dialogue, pacing, character development, and how the final script looks on the page.

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
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

MPT 990 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director and advisors. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites vary by topic.



MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA

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.

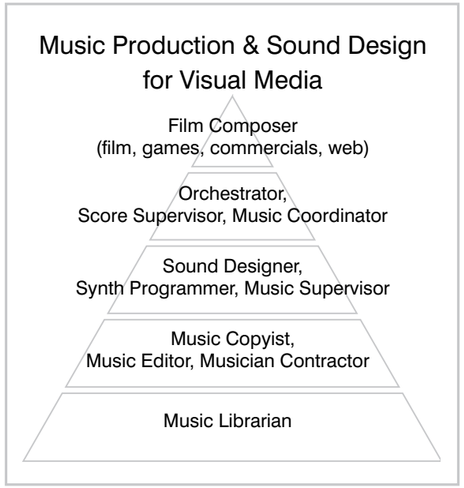
World-Class Curriculum: We offer in-depth technical training, paired with advanced courses in music theory and composition. Technically and creatively, students learn to master the craft of pairing music with visual storytelling.

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
TOTAL	**66 UNITS**

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.

AA MUSIC PRODUCTION CORE COURSES

MUS 102	Soundtrack Industry Overview
MUS 105	Pro Tools User Certification Preparation
MUS 110	Harmony 1
MUS 120	Music Production 1
MUS 125A	Audio Production A
MUS 170	Music Production 2
MUS 179	History of the Recording Industry
MUS 188	Rhythm & Beat Production
MUS 205	Pro Tools 2 Operator Certification Preparation
MUS 370	Music Editing for Visual Media
MUS 415	The Music Mix

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

Associate of Arts [AA] in Sound Design

AA UNIT REQUIREMENTS

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

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.

AA SOUND DESIGN CORE COURSES

MPT 225	Sound Design
MUS 102	Soundtrack Industry Overview
MUS 105	Pro Tools User Certification Preparation
MUS 120	Music Production 1
MUS 125A	Audio Production A
MUS 170	Music Production 2
MUS 179	History of the Recording Industry
MUS 195	Sound Design for Games
MUS 205	Pro Tools 2 Operator Certification Preparation
MUS 320	Creative Sound Design for Visual Media
MUS 370	Music Editing for Visual Media

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

SOUND DESIGN HISTORICAL AWARENESS

LA 258	Creative Perspectives in Sounds Design 1

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
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	Pro Tools User Certification Preparation
MUS 110	Harmony 1
MUS 120	Music Production 1
MUS 125A	Audio Production A
MUS 170	Music Production 2
MUS 188	Rhythm & Beat Production
MUS 205	Pro Tools 2 Operator Certification Preparation
MUS 370	Music Editing for Visual Media
MUS 415	The Music Mix
MUS 425	Experimental Sound Design & Synthesis
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
LA 343	Comparative Religion
LA 368	Experiencing Culture: Anthropology for Today's Artist
LA 462	Power of Myth and Symbol

EMPLOYMENT COMMUNICATIONS & PRACTICES

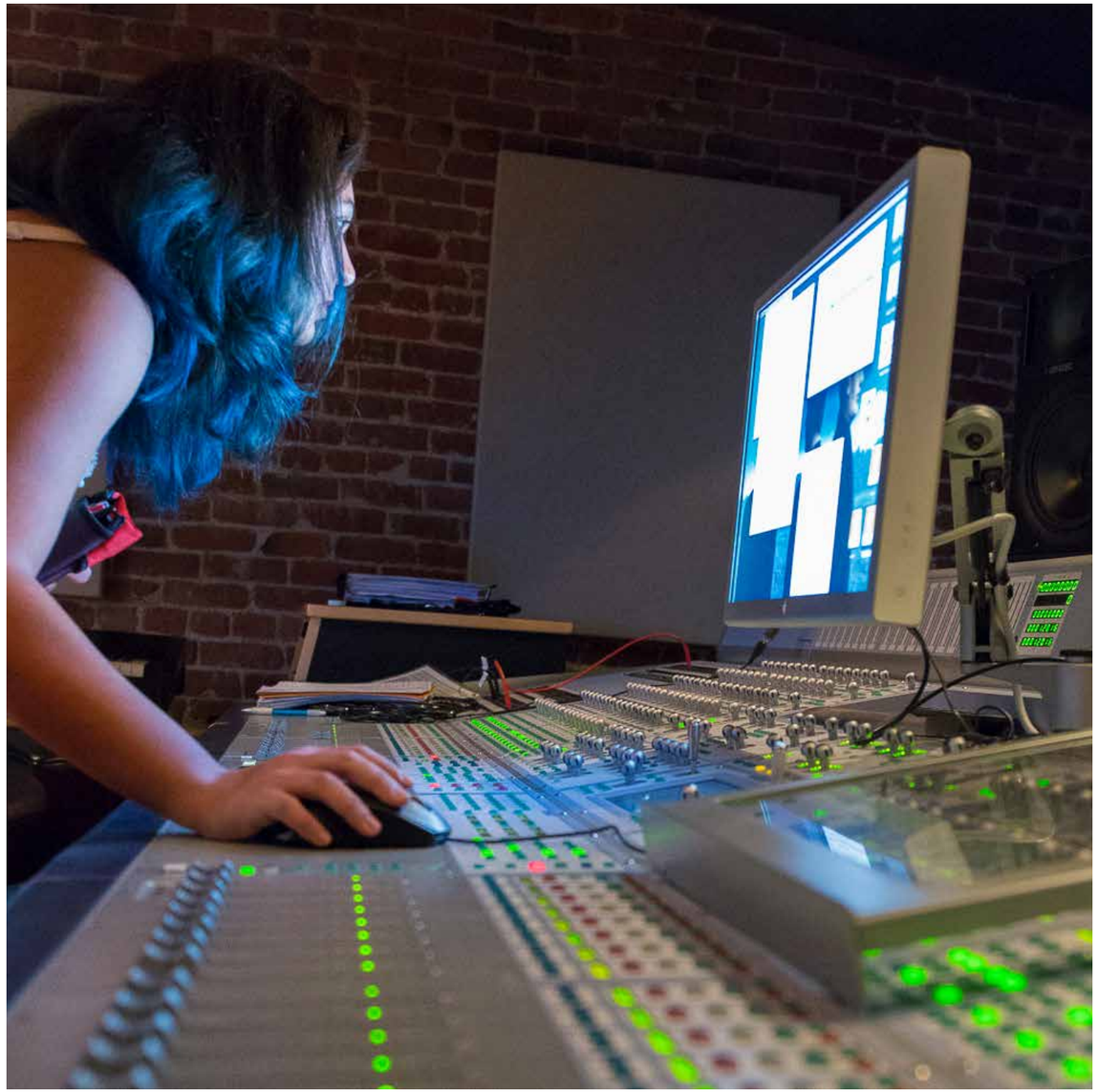
LA 291	Designing Careers

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 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 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 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 326	Topics in World Art
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 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	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	Pro Tools User Certification Preparation
MUS 110	Harmony 1
MUS 120	Music Production 1
MUS 125	Audio Production
MUS 140	Music Notation and Score Preparation
MUS 170	Music Production 2
MUS 179	History of the Recording Industry
MUS 188	Rhythm & Beat Production
MUS 360	Songwriting in Popular Music
MUS 370	Music Editing for Visual media
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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

CHOOSE ONE:

LA/LAN 117	Survey of Landscape Architecture
LA/IND 118	History of Industrial Design
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 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 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 326	Topics in World Art
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 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	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
MUS 102	Soundtrack Industry Overview
MUS 105	Pro Tools User Certification Preparation
MUS 120	Music Production 1
MUS 125A	Audio Production A
MUS 170	Music Production 2
MUS 179	History of the Recording Industry
MUS 195	Sound Design for Games
MUS 205	Pro Tools 2 Operator Certification Preparation
MUS 320	Creative Sound Design for Visual Media
MUS 370	Music Editing for Visual Media
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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

SOUND DESIGN HISTORICAL AWARENESS

LA/MUS 258	Creative Perspectives in Sounds Design 1

Master of Arts [MA] in Music Scoring & Composition

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	**36 UNITS**

MA MUSIC SCORING & COMPOSITION 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 requirements:

1 Major Designated Graduate Liberal Arts course

MA MUSIC SCORING & COMPOSITION REQUIRED MAJOR COURSES

MUS 600	Fundamentals of Harmony
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 615	Arranging
or MUS 620	The Art of Counterpoint
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

Master of Arts [MA] in Sound Design

MA UNIT REQUIREMENTS

MAJOR	33 UNITS
+ GRADUATE LIBERAL ARTS	3 UNITS
TOTAL	**36 UNITS**

MA SOUND 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 requirements:

1 Major Designated Graduate Liberal Arts course

MA SOUND DESIGN REQUIRED MAJOR COURSES

MPT 632	Sound Design
MUS 601	Pro Tools User Certification Preparation
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	ProTools 2 Operator Certification Preparation
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

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
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
1 Major Designated Graduate Liberal Arts course

MFA MUSIC SCORING & COMPOSITION REQUIRED MAJOR COURSES

MUS 600	Fundamentals of Harmony
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

MFA MUSIC SCORING & COMPOSITION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 605 Motion Picture Theory & Style

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

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
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
1 Major Designated Graduate Liberal Arts course

MFA SOUND DESIGN REQUIRED MAJOR COURSES

MPT 632	Sound Design
MUS 601	Pro Tools User Certification Preparation
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	ProTools 2 Operator Certification Preparation
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

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

UNDERGRADUATE COURSES

MUS 101 Music Theory & Basic Notation
Get started on the right note. You'll acquire foundational skills in basic music theory and music notation, as well as basic keyboard techniques for success in later music courses.

MUS 102 Soundtrack Industry Overview
Learn the landscape of the sound and music industries, and how to prepare for success in your degree plan. You will identify key audio and music elements, the component parts of a soundtrack, and how music and sound relate to narrative media storytelling.

MUS 105 Pro Tools User Certification Preparation
Avid Pro Tools is the most widely used sound and music production system in the world. This course introduces Pro Tools and prepares you to take the official level-1 User Certification exam.

MUS 110 Harmony 1
Learn to construct musical harmony and how harmony functions in support of melody. You will gain music composition skills by learning chords, scales, diatonic chord progressions and relationships, harmonic function, voice leading, and musical analysis.

MUS 120 Music Production 1
Digital audio workstation technology is at the heart of music production today. Learn foundational skills in the use of DAW technology, MIDI, synthesizers, samplers, loops, and multi-track music production, while learning to construct musical ideas effectively.

MUS 125A Audio Production A
Learn how to create quality audio tracks the right way from the start. This course introduces necessary skills you can use to create quality audio for media projects and music recording. Learn principles of microphone use, digital audio recording, editing and audio software used daily in the industry.

MUS 125B Audio Production B
Produce quality audio for media projects and music projects. You will gain hands-on experience in recording and mixing voice and other soundtrack elements, and learn about standard audio processing tools used in the industry, like compression, reverb, and equalization (EQ). Principles of a quality final mix are introduced.

MUS 140 Music Notation and Score Preparation
Learn how to communicate your musical ideas effectively using musical notation. This course teaches you how to notate music accurately and create effective scores and lead sheets using industry-standard notation software. [This course is cross-listed with MUS 605.]

MUS 142 Film Music Appreciation
Learn the history of film music, from the birth of sound film to today. You will trace the historical development of the art of film music and how it supports the narrative elements of the story.

MUS 150 Harmony 2
Leonardo da Vinci said, "our soul is composed of harmony." To increase your harmony skill set, you'll explore scale and chord theory, harmonic progressions, minor mode harmony, musical cadence and voice leading, secondary dominants, and modal harmony.

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

MUS 170 Music Production 2
Learn advanced techniques in music production using music production software. Increase your ability to compose original music for media and improve your editing skills. You'll learn to integrate MIDI with audio tracks, use plug-ins to create compelling mixes, and to sync music and audio with video. [This course is cross-listed with MUS 639.]

MUS 179 History of the Recording Industry
Explore the historical evolution of the recorded music industry in a way that helps you understand your place in it. You'll study changes in technology and laws to understand the shifting economics of today, and an anticipation of tomorrow.

MUS 180 Arranging 1
Arranging is giving an existing melody musical variety. You'll prepare and adapt an existing composition to a new set of instruments, creating an arrangement with emotional impact to set a mood. This is a valuable skill in the music-for-media industry.

MUS 188 Rhythm & Beat Production
Everything in the universe dances and has a rhythm. Using rhythm and beats, you'll learn how to create compelling groove in your music, no matter what style. Plus, you'll create drum tracks and beats to learn how rhythm and groove influence song arrangement.

MUS 195 Sound Design for Games
Successful video games rely on realistic and compelling sound content. To build skills in audio production for game design, you'll record and edit audio assets like voice, sound effects and music, while learning how to put audio into a game engine utilizing middleware. [This course is cross-listed with MUS 617.]

MUS 205 ProTools 2 Operator Certification Preparation
Learn advanced audio production skills while preparing to take your level 2 Avid Pro Tools Operator Certification Exams. You will learn post-production audio workflows, and receive advanced training in session management, editing, automation, and mixing.

MUS 210 Harmony 3
Develop successful compositions using more sophisticated harmony techniques. Learn more complex chord structures, extended musical phrases, and historical context for harmonic frameworks.

MUS 222 Ableton Live Certification Preparation
Ableton Live represents the next evolutionary step of the virtual music production studio. In this course you will learn to compose in Ableton, use MIDI mapping, create beats, and more.

MUS 235 Analysis of Dramatic Scoring
Analyze the structure of music scores to create music for specific dramatic situations. Following styles of musical masters, you'll transcribe music for analysis and compose your own original music by emulating masterwork examples.

MUS 240 The Art of Counterpoint
Counterpoint is the art of combining melodies, and it helps your music sound more fully realized. You'll evaluate musical examples, practice melodic interaction, and write complementary melodic material for two or more voices that are independent in contour and rhythm and are harmonically interdependent. [This course is cross-listed with MUS 620.]

MUS 250 Harmony 4
Learn the most contemporary harmonic chord progressions and study 20th Century compositions. You'll conduct an advanced analysis of musical examples, voice doubling, and techniques for connecting musical phrases into longer forms.

MUS 258 Creative Perspectives in Sound Design 1
Studying motion pictures—from their inception through 1978—you'll learn how sound design supports the aesthetic and narrative elements of the story. You'll study the importance of sound design, the influence of technologies, and key historical figures in the history of soundtracks to improve your own creative works.

MUS 265 Orchestration
Orchestration is the art of deciding which instruments play which notes. Building on your knowledge of harmony structures, you'll study the characteristics and sound ranges for various instruments and learn to combine them to create various musical textures and styles.

MUS 280 Arranging
Increase your ability to adapt musical ideas from an existing composition. Build more complex arrangements for dramatic effect in this course. Go from basic lead sheet to fully realized arrangement. [This course is cross-listed with MUS 615.]

MUS 285 Session Recording 1: Protocols and Practices
Learn how to function effectively in a recording studio and get good tracks on the first take. Acquire techniques for recording sound sources well, create good headphone mixes, master studio signal flow, microphone selection and placement. You'll also learn important skills like session file organization and asset management.

MUS 310 Real Time Mixing
Put "DJ experience" on your resume. Using professional level mixing gear, you'll learn professional practices like track selection, how to build a mashup, and beat creation.

MUS 320 Creative Sound Design for Visual Media
Sound design is a powerful storytelling tool. Increase your abilities in audio editing, psychoacoustics, plug-ins and mixing to develop soundtracks based on script and character analysis. You'll also collaborate intelligently with directors, editors, and composers

MUS 330 Production Sound Recording
Learn to capture quality sound during film production. You'll capture high quality production dialog tracks, ambiences, and sound effects, focusing on the role of the production sound recordist and working with the rest of the film crew.

MUS 355 MIDI Orchestration
Extend your orchestration skills to the realm of virtual instruments in this exciting course. Create realistic orchestral mockups using virtual instrument samples. You'll develop vital skills for creating music scores and create mockups of classical and modern film scores.

MUS 360 Songwriting in Popular Music
Explore the history, techniques, and styles of pop music. You'll learn to write and arrange songs in various genres and forms.

MUS 365 Orchestration Techniques 2
Learn to use more complex combinations of instruments for dramatic effect. You'll create material into a larger, more complex orchestration for a fully realized composition.

MUS 370 Music Editing for Visual Media
In this course you will learn crucial music editing skills that combine the artistic and the technical. Emphasizing aesthetics, you will practice creating musical moods for visual media clips by editing existing music sources and use advanced techniques to synchronize and edit music to picture. [This course is cross-listed with MUS 629.]

MUS 375 Music Scoring for Film
Acquire the skills to compose music scores for motion pictures to enhance your portfolio. You'll use practical, technical, and aesthetic techniques to create an effective music score that reinforces the emotional content of films. [This course is cross-listed with MUS 640.]

MUS 385 Session Recording 2 - Vocal Production
The human voice was the first instrument, and it remains the most powerful expression of ourselves. Explore studio session skills that focus on vocal recording and production. In this course you will gain skills in producing, recording and processing vocal tracks.

MUS 390 Advanced Game Audio
Create and implement audio for game design using industry software UNITY, FMOD and Wwise. Hands-on projects will teach you industry workflows and generate material you can use for your senior portfolio.

MUS 395 Music Scoring for Games
Scoring music for game environments presents unique challenges. Following game design workflow, you'll compose music for a variety of game play styles and forms using DAW's, audio middleware, and game engines. You'll also compare music for film, TV, and cartoons to music made for video games and non-linear media.

MUS 415 The Music Mix
Creating the final mix in music production is an art. You'll learn to balance elements in the mix, signal processing, equalization, compression and reverb to produce polished final mixes. [This course is cross-listed with MUS 715.]

MUS 425 Experimental Sound Design & Synthesis
Explore experimental sound design and sound synthesis using sounds from Pro Tools, Logic Pro X and Omnisphere. Learn how sound synthesis and experimentation help you gain a larger aural vista to apply to commercial and creative work in your career.

MUS 430 Dialogue Editing
Create quality dialog tracks like a pro. In this editing intensive course, you'll use quality source recordings in Avid Pro Tools, and learn standard industry software to reduce noise in dialog tracks, make effective edits and match ADR to production dialog.

MUS 480 Music Demo Reel
Develop your demo reel and portfolio materials that reflect your style. You'll build a professional demo reel that demonstrates your abilities as a music creator or sound designer that effectively supports the narrative and emotional content of visual media. Professional practices in the entertainment media industry are also emphasized.

MUS 498 Collaborative Project
Gain practical soundtrack media production experience and portfolio material by working on an interdisciplinary collaborative project. Course fees and prerequisites vary by topic.

MUS 498A The Agency
Work collaboratively to produce professional soundtracks for all types of advertising media. You'll focus on scoring, sound design, and balancing all audio elements in a final mix.

MUS 498G Sound Design for Game Studio
Work collaboratively to produce professional soundtracks for gaming media. You'll focus on scoring, sound design, and balancing all audio elements in a final mix.

MUS 498M Motion Picture Post Production
Work collaboratively to produce professional soundtracks with the School of Motion Pictures & Television's Production Hub. You'll focus on scoring, sound design, and balancing all audio elements in a final mix.

MUS 498V Game Sound Virtual Reality/Augmented Reality
Work collaboratively to produce professional soundtracks for games, VR, and AR. You'll focus on scoring, sound design, library research, and asset gathering.

MUS 498X Animation Studio X
Work collaboratively to produce professional soundtracks for animated shorts. You'll focus on scoring, sound design, and balancing all audio elements in a final mix.

MUS 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

MUS 500 Internship in Music for Visual Media
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

MUS 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

MUS 600 Fundamentals of Harmony
Build your foundation in the language of music. You'll gain a solid skill set in music composition, note identification, intervals, key signatures, and chord construction by studying diatonic chord progressions, major and minor mode harmony, and rhythmic meter principles.

MUS 601 Pro Tools User Certification Preparation
Avid Pro Tools is the most widely used sound and music production system in the world. This course introduces Pro Tools and prepares you to take the official level-1 User Certification exam.

MUS 602 Soundtrack Industry Overview
As an incoming graduate student, you'll get an industry overview of soundtrack production for media, learn foundational concepts, and learn strategies for success in the MUS curriculum and in your midpoint and final review.

MUS 605 Music Notation and Score Preparation
Learn how to communicate your musical ideas effectively using musical notation. This course teaches you how to notate music accurately and create effective scores and lead sheets using industry-standard notation software. [This course is cross-listed with MUS 140.]

MUS 609 Modern Techniques in Music Production
Digital audio workstation technology is at the heart of music production today. Learn valuable skills in the use of DAW technology, MIDI, synthesizers, samplers, loops, and multi-track music production, while learning to construct musical ideas effectively.

MUS 610 Harmony: Advanced Techniques
Master techniques in voice leading, harmonic rhythm, voice doubling, and connecting musical phrases into longer forms. By analyzing musical examples, you'll learn the advanced concepts of music harmony necessary for successful composition.

MUS 615 Arranging
Increase your ability to adapt musical ideas from an existing composition. Build more complex arrangements for dramatic effect in this course. Go from basic lead sheet to fully realized arrangement. [This course is cross-listed with MUS 280.]

MUS 616 Audio Production 1
Audio production skills are key to success in the media industry. In this course you will learn recording, microphones, signal flow, audio editing and more. Gain experience in recording voice, instruments, and how to combine elements to create balanced mixes.

MUS 617 Sound Design for Games
Successful video games rely on realistic and compelling sound content. To build skills in audio production for game design, you'll record and edit audio assets like voice, sound effects and music, while learning how to put audio into a game engine utilizing middleware. [This course is cross-listed with MUS 195.]

MUS 620 The Art of Counterpoint
Counterpoint is the art of combining melodies, and it helps your music sound more fully realized. You'll evaluate musical examples, practice melodic interaction, and write complementary melodic material for two or more voices that are independent in contour and rhythm and are harmonically interdependent. [This course is cross-listed with MUS 240.]

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

MUS 625 Orchestration
Orchestration is the art of deciding which instruments play which notes. Building on your knowledge of harmony structures, you'll study the characteristics and sound ranges for various instruments and learn to combine instruments for dramatic effect. You'll create material into a larger, more complex orchestrations for a fully realized composition.

MUS 629 Music Editing for Visual Media
In this course you will learn crucial music editing skills that combine the artistic and the technical. Emphasizing aesthetics, you will practice creating musical moods for visual media clips by editing existing music sources and use advanced techniques to synchronize and edit music to picture. [This course is cross-listed with MUS 370.]

MUS 635 MIDI Orchestration
Extend your orchestration skills to the realm of virtual instruments in this exciting course. Create realistic orchestral mockups using virtual instrument samples. You'll develop vital skills for creating music scores and create mockups of classical and modern film scores.

MUS 639 Music Production 2
Learn advanced techniques in music production using music production software. Increase your ability to compose original music for media and improve your editing skills. You'll learn to integrate MIDI with audio tracks, use plug-ins to create compelling mixes, and to sync music and audio with video. [This course is cross-listed with MUS 170.]

MUS 640 Music Scoring for Film
Acquire the skills to compose music scores for motion pictures to enhance your portfolio. You'll use practical, technical, and aesthetic techniques to create an effective music score that reinforces the emotional content of films. [This course is cross-listed with MUS 375.]

MUS 643 Creative Sound Design for Visual Media
Sound design is a powerful storytelling tool. Increase your abilities in audio editing, psychoacoustics, plug-ins and mixing to develop soundtracks based on script and character analysis. You'll also collaborate intelligently with directors, editors, and composers.

MUS 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

MUS 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

MUS 701 ProTools 2 Operator Certification Preparation
Learn advanced audio production skills while preparing to take your level 2 Avid Pro Tools Operator Certification Exams. You will learn post-production audio workflows, and receive advanced training in session management, editing, automation, and mixing.

MUS 715 The Music Mix
Creating the final mix in music production is an art. You'll learn to balance elements in the mix, signal processing, equalization, compression and reverb to produce polished final mixes. [This course is cross-listed with MUS 415.]

MUS 780 Music and Sound Design Professional Practices
Develop your demo reel and portfolio materials in preparation to enter the soundtrack for media industry. You'll build a professional demo reel that demonstrates your abilities as a music creator or sound designer that effectively supports the narrative and emotional content of visual media. Professional practices in the entertainment media industry are also emphasized.

MUS 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

MUS 811 Sound Design Thesis
In this graduate directed study course, you will focus on development of material for your final thesis portfolio project and demo reel. Instructor feedback and peer critique of work in progress will help you shape your sound design and music creation for your final portfolio.

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 Thesis
In this graduate directed study course, you will focus on development of material for your final thesis portfolio project and demo reel. Instructor feedback and peer critique of work in progress will help you shape your sound design and music creation for your final portfolio.

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 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

MUS 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.

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

Fine Art

Museum, Gallery Showings, Assignment/Commission Work, Book Publishing

University Teaching, Museum Curator, Self- Publishing, Consulting

Fine Art Printing, College Teaching, Stock Photography

High School Teaching

Art for Commerce

Assignment Work, High End Wedding/Portraits, Advertising Photography, Still Life, Editorial and Fashion Portraits
Stock Photography, Photo Buyer, Assignment Work, High End Catalogue, Photo Editor, Location Scout, Producer, Stylist, Studio Manager, Teaching, Wedding/Portraits

Assignment Work, 2nd Shooter, 1st Assistant, Pet Photography, Event Photography

Medical/Scientific Photography, Catalog House

Digital Tech

Retouching, Compositing

Digital Montage Work, Teaching, or Consulting

On- Set Digital Tech, Medical/Scientific Photography

Lab Technician, Basic Retouching

Documentary/Photo Journalism

Magazine/Newspaper Photography, Special Assigned Projects

Editorial, Photographic Reporting, Teaching, Consulting, Self Publishing, Stock Photography

Non-profits, Event Photography, Manufacturing/ Sales Jobs

DEGREE REQUIREMENTS

Associate of Arts [AA] in Photography

AA UNIT REQUIREMENTS

MAJOR COURSEWORK	
CORE	33 UNITS
MAJOR	15 UNITS
+ LIBERAL ARTS	18 UNITS
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 235	People Photography
PH 250	Location Lighting
PH 256	Motion for Photographers
PH 275	Concept Project

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 Photography

BFA UNIT REQUIREMENTS

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

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.

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 235 People Photography
PH 250 Location Lighting
PH 256 Motion for Photographers
PH 275 Concept Project
PH 495 Senior 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 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 292 Programming & Culture
LA 326 Topics in World Art
LA 328 World Literature
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 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 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 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 326	Topics in World Art
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 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	Dada & Surrealism

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**

- 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 601 Photography Concept
PH 603 The Language of Photography
PH 612 The Nature of Photography
PH 616 Photoshop & Lightroom for Photographers
PH 635 Digital Printing Techniques
PH 673 Portfolio: Concept & Development
PH 675 Portfolio: Print & Presentation
+4 Major courses

MA PHOTOGRAPHY GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 625 History 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 DEGREE REQUIREMENTS

- 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
1 Professional Practices & Communications course

MFA PHOTOGRAPHY REQUIRED MAJOR COURSES

PH 601 Photography Concept
PH 603 The Language of Photography
PH 612 The Nature of Photography
PH 616 Photoshop & Lightroom for Photographers
PH 635 Digital Printing Techniques
PH 650 Portfolio Development
or PH 675 Portfolio: Print & Presentation
PH 673 Portfolio: Concept & Development
+ 3 Major courses

MFA PHOTOGRAPHY GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 625 History of Photography

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 626 Business Practices & Principles for Photographers

UNDERGRADUATE COURSES

PH 103 Digital Photography for Artists
Take an inspired approach to lighting, composition, color, and design. You'll learn to capture flat art, three-dimensional objects, and how to optimize photos for a digital workflow. You'll need a digital camera.

PH 107 Imaging Workflow & Process
Build your digital photography skills. You'll gain professional skills in raw processing, imaging workflow, image editing, and more.

PH 108 Photography Principles and Techniques
Professional photography requires technical skill and creativity. You will get caught up on recent digital technologies, study the operations of digital SLR, and get an introduction to professional lighting, exposure, and composition.

PH 112 Quality of Light
Communicate using light. Learn practical skills using various light shaping tools and industry equipment. Explore the visual impact of your photos by adjusting the color, direction, and quality of light.

PH 115 Visualization
Photography as a visual language. You'll develop the ability to communicate consistent results by taking a systematic, foundational approach composition, light, and camera operations.

PH 145 Shot on Mobile
Learn the ins and outs of mobile phone photo and video capture and processing. Create dynamic visual content for social media, vlog, youtube, and vimeo.

PH 147 History of Photography
Know your history. You'll study the individuals, movements, work, and theories that became the foundation of the art form.

PH 150 Traditional Photo Process
Learn the art of darkroom processes. You'll use traditional film processes to develop black and white film and print in the darkroom.

PH 177 Imaging for Photographers
Discover a world of creative possibilities. You'll gain the digital imaging skills on powerful tools like Adobe Photoshop that will open up new ways to produce and experience your photographs.

PH 197 Digital Printing
Create a print portfolio. You'll translate your traditional photographic skills into digital abilities to create photo realistic work in color or black and white.

PH 225 Photo Design and Concept
You'll combine contemporary composition and design skills with the personality and style of your work to produce creative concepts.

PH 235 People Photography
Explore all forms of people photography. Using skills in graphic design, emotional input portraiture, and appropriate lighting, you'll learn to shoot people for use in all fields, including illustration, fashion, and documentary.

PH 250 Location Lighting
Create studio-quality photography while on the road. You'll use strobe and ambient lighting techniques to do the most with the least amount of equipment while on location.

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

PH 256 Motion for Photographers
Communicate using motion imaging. You'll combine basic camera operation, editing, and storyboarding skills with the technical and conceptual aspects of motion imaging to produce two completed projects.

PH 260 Documentary
W. Eugene Smith said, "I think photojournalism is documentary photography with a purpose." Explore the ins and outs of the Documentary field. You'll study major historical, contemporary, and ethical markers in photojournalism, and create images for print or online publication.

PH 275 Concept Project
Improve the conceptual intent of your work. You will make personal images that are memorable and evoke response, focusing on conceptual development and refining your individual style.

PH 295 Portfolio Preparation and Professional Development
Prepare to compete for professional photography opportunities in this AA Photography degree capstone course. You'll develop a unified body of work with a cohesive personal style that shows you are ready for professional projects.

PH 310 Fine Art Photography
Express yourself artistically with photography. You'll study contemporary and historical ideas and movements, and create art using photography.

PH 312 Alternative Processes
Apply historical, technical, and aesthetic processes like pinhole photography, cyanotype, and Van Dyke prints to your own photographic work.

PH 316 Landscape as Fine Art
Investigate the role of landscape photography in the fine art world. You will produce a unique and personal series of landscape work that demonstrates your personal vision, technical, and conceptual abilities.

PH 325 Advanced Digital Capture
Get advanced digital capture skills relevant to the industry now. You'll learn to use tethered shooting and workflow, Phase One and Leaf digital backs, and Capture One software to produce high quality files for a client or for your own collection. [This course is cross-listed with PH 658.]

PH 335 Contemporary Fine Art Practices
Produce a body of work that reflects your photographic interests. You'll use contemporary fine art practices and processes to convey your concepts.

PH 338 Fine Art Portraiture
Apply your individual style to a portfolio of portraits. You'll concentrate on past and current fine art portraiture, and use both natural and studio lighting.

PH 345 Still Life 1
Practice all types of still photography—from tabletop to fine art to illustrative—a using appropriate studio and natural light.

PH 350 Architectural Photography
Take beautiful photographs of buildings and exteriors. You'll gain skills in lens movements, tilt/shift, lens choices, angle of view, sense of space, perspective, lighting, appropriate time of day, and shooting under diverse light sources and color temperatures.

PH 355 Portfolio Development 1
Align your portfolio within a specific marketable category of photography. You'll work to meet the objectives you set for your portfolio, and create work that showcases and advances your own personal style.

PH 356 Motion Project
Communicate using the moving image. You'll gain useful skills in motion imaging and choose the best presentation methods for sharing your content with the intended audience.

PH 365 Commercial Photography
Want to be a successful commercial photographer? Through commercial work, you'll discover the importance of having a consistent vision, a willingness to collaborate, and a reliable and professional attitude.

PH 371 Advanced Location Lighting
Get creative with light and take dynamic shots of buildings, interiors, people, and macro objects. Using remotes, lighting modifiers, special effects software, and other professional lighting equipment you'll learn to use light as a powerful storytelling tool.

PH 372 Environmental Portraiture
Get creative with light and take dynamic shots of buildings, interiors, people, and macro objects. Using remotes, lighting modifiers, special effects software, and other professional lighting equipment you'll learn to use light as a powerful storytelling tool.

PH 385 Advanced Photo Imagery
Strong compositing skills open unlimited artistic and commercial possibilities. Using Adobe Photoshop, you'll learn concepts and techniques for capturing ideal source photos and combining them to make a unique final image.

PH 414 Mixed Media Photo Techniques
You'll use drawing, painting, collage, and sculptural techniques to augment your photos, experimenting with different surface textures and complex imagery. [This course is cross-listed with PH 644.]

PH 425 Advanced Digital Retouching
Get the advanced digital imaging skills used by advertising pros. You'll gain tools and learn techniques for retouching skin, hair, and eyes using the latest imaging software.

PH 455 Fine Art Project
Focus on creating a significant body of personal work. Explore ideas that inspire you and present your work for discussion and criticism. Learn about the fine art side of the photo industry.

PH 462 Editorial Photography
Build up your editorial portfolio. You will explore the print and online publications market, and learn business strategies to succeed in the editorial marketplace.

PH 464 Self-Promotion & Marketing
Become an artist-entrepreneur. Develop a business identity, branding, and public relations plan focused on self-promotion and promoting your photography business. You'll create marketing collateral and strategies to help your business succeed.

PH 475 The Business of Photography
Discover what it takes to run an independent and successful photography business. You'll get tips on marketing, accounting, legal issues, copyright concerns, estimating jobs, permits, hiring employees, and other aspects of creating a successful business.

PH 476 Fashion & Beauty
Combine editorial and fashion techniques to produce a portfolio of solid fashion and beauty work. Learning current styles and trends in editorial photography, you'll focus on the lighting aspects of editorial and fashion assignments. [This course is cross-listed with PH 633.]

PH 488 Senior Project
As an advanced student, you will improve specific processes, techniques, concepts, styles, and approaches to increase your own abilities in photography. Department Director approval needed.

PH 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

PH 492 Travel Portfolio
Have you have recently returned from study abroad in Italy or another exciting travel experience? You likely have hundreds of images of beautiful scenery, people, culture, architecture, and more. In this online course, we explore editing, sequencing, and presenting a cohesive body of work from photographs captured during recent travels. This course is open to all majors.

PH 493 Study Abroad Photo Intensive
Take a photographic exploration into the art, culture, and historical significance of Italy. You'll spend seven inspiring weeks abroad discovering and photographing Italian cities, the countryside, and historical locations. Open to on-campus and online students alike.

PH 493A Study Abroad: Photo Capture Intensive
Do you love travel and photography? Join our instructors on-location in Florence during the summer intersession to study the art and culture of Italy, develop your photography and visual story-telling skills, and capture a wide range of travel images based on your personal and professional photographic interests. NOTE: This course is open to all majors.

PH 495 Senior Portfolio
Make your portfolio sing. You'll develop a cohesive portfolio—both a physical and a web-based version—that includes a comprehensive body of unique, impactful, and memorable print and digital work showcasing your advanced conceptualization, innovation, and photographic abilities.

PH 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

PH 500 Internship in Photography
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

PH 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

PH 600 Digital Photography Concepts & Techniques
Build a solid technical foundation in digital photography. You'll gain skills by practicing camera controls, capture techniques, improving quality of light, image editing, and composition.

PH 601 Photography Concept
Discover the importance of concept in photography, sharpen your technical and creative abilities, and learn to apply your individual artistic style in a concept-driven body of work as you set the foundation for advanced portfolio projects.

PH 603 The Language of Photography
Explore the contemporary language of photography and visual communication strategies through aesthetic, technical, and practical aspects of the medium. Examine artistic interpretation and technique by studying image capture, processing, and presentation methods in fine art, commercial, and documentary photography.

PH 608 Lighting
Gain hands-on experience using lighting equipment. You will learn studio lighting techniques, light modification, and creative lighting design to advance your professional photography portfolio. Explore how quality of light affects concept and mood in numerous photographic applications.

PH 611 Contemporary Landscape
Learn innovative imaging techniques to create an individualized landscape portfolio. You will explore contemporary landscape concepts and methodologies, and discuss the social and cultural impact of landscape photography through various conceptual approaches to the genre.

PH 612 The Nature of Photography
Explore photography as an intricate visual language. You will discover individual artistic expression using applied composition and photographic design skills and understanding relationships of form and narrative in single images and complete bodies of work.

PH 614 Black & White Darkroom
Establish black and white darkroom techniques, procedures, and printing. You'll explore film processing, exposure standardization, toning, and other fine art printing techniques and strategies.

PH 616 Photoshop & Lightroom for Photographers
Learn to organize, edit, and create finished images using innovative tools in Adobe Lightroom and Photoshop. You will gain asset management, RAW processing, image editing, color correction, and print preparation skills using the latest release of Adobe CC.

PH 620 Still Life Composition & Technique
Apply your technical skills to small objects, food, and still life composition. Focusing on conceptual context and design, you will experiment with a variety of studio lighting techniques used in commercial and fine art applications.

PH 621 Experimental Photography
Expand your individual artistry in the photographic medium. You will use various historical and contemporary photographic techniques and printing processes, including alternative capture, image transfer, encaustic application, Cyanotype, and Van Dyke Brown.

PH 622 Documentary & Visual Narrative
Explore the social, cultural, environmental, historical, and political applications of documentary photography. You will apply advanced visual storytelling skills to research, capture, edit, sequence, and caption a body of work.

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

PH 623 Portraiture
Advance your image capture and creative lighting skills. Playing the conceptual role of master portraiture photographer, you will gain techniques in a variety of fine art, documentary, and commercial applications.

PH 626 Self as Subject
Self-portraiture has a rich history in fine art photography. Studying the work and methodologies of successful self-portraiture photographers, you will create a cohesive body of work that challenges your individual creative vision and approach to the genre.

PH 632 Large Format Techniques
Using a 4x5 large format camera, you will explore still life, figure, interior, and exterior photographic techniques to define and interpret spatial relationships.

PH 633 Fashion & Beauty
Combine editorial and fashion techniques to produce a portfolio of solid fashion and beauty work. Learning current styles and trends in editorial photography, you'll focus on the lighting aspects of editorial and fashion assignments. [This course is cross-listed with PH 476.]

PH 635 Digital Printing Techniques
Learn to make professional quality prints that meet industry presentation standards. Using various paper and print options, you will gain file preparation, color management, scanning, and printing skills to accurately reproduce color and black & white images.

PH 636 Digital Imaging
Photoshop expertise is important in today's industry. Building on the technical skills learned in PH 616, you will refine your Photoshop abilities in digital imaging, image compositing, color management, retouching, and preparing files for print

PH 640 Historic Processes
Familiarize yourself with historic 19th century processes including Cyanotype, Van Dan Dyke Brown, Tintype, and Gum Printing. You'll create digital negatives and experiment with different printing techniques.

PH 642 Lighting on Location
Apply your creative lighting skills while working on location. You will learn to maximize available light, use strobes, work with light modifiers, and combine lighting techniques at interior and exterior locations for fine art and commercial applications.

PH 644 Mixed Media Photo Techniques
You'll use drawing, painting, collage, and sculptural techniques to augment your photos, experimenting with different surface textures and complex imagery. [This course is cross-listed with PH 414.]

PH 645 Experimental Contemporary Photography
Enjoy exploring contemporary experimental photography techniques. You will learn non-traditional methods of creating and displaying your photographs, including alternative capture, liquid emulsion, toning, colorization, image transfer, and presentation on alternative print surfaces.

PH 650 Portfolio Development
Develop a professional print portfolio, including a website and promotional materials to exhibit your thesis work to the photography industry. You will learn to edit, sequence, brand, and present your photographic projects for career success.

PH 653 Environmental Portraiture and Production
Shoot effective portraits on location. Gaining valuable experience with a wide range of subjects and environments, you'll learn profitable business practices and refine your pre-production planning, on-set production, and location lighting skills.

PH 655 Digital Montage
Discover the diverse, imaginative possibilities of digital montage using Adobe Photoshop. Using the latest software tools, you will refine your creative, conceptual, and technical imaging skills to advance your project images.

PH 656 Motion Capture & Visual Storytelling
Explore visual storytelling using motion imaging for documentary, fine art, and commercial applications. Utilizing current industry practices of video capture and Adobe Premiere Pro editing software, you will conceptualize, create, and finalize your motion projects.

PH 658 Advanced Digital Capture
Get advanced digital capture skills relevant to the industry now. You'll learn to use tethered shooting and workflow, Phase One and Leaf digital backs, and Capture One software to produce high quality files for a client or for your own collection. [This course is cross-listed with PH 325.]

PH 672 Photography Intensive
Display your work in a San Francisco gallery. During the condensed summer semester, you'll hustle to create exhibition-quality work from an incredible outdoor location for inclusion in a collaborative group show at the **625 Sutter Street Gallery.**

PH 673 Portfolio: Concept & Development
Apply your knowledge of photographic concepts and techniques to your photography projects through concept development, image capture, and advanced-level critique. You will develop a cohesive and professional body of work for graduate committee review.

PH 674 Portfolio: Capture & Critique
Utilize your capture and concept abilities on an advanced-level photography project. You'll put knowledge gained from PH 673 into the ongoing development of your unique body of work, while receiving in-depth critique from faculty and peers.

PH 675 Portfolio: Print & Presentation
Edit, sequence, print, design, and prepare your portfolio for final presentation and professional application. You will produce both a digital and physical portfolio that includes a completed body of work showcasing your advanced-level conceptual and technical abilities.

PH 692 Contemporary Topics in Photography
Explore contemporary topics in photography through participation in artist lectures and interviews with leaders in the photography industry. You will actively engage in the conversation through live events and advanced group dialog.

PH 694 The Art of Teaching Photography
Are you interested in teaching college-level photography? Studying contemporary art education practices for both on-campus and online teaching, you will define your individual teaching philosophy and develop photography curriculum in preparation for teaching in higher education.

PH 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

PH 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

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

PH 810 Concept & Image
Now that you have passed your MFA Midpoint Review, you will receive guidance and individualized critique as you refine your thesis concept, address project challenges, advance your research, and create images for your thesis portfolio.

PH 816 Fine Art
Examine contemporary philosophies and fine art practices as you continue to conduct research, create images and receive guidance on your fine art thesis project. You will study current fine art photographers, exhibition practices, portfolio reviews, grant opportunities, and more.

PH 830 Context & Communication
Where does your thesis fit in context with contemporary and historical photography? You will refine the personal artistic philosophy of your thesis, and do the visual, verbal, and written work to prepare for your final thesis review and entrance into the photography industry.

PH 831 Thesis Intensive
Focus on the research, concepts, and imagery for your personal project in this intensive thesis course. You will receive individualized instruction, and engage in group critique as you advance your thesis research and add to your project portfolio.

PH 836 Advanced Photoshop
Receive advanced Photoshop instruction and critique on your thesis project images in a small group environment. You will improve your post-processing and printing skills as you finalize your professional photography portfolio.

PH 837 Alternative Practices
Explore contemporary concepts, philosophies and practices in alternative capture, processing, and printing methods. You will receive guidance on alternative concepts and techniques applied in your thesis work through class instruction and group critique.

PH 850 Project Research & Development
Conduct individualized project research in conjunction with advancement of your thesis project portfolio. You will create thesis project images, research thesis topics, and receive instructor and peer critiques through the ongoing discussion of new work.

PH 856 Final Review Preparation
Prepare for your Final Thesis Review and entrance into the photography industry. You will receive guidance and critique on writing and speaking skills, professional readiness, completion and presentation of thesis research, and the final presentation of your photographic print portfolio.

PH 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; MA: Director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

PH 902 Travel Portfolio & Print Presentation
Have you have recently returned from an exciting travel adventure such as study abroad in Italy? With graduate-level guidance and advanced peer critique you will learn to edit, sequence, and present a cohesive body of work in digital and print formats from images you have captured during your recent travels. NOTE: This course is open to students of all majors.

PH 903 Study Abroad Photo Intensive

Use your camera to experience the art, culture, and historical significance of Italy. With on-location guidance, you will spend seven inspiring weeks photographing Florence, Tuscany, and other important historical locations of the region. Open to on-campus and online students alike.

PH 903A Study Abroad: Graduate Photo Intensive

Advance your travel photography skills on-location in Florence, Italy! In this summer intersession course, you will study the art and culture of Italy, expand your technical and visual story-telling skills, and capture a wide range of travel images ready to edit into your personal or professional photography portfolio. NOTE: This course is open to all majors.

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
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 110A	Analysis of Form A
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

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 110A	Analysis of Form A
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

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124	Physics for Artists: Light, Sound, and Motion
LA 146	Anatomy of Automobiles
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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	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 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 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	Urban Landscape
	or any course in major
FA 630	Color Theory
or ANM 614	Color and Design Application for Animation
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

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
ILL 660	Digital Painting
ILL 602	Concept, Technique and Illustration
or ILL 632	Refining Layouts in Ink
or ILL 670	Designing for Consumer Products: Surface Art & 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

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 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
1 Professional Practices & Communications course

MFA VISUAL DEVELOPMENT REQUIRED MAJOR COURSES

ANM 610	Figurative Concepts
ANM 614	Color and Design Application for Animation
or FA 630	Color Theory
ANM 633	Drawing and Design for Animation
ANM 685	Storyboarding
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 GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

GLA 624	History of Visual Development

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

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) 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
1 Professional Practices & Communications course

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: Surface Art & 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/Comic Book 2
ILL 660	Digital Painting
VIS 611	The Visual Elements of Story
VIS 670	Portfolio Development

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

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 675	Professional Practices for Illustrators

UNDERGRADUATE COURSES

VIS 103 Visual Development Imaging
Create images that tell a story. Using digital photography and imaging software, you'll gain the basic focal point, depth, and perspective skills to compose stories with a cohesive look.

VIS 137 History of Visual Development
To create the future of the profession, you must understand the past. You'll explore the impact specific designers and artists have had, and see how production techniques, costs, financing, and marketing have evolved over time.

VIS 150 Visual Development 1
Skills needed. You'll gain essential Photoshop abilities, along with basic composition, clothed figure, and color theory skills for visual development.

VIS 205 Visual Development Production
Promote your skills with portfolio-quality work and a personal website. You'll experience the full production pipeline for animation, documentary, and live action by working on a short film or game that tells a compelling story.

VIS 230 Digital Painting for Visual Development
Intensive digital painting tailored to the visual development design process. You'll utilize Photoshop and 3D software to 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)
Use 3D software to sculpt and paint models. You'll create organic and hard surface assets, adding surface details, and finishing models with UVs and textures, and generate their maquettes in clay and paint them using Zbrush software.

VIS 250 Visual Development 2
You'll use your vivid imagination and strong drawing and painting skills to help you create characters and environments that set the mood of a story.

VIS 270 Vehicle & Armor Design for Visual Development
Explore vehicle and armor design with post-apocalyptic, futuristic, and steam punk themes. You'll use both traditional and digital drawing media to develop your concepts and create paintings that tell a story.

VIS 280 Color Scripting
You'll use cinematic composition, atmospheric use of color, and color continuity to complete a sixteen-frame color script.

VIS 300 Environment Design for Visual Development
Designing dynamic environments for film or games is a process. From thumbnails to finished product, you'll gain the composition, lighting, and texturing techniques to create dramatic environments and prop call outs.

VIS 310 Visual Development for Spot Animation
Create a spot animation and art for a short film. You'll practice quick sketching and storyboarding for recognition, personal association, and identity branding to keep a viewer's attention despite limited use of characters and settings.

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

VIS 311 Visual Development for Web and Mobile Gaming
Through the completion of course assignments/exercises students will be guided through the visual development process a variety of concepts and final assets including characters, props, and environments within multiple mobile/web game views such as Isometric and Side-Scroll. Students will also examine and complete assets such as Marketing Art and User Interface Assets in addition to comparing and contrasting the design process for a 2D vs 3D production pipeline.

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
Become a versatile artist. You'll create to create a professional package that includes value and color studies, production paintings, and thumbnail compositions. Learn to do both live action and family film style without compromising the integrity of the design.

VIS 364 Character Design 1: Bringing Characters to Life
Explore quick drawing, line-of-action, volume, and caricature skills will help as you design original characters, make model sheets and turnarounds.

VIS 374 Character Design 2: Production Ready Characters
Expand your character techniques to find your place in the production pipeline. You'll gain the design skills to produce 3D paintings that feature convincing creatures, animal anatomy, dynamic textures, and believable lighting sources.

VIS 375 Creature Design for Visual Development
Design industry-quality creatures for your portfolio. You'll learn to visualize and capture your visions through thumbnails, color/value studies, and finished illustrations to design four creatures.

VIS 387 Texture and Look Development for Mari
You'll explore the different stages of the texturing process and learn the process to achieve a realistic rendered image.

VIS 400 Visual Development Styles
Apply style to animation visual development. You'll learn to apply graphic, European, and Eastern styling techniques to character design, prop design, environment design, composition, value, and color.

VIS 405 Senior Portfolio for Visual Development
Develop a professionally marketable portfolio with your best work. You'll build client and artist relationships by practicing the art of presentation and behavioral skills to create a consistent professional identity and portfolio.

VIS 420 Visual Development for Film Franchises
In this advanced course, students will work from selected scripts to determine the key elements of individual film franchise design to create professional packages, including production paintings, thumbnail compositions, and value and color studies. Emphasis will be placed on representing the difference in style of each particular Film Franchise without compromising the integrity of the design.

VIS 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

VIS 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

VIS 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

VIS 500 Internship in Visual Development
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

VIS 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

VIS 611 The Visual Elements of Story
Master the visual elements of story, including color and design, color theory, staging and composition, camera angles, perspective principles, and typography. You'll also learn film vocabulary.

VIS 650 Sketching & Speed Painting
Advanced course on Visual Development production. Students will create rapid designs from the initial sketching steps to speed painting. Students will learn how to create successful paintings including their textures and lighting.

VIS 660 Fundamentals of Environments and Prop Design
Explore the foundations of environment. You'll develop cinematic composition and aspect ratios, atmospheric perspective, and architectural design skills to complete environment and prop designs.

VIS 670 Portfolio Development
For your MFA Midpoint or MA Final Portfolio Review, you'll develop a written thesis or artist statement, story preparation, story analysis, color progression, concept drawing, character studies, environment studies, prop studies, beat boards, and project presentations.

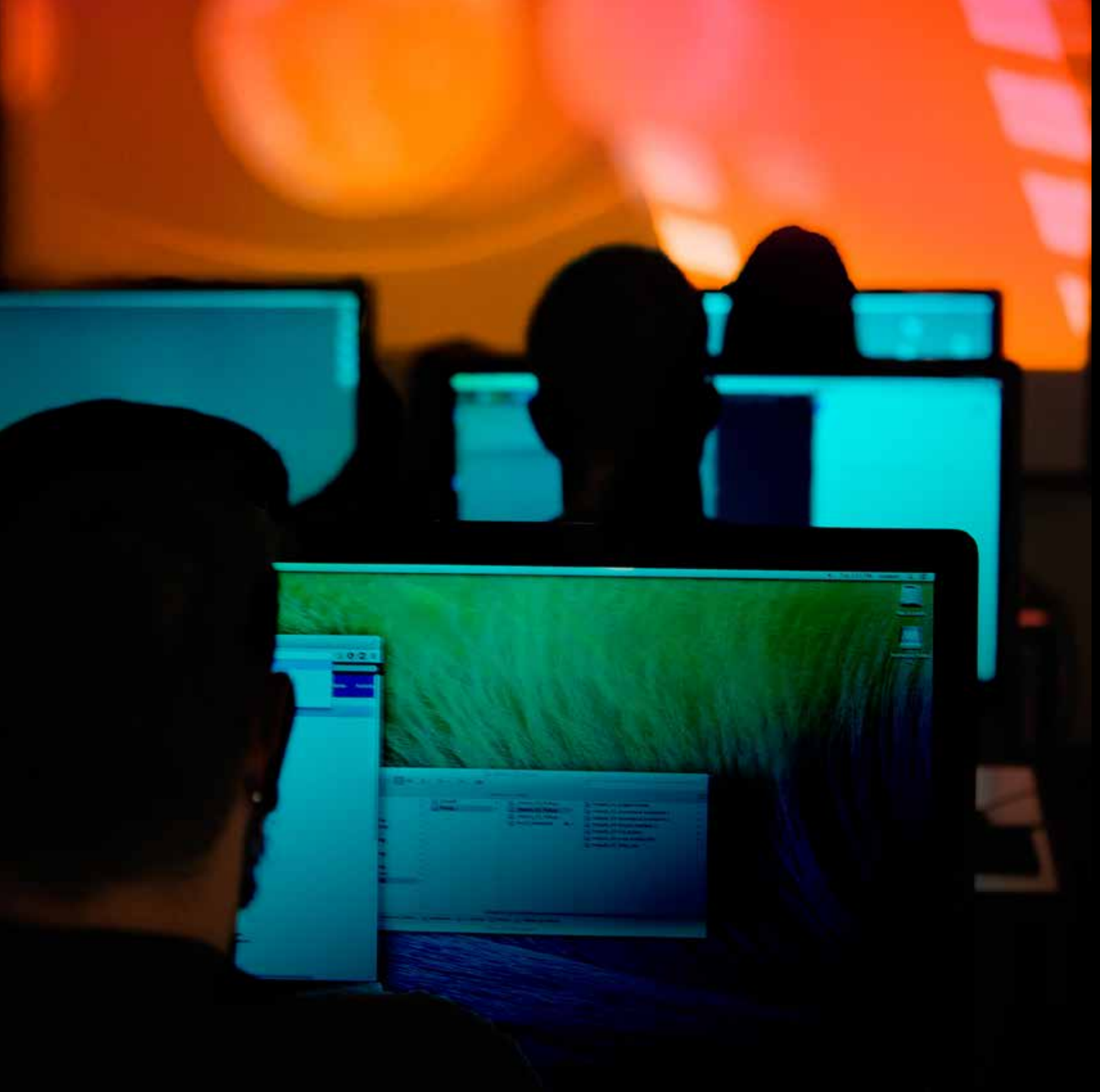
VIS 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

VIS 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

VIS 850 Group Directed Study: Visual Development for Thesis Project
Develop paintings depicting the characters, setting, and mood of your own story. Your strong drawing and painting skills, vivid imagination, and visual problem solving skills will be useful.

VIS 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

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

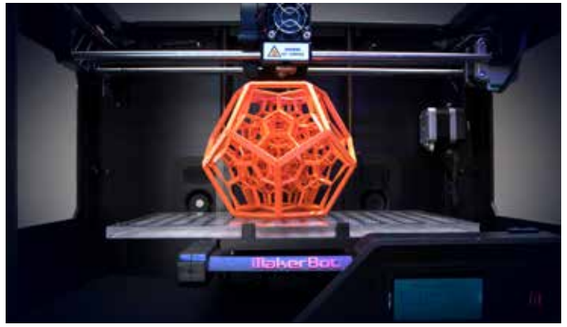


WEB DESIGN & NEW MEDIA

Welcome to the new

Web Design & New Media graduates are strategic thinkers, producers, and creative technologists poised to lead innovation.

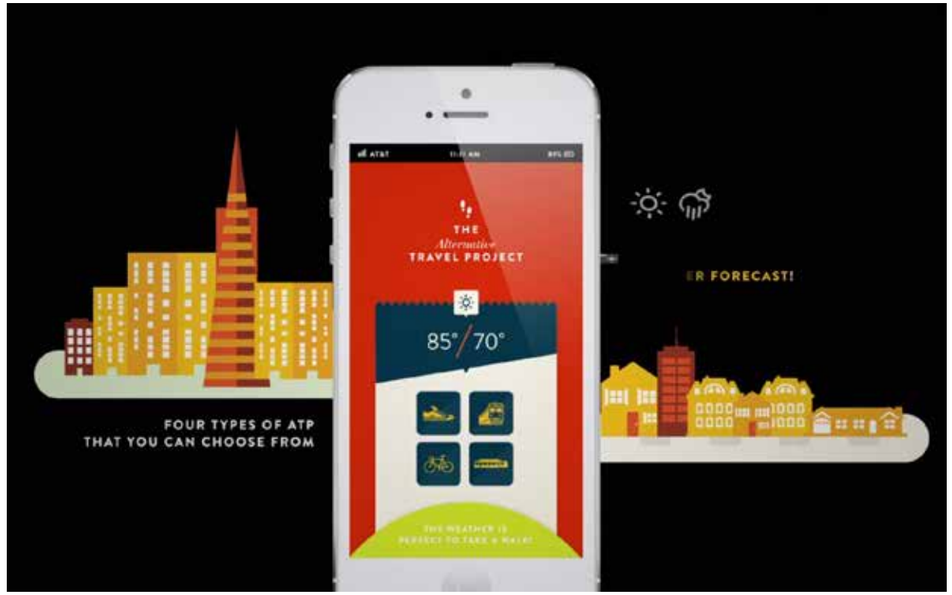
Think you've got what it takes to build the next generation of web sites, mobile apps, and motion graphics? Then join us on a journey into the future, where you are poised to lead innovation on a global scale!



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
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	Visual Communication A
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

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	Visual Communication A
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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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 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 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 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 326	Topics in World Art
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 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	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**

- 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

MA WEB DESIGN & NEW MEDIA REQUIRED MAJOR COURSES

ADV 605	Digital Graphics
ADV 695	Collaborative Project: The Agency
	or any course in major
WNM 601	Tech 1: Front-End
WNM 605	Visual Design & Typography 1
WNM 606	User Experience Design
WNM 608	Tech 2: Back-End
WNM 613	Motion Graphics and Video
WNM 617	Advanced Tech: Mobile Web
or WNM 618	Advanced Tech: CMS
WNM 635	Visual Design & Typography 2
	or any course in major
WNM 700	User Experience: Human Centered Design
	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	Fashion, Arts, and Influence
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 637	Theory & Movements in Traditional Interior Architecture
GLA 638	Theory & Movements in Contemporary Interior Architecture
GLA 716	Fast & Furious: The World of Shorts
GLA 903	Graduate Seminar in Europe
GLA 905	Graduate Seminar in Florence: Renaissance Art & Architecture

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
1 Professional Practices & Communication course

MFA WEB DESIGN & NEW MEDIA REQUIRED MAJOR COURSES

ADV 605 Digital Graphics
WNM 601 Tech 1: Front-End
WNM 605 Visual Design & Typography 1
WNM 606 User Experience Design
WNM 608 Tech 2: Back-End
WNM 610 Balancing Creativity and Profitability
or any course in major
WNM 613 Motion Graphics and Video
or any course in major
WNM 617 Advanced Tech: Mobile Web
or WNM 618 Advanced Tech: CMS
WNM 635 Visual Design & Typography 2
or any course in major
WNM 700 User Experience: Human Centered Design

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 Fashion, Arts, and Influence
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 637 Theory & Movements in Traditional Interior Architecture
GLA 638 Theory & Movements in Contemporary Interior Architecture
GLA 716 Fast & Furious: The World of Shorts
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
Take a deep dive into the skills behind industry-standard design and production: vector graphics and typography, color manipulation, wrangling the Mac OS, finding workflow techniques, presentation and output methods, and more.

WNM 120 User Experience 1
User-centered design is where it all starts. It's a process consisting of: research, personas, user journeys, use cases, wire-framing, and more. You'll start with defining and empathizing with the user then use design techniques to create visually appealing prototypes.

WNM 205 Motion Graphics 1
Whether it's movie titles, commercials, teaser videos, or sports scores, you're constantly experiencing motion graphics. You'll learn basic 2D animation—of type, symbols, shapes, and color—that opens the door to mastery of industry-leading motion software.

WNM 210 Visual Design 1
Get the skills to design beautiful, intuitive interactive interfaces and publications. Using great visual design principles, you'll learn how to compose compelling screen layouts, brand identities, evocative typographic treatments, and interactive prototypes with the industry's leading design tools.

WNM 230 Digital Imaging 1
Photoshop isn't just an application anymore, it's a verb. You'll discover the techniques that will take you to a new, professional level of photo compositing, colorwork, and image retouching.

WNM 249 Web Design 1
HTML and CSS are the backbone of the web. As you develop your coding skills, you'll learn strategies in site architecture, navigation, file management, and more to create highly intuitive websites.

WNM 250 Web Design 2
With a focus on functionality, mobility, and scalability, you'll learn more HTML and CSS along with JavaScript to create web experiences optimized for devices from mobile to desktop. You'll also use web standards and design fundamentals to produce web-based apps.

WNM 270 Type Design
Good typography is art, and one of the best ways to learn it is by creating the type that comprises it. You'll learn to create compelling, expressive letterforms and typefaces, and turn them into working fonts for desktop and the web.

WNM 282 Midpoint Portfolio
Your portfolio is everything. You'll take the first step into creating and presenting your own portfolio website and personal branding system. You'll revisit, redo, update, revise, and add to past work to create a portfolio that reflects the skills you've gained.

WNM 290 User Experience 2
User experience is the heart of everything we do as designers in tech. You'll follow the information architecture process to make a product that is usable, intuitive, and a delightful solution for the user.

WNM 305 Motion Graphics 2
Enter the world of advanced motion graphics. Using industry-standard software, you'll design and produce compelling time-based motion experiences for broadcast, web, and mobile platforms.

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

WNM 310 Visual Design 2
Combine innovative technologies with the power of traditional design techniques to communicate meaningful concepts to an audience. You'll learn to use visual structures like type, imagery, graphics, interface design, brand identity, and interactive product design.

WNM 330 Digital Imaging 2
Develop your compositing and creative imaging techniques. You'll learn high concept digital photography and gain creative problem solving skills to make pieces in your portfolio shine.

WNM 335 Digital Imaging 3
Learn photo art direction. You'll use original photography and Photoshop to produce creative, conceptual visuals in a range of styles for commercial application.

WNM 349 Web Design 3
Build professional websites using current web standards and scripting tools. You'll develop the design, user interaction, user experience, and coding skills necessary to produce large scale web sites using standard frameworks, libraries, and content management systems.

WNM 369 Web Design 4
Build interactive websites that deliver dynamic data and a cohesive user experience. You'll implement your design ideas to develop a complex database-driven website, and use PHP server-side scripting and MySQL databases to manage content.

WNM 380 Senior Project
This is the culminative assignment of your college career—a semester-long exploration of the design work you're most passionate about doing. Using your concepts, you'll create production schedules, storyboards, user research, design iterations, prototypes, and marketing to show a final design that is the capstone of your portfolio.

WNM 425 Introduction to Physical Computing
The "Internet of Things" brings the power of the internet to everyday objects. You'll learn analog and digital inputs/outputs, electronic components, basic coding for microprocessors, and use your design skills to create unique and beautiful interactive products and experiences.

WNM 482 Portfolio 2
Perfect your professional portfolio. You'll fine tune completed projects, create identity elements and leave-behinds, and hone your presentation and interview skills.

WNM 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

WNM 494 Corporate Sponsored Project
You'll propose design solutions for a project given directly by the sponsor. You will gain valuable feedback and critique from an industry partner as you apply your professional-level design and technology skills. Industry partners change each semester and fees, and prerequisites may vary by topic.

WNM 498 Collaborative Project
Cross-disciplinary projects mirror real-world projects, and require a varied and sophisticated approach to problem solving. Course fees and prerequisites vary by topic.

WNM 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

WNM 500 Internship in Web Design & New Media
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

WNM 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

WNM 601 Tech 1: Front-End
Learn the technology basics and vocabulary required for the industry. You'll also gain HTML, CSS, and JavaScript skills by creating stunning interactive web experiences.

WNM 605 Visual Design & Typography 1
Communicate with type. You'll briefly explore the history of type, and gain the composition, grid, and aesthetic skills needed to create high-resolution, legible, and beautiful screen-based media.

WNM 606 User Experience Design
To design an intuitive user interface, you must know your users and your medium. You'll learn the process: research, empathize with users, design from user requirements, and test your design. You'll also learn to evaluate the usability of interactive products.

WNM 608 Tech 2: Back-End
Students will be introduced to Responsive Design and Database Driven Website Application Development. User Interface, Interaction Design, and Project Management will be put into practice with a combination of Front-end and Back-end code. Languages include HTML, CSS, PHP, MySQL, and Javascript.

WNM 610 Balancing Creativity and Profitability
Show that you have mastered the skills to steer the creative direction for an organization's web or mobile presence. You'll study what makes an organizations presence succeed or fail.

WNM 613 Motion Graphics and Video
Become a better storyteller using motion graphics and digital video. You'll learn how to sync music, sound, and video to develop compelling digital video. Learn contemporary trends and practices in motion graphics. You'll research, concept, storyboard, and design motion graphics using industry-standard tools.

WNM 617 Advanced Tech: Mobile Web
Create a mobile web app. Using HTML, CSS, JavaScript, and frameworks, you'll design and develop responsive and mobile web applications and conduct user testing to produce a mobile web app for virtually any mobile device.

WNM 618 Advanced Tech: CMS
Develop a unique interactive website with the major industry strategies, applications, and practices. You'll use industry standard content management systems and other client/server technologies, including PHP and MySQL.

WNM 622 Digital Capture
Get the technical and artistic skills for the most common photography applications. You'll master the digital camera controls and features to make better image capture decisions.

WNM 635 Visual Design & Typography 2
Be a creative problem solver for interactive products. Using critical thinking, UI design, typography, and industry-standard design tools, you'll execute design strategies and create compelling graphic elements and content.

WNM 663 Advanced Topics in Motion Graphics
Learn contemporary trends and practices in motion graphics. Using advanced motion graphics techniques and tools and a pre and post production process, you'll create character animations, integrate 2D and 3D animations, and animate user interactions.

WNM 694 Corporate Sponsored Project
Be a design thinker and creative problem solver. You'll collaborate with an industry partner to develop design solutions for challenges in today's industry.

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

WNM 695 Collaborative Project
If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project where you will put the knowledge and skills you have acquired to work in a real-world setting. Contact your student services advisor for details.

WNM 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

WNM 700 User Experience: Human Centered Design
Gain creative problem-solving skills within the frameworks of Design Thinking. You'll use a human-centered design approach to create innovative, effective, and sustainable interactive products and solutions.

WNM 725 Interactive Physical Systems
Everything is connected. You will gain technology and programming skills for microprocessors and electronic components as you apply interaction design principles to IOT projects.

WNM 755 Masters Portfolio
Create a portfolio that shine. You'll strengthen the weak points of your portfolio by developing your personal brand, including business cards, a design-focused resume, logo, and a new case-study. You'll also examine past portfolio projects, changing, removing, and adding to them as necessary.

WNM 800 Directed Study
Refine your skills. As a Master of Fine Arts degree candidate, you'll complete course assignments to develop the conceptual, design, and technical skills needed to successfully complete your MFA Thesis Project and/or portfolio. You must have passed your midpoint review. Director approval required. Fees and prerequisites will vary by topic.

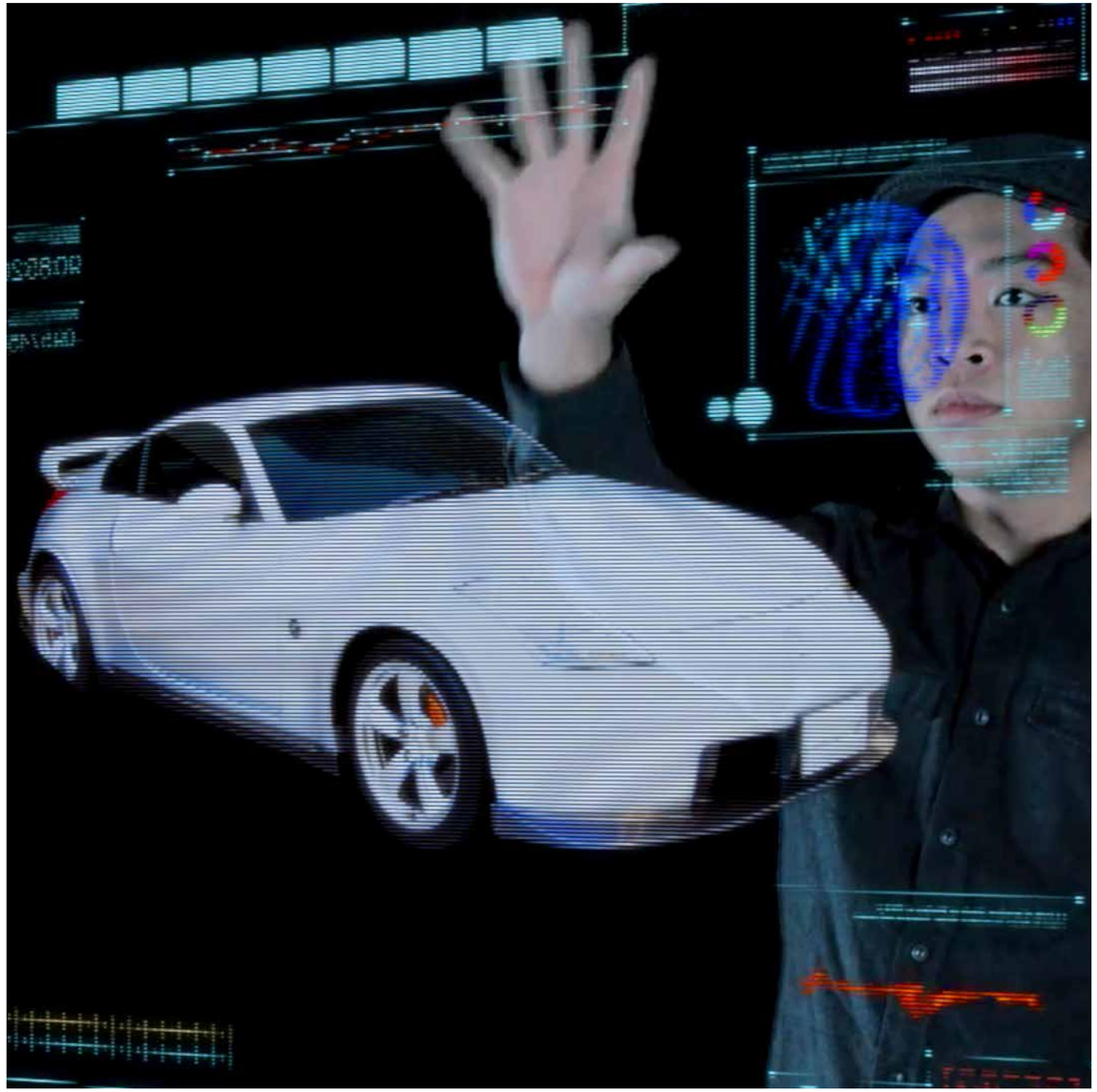
WNM 810 User Experience
Learn and apply user experience concepts and processes to your thesis project. Working through all stages of your interactive thesis project with fellow graduate students, you'll solidify the research, target audience, personas, information architecture, wireframes, and more via an iterative workflow.

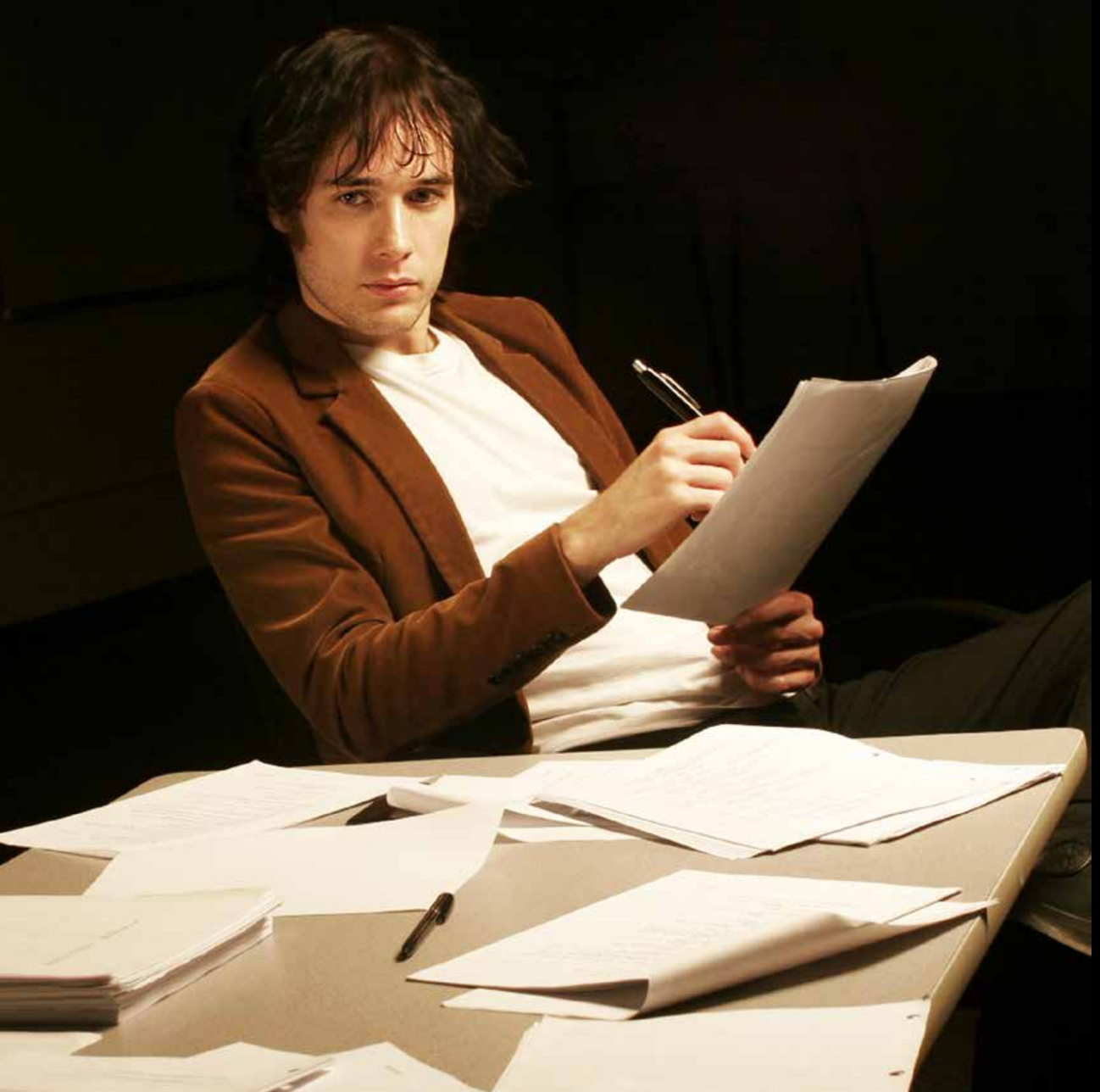
WNM 820 Technical Implementation
Develop the technical implementation for your thesis project. Through a guided exploration with your instructor, you will learn techniques in coding and technologies that will allow you to take your interactive prototypes to proof of concept.

WNM 830 Visual Design
Fundamental design research and implementation are an essential part of the creative process. Using mood boards, experimentation with typography, composition, color, balance, layout, legibility, and more you'll define the overall visual style of your thesis project.

WNM 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

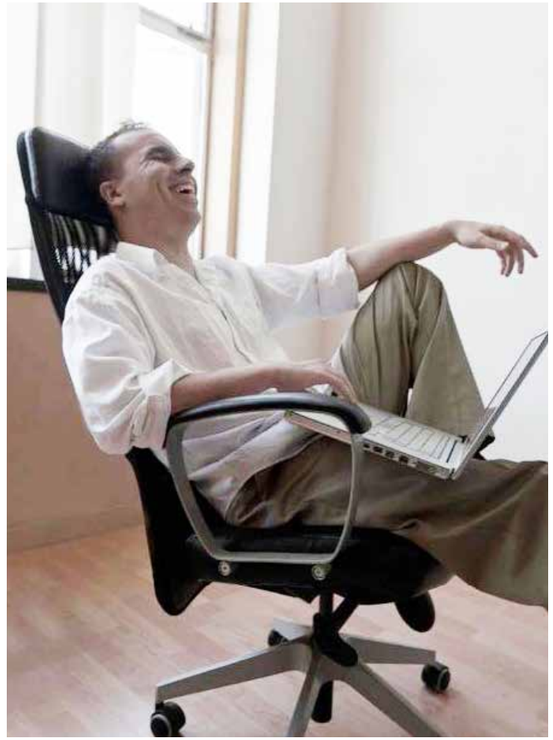
WNM 990 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director and advisors. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites 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

TV

Story Editor
Freelance Writer
Writer's Assistant (TV series)
Reader
Production Assistant

FILM

Screenwriters (scripts sold)
Screenwriters (scripts optioned)
Reader
Production Assistant

CROSSOVER

Reader
Literary Agency Assistant
Production Assistant

TV

Series Creator
Executive Producer
Show Runner
Producer
Story Editor
Freelance Writer

FILM

Script Doctor
Screenwriter (hired for rewrites)
Screenwriter (open writing assignments)
Screenwriters (scripts sold)
Screenwriters (scripts optioned)

CROSSOVER

Development Executive (Film or TV)
Literary Agent
Literary Manager

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 166	The Power of Story
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	First Steps in Television
WRI 239	Feature Film 1A
WRI 240	Script Analysis
WRI 250	Writing for Television 1A
WRI 269	Feature Film 1B
WRI 325	Screenwriting: Adaptation

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 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 292	Programming & Culture
LA 326	Topics in World Art
LA 328	World Literature
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

CULTURE OF ENTERTAINMENT

CHOOSE TWO:

LA 113	Principles of Short Film Storytelling
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 195	History of Comics: American Comics
LA 197	History of Comics: International and Alternative Comics
LA 281	Film History 1: Pre-1940
LA 282	Film History 2: 1940-1974
LA 283	Examining Film Noir
LA 285	Physical Theatre
LA 289	Tune into the Tube: History of Television
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

STORYTELLING & CHARACTER PSYCHOLOGY

CHOOSE ONE:

LA 166	The Power of Story
LA 216	Science Fiction and Fantasy
LA 217	Writing for Comics & Graphic Novels
LA 305	Educational Psychology
LA 312	Creative Writing
LA 318	Writing for Picture Books
LA 365	General Psychology
LA 462	Power of Myth and Symbol

Master of Fine Arts [MFA] in Writing for Film, Television & Digital Media

MFA UNIT REQUIREMENTS

MAJOR	36 UNITS
DIRECTED STUDIES	18 UNITS
ELECTIVE	6 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 688	Development: Finding Material and Influencing Writers
WRI 610	Creating Character & Backstory
WRI 620	Script Analysis
WRI 625	Dialogue & Character
WRI 628	Writing for Film Genres
WRI 660	Writing the Feature Film 1A
WRI 622	Screenwriting: Adaptation
WRI 665	Writing the Feature Film 1B
WRI 680	The Art of the Pitch
WRI 900	Internship
	or any course in major

UNDERGRADUATE COURSES

WRI 188 Characters & Backstory
Characters are the heart of every story. You'll acquire the skills to develop compelling three-dimensional characters and to create strong, believable backstories.

WRI 200 First Steps in Television
Create various premises for original series and write a spec episode of an existing series. You'll explore the past and present of episodic dramas and comedies on television, streaming media, and other contemporary platforms. [This course is cross-listed with WRI 634.]

WRI 239 Feature Film 1A
Write your first film. You'll gain basic screenwriting skills to outline and begin the first draft of your screenplay in this first of a two-course process

WRI 240 Script Analysis
View, read and discuss screenplays and films. You will gain the tools to analyze theme, story, structure, plot, characters, and dialogue in screenplays and films that have influenced major screenwriters and the art of filmmaking. [This course is cross-listed with WRI 620.]

WRI 244 Dialogue 1
Building off of the character and backstory foundation you've acquired, you'll craft authentic and emotionally engaging dialogue for different scenes and short scripts.

WRI 250 Writing for Television 1A
You'll continue the work on your original pilot begun in WRI 645/250 and expand upon your bible. [This course is cross-listed with WRI 645.]

WRI 269 Feature Film 1B
Finish your first script. You will complete your first feature screenplay in this second part of a two-part course.

WRI 295 Pitch 1
Pitch with confidence and style. To persuade prospective buyers, you'll acquire the skills to pitch your stories with passion, while sustaining a professional demeanor.

WRI 297 Writing for Film Genre
Explore writing for genre and deliver a short genre-defined screenplay.

WRI 320 TV Pilot Creation B
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 325 Screenwriting: Adaptation
Working from pre-existing intellectual properties including books songs, plays and games, you'll craft outlines, character biographies, and beat sheets. [This course is cross-listed with WRI 622.]

WRI 339 Writing the Feature Film 2A
You'll begin work on your adapted screenplay from a public domain work that was outlined in WRI 622/325. [This course is cross-listed with WRI 670.]

WRI 350 TV Pilot Creation A
Continue the work you began in TV 1A by completing your pilot script. Expand upon your bible, and begin work on a second episode of your series.

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

WRI 369 Feature Film 3A
Revise your previously written feature-length screenplays.

WRI 370 Writing for Television 1B
You'll continue the work on your original pilot begun in WRI 645/250 and expand upon your bible. [This course is cross-listed with WRI 740.]

WRI 439 Writing the Feature Film 2B
You'll continue work on your adapted screenplay begun in WRI 670/339. [This course is cross-listed with WRI 765.]

WRI 450 Adapted TV Pilot B
In this second of a two part writing class you will complete the work on an original adapted series bible and pilot begun in WRI 370.

WRI 469 Feature Film 3B
Revise your previously written feature-length screenplays.

WRI 490 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites may vary by topic.

WRI 498 Collaborative Project
Cross-disciplinary projects will mirror real-life projects, requiring a varied and sophisticated approach to problem solving. Course fees and prerequisites will vary by topic.

WRI 499 Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.

WRI 500 Internship in Writing for Film, Television & Digital Media
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have senior status, a minimum 3.0 cumulative GPA, have successfully completed 90 units of coursework, and obtain department director approval. If interested, you should discuss your eligibility for an internship with your student services advisor. They can direct you to the Internship Application Form, and inform you of deadlines.

WRI 590 Enhanced Studies
You will complete course assignments to develop the skills and knowledge as indicated on the graduate course syllabus and receive undergraduate credit for the course to be applied toward the undergraduate degree requirements. These credits cannot be applied toward any future graduate degree requirements. Director approval required. Fees and prerequisites will vary by topic.

GRADUATE COURSES

WRI 610 Creating Character & Backstory
Characters are the heart of every story. You'll acquire the skills to develop compelling three-dimensional characters and to create strong, believable backstories.

WRI 620 Script Analysis
View, read and discuss screenplays and films. You will gain the tools to analyze theme, story, structure, plot, characters, and dialogue in screenplays and films that have influenced major screenwriters and the art of filmmaking. [This course is cross-listed with WRI 240.]

WRI 622 Screenwriting: Adaptation
Working from pre-existing intellectual properties including books songs, plays and games, you'll craft outlines, character biographies, and beat sheets. [This course is cross-listed with WRI 325.]

WRI 625 Dialogue & Character
Craft compelling character dialogue in scenes and short films.

WRI 628 Writing for Film Genres
Drawing from various genres, you'll craft a short screenplay in a specific genre.

WRI 634 First Steps in Television
Create various premises for original series and write a spec episode of an existing series. You'll explore the past and present of episodic dramas and comedies on television, streaming media, and other contemporary platforms.[This course is cross-listed with WRI 200.]

WRI 645 Writing for Television 1A
Write a premise sheet, bible and outline for an original series. [This course is cross-listed with WRI 250.]

WRI 660 Writing the Feature Film 1A
Gain the skills to generate feature film ideas, develop characters, craft an outline, and begin your screenplay.

WRI 665 Writing the Feature Film 1B
Complete the work on your original screenplay that you began in WRI 660.

WRI 670 Writing the Feature Film 2A
You'll begin work on your adapted screenplay from a public domain work that was outlined in WRI 622/325. [This course is cross-listed with WRI 339.]

WRI 680 The Art of the Pitch
Pitch like a pro. You'll learn to condense an idea into a compelling and persuasive presentation. By practicing the entire pitch process, you'll develop the performance-level energy, confidence, and professionalism to pitch to industry executives.

WRI 695 Collaborative Project
Apply the knowledge and skills you have acquired to work in a real-world setting. If you meet the criteria, you may be selected to work on an interdisciplinary collaborative project. Contact your student services advisor for details.

WRI 699 Special Topics
Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

WRI 740 Writing for Television 1B
You'll continue the work on your original pilot begun in WRI 645/250 and expand upon your bible. [This course is cross-listed with WRI 370.]

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

WRI 760 Feature Film 3: Rewrite & Polish
Prepare your screenplays and professional-quality scripts for the marketplace by executing a thorough rewrite focusing on structural changes, character depth, and quality of dialogue.

WRI 765 Writing the Feature Film 2B
You'll continue work on your adapted screenplay begun in WRI 670/339. [This course is cross-listed with WRI 439.]

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 805A Content Creation: Writing for TV 1A
Write a premise sheet, bible and outline for an original series. [This course is cross-listed with WRI 645.]

WRI 805B Content Creation: Writing for TV 1B
You'll continue the work on your original pilot begun in WRI 645/250 and expand upon your bible. [This course is cross-listed with WRI 740.]

WRI 809A Content Creation: 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 809B Content Creation: Feature Film 2B
In this two-part course, students will adapt a public domain work as a feature-length screenplay.

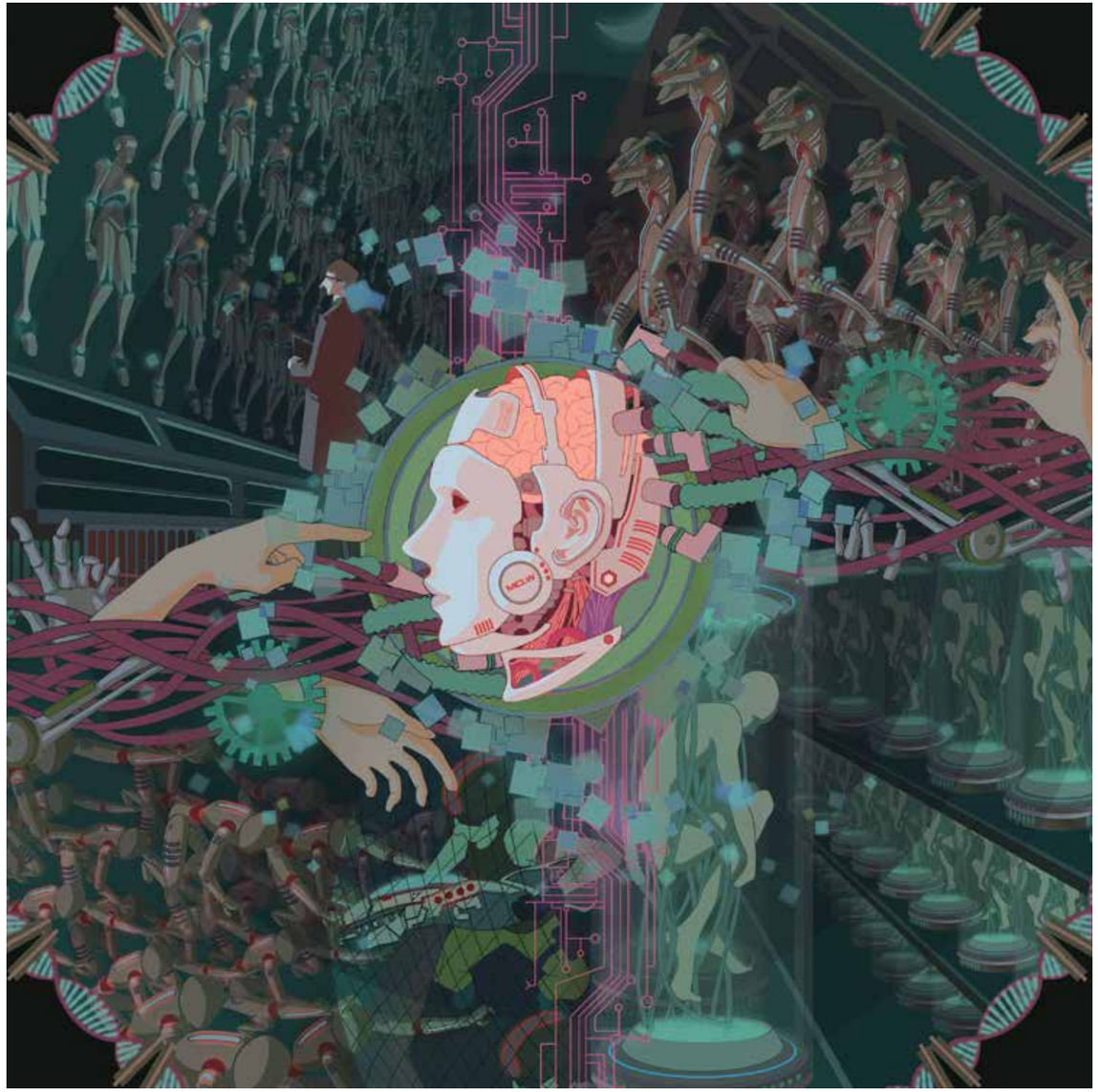
WRI 809C Content Creation: Rewrite & Polish
In this two-part course, students will revise previously written feature-length screenplays.

WRI 900 Internship
Put the knowledge and skills you have acquired in the classroom to work in a real-world setting by applying for an internship. To apply for an "Internship for Credit" you must have a minimum 3.0 cumulative GPA and the following: MFA: An approved midpoint review and director approval; M.ARCH: 24 units total of completed major coursework, and director approved portfolio review. If interested, you should discuss your eligibility for an internship with your student services advisor who will direct you to the Internship Application Form, and inform you of deadlines.

WRI 990 Portfolio Enhancement
You'll develop a comprehensive project proposal designed to improve your skills in targeted areas, as determined by your program director and advisors. Professional standards for process, technique, and execution will be emphasized. Course outcomes, fees, and prerequisites 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 110A Analysis of Form A
Introduction of a two-part in-depth study of classical drawing principles on achieving heightened realism in imagery. Incorporating perspective, sighting of proportions and accurate geometrical construction of objects and compositions. Light and shadow utilizing the 5-value system, to apply form/cast shadow edge distinctions to model form will also be introduced.

FND 110B Analysis of Form B
In this conclusion of the in-depth study of classical drawing principles, students will build on the knowledge acquired in previous course and refine execution skills on realistic drawing and rendering of light, shadow and three-dimensional form.

FND 112 Figure Drawing
Learn to draw the human figure with accuracy. You'll draw from the nude model to develop an understanding of gesture, proportion, rhythm, balance, structure, and musculature.

FND 113 Sketching for Communication
Communicate your ideas through drawing. Learn to draw objects, figures, and environments to scale and in perspective, and to create drawings using compositional strategies and camera angles that can be used in sequential imagery.

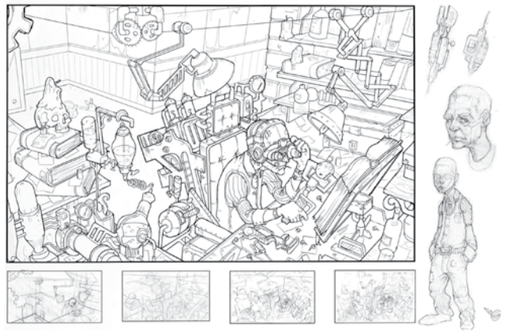
FND 116 Perspective
Learn comprehensive principles of perspective drawing. You'll gain conceptualization skills to create credible real-world and otherworldly environments from imagination. Plus, you'll integrate figures, specific atmospheres, and moods into scenes by plotting accurate light and shadows.

FND 122 Color Fundamentals
Color is a powerful tool. Discover how color psychology, simultaneous contrast, proportion, desaturation, atmospheric depth, light temperature, composition and harmony can greatly enhance imagery. You will utilize various color schemes to explore color harmony using digital media.

FND 125 Color and Design
Take a deep dive into color and design. Using traditional media, explore color harmony using different color schemes. Learn how psychology, simultaneous contrast, proportion, atmospheric depth, muting and toning, light temperature, design unity, and visual emphasis can enhance imagery.

FND 131 Figure Modeling
Learn to sculpt the nude human figure. You'll explore human proportion, structure, geometry, balance, and anatomy to enhance your 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 A English for Art Purposes Intensive A
Welcome artists! Introducing the English language. You will learn basic grammar structures and develop foundational skills in listening, speaking, pronunciation, reading, and writing.

EAP B English for Art Purposes Intensive B
As a new international student, you'll gain language abilities and learn strategies to thrive at the Academy and in the Bay Area. You'll study basic grammar and gain skills in listening, speaking, pronunciation, reading, and writing.

EAP 1 English for Art Purposes Intensive 1
Use your English language skills to explore Academy of Art University and American culture. As a high-beginner ESL student, you will learn to use English to successfully communicate both in and outside the classroom.

EAP 2 English for Art Purposes 2
This course offers intermediate ESL instruction in listening, speaking, reading, writing, grammar, pronunciation, 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 2 must register for EAP-designated art classes.

EAP 3 English for Art Purposes 3
As an intermediate ESL student, you'll write a descriptive essay using the art terminology and language skills of artists and designers. Take in conjunction with 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
Use English in your major courses. You'll build language self-awareness and use self-directed learning to sustain your English language abilities. Plus, you'll enter your discipline through content tailored to one of these areas: Media & Entertainment; Fine & Graphic Arts; Consumer Arts; Architectural Studies.

EAP 4ARH English for Art Purposes 4: Architecture, Interior Architecture, & Landscape Design
Using analytical writing, you'll refine your language skills in the fields of Architecture, Interior Architecture and Landscape Architecture. Take in conjunction with EAP-designated ARH, IAD, and LAN classes.

EAP 490 Specialized Study
Get personal attention for targeted outcomes. You'll learn processes, projects, techniques, concepts, and styles specific to you. Course outcomes, fees, and prerequisites vary depending on your needs.

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

GRADUATE COURSES

EAP 600A English for Art Purposes Intensive
Learn basic grammar structures, increase your communication skills, and develop language strategies for success at the Academy and in your daily life. Plus, you'll gain photography and media software skills to design graphic layouts.

EAP 601 English for Art Purposes Intensive 1
Use your English language skills to navigate Academy of Art University and American culture. Through discussion, writing, presentation, and critique, you'll learn to successfully communicate successfully both in and outside the classroom.

EAP 602 English for Art Purposes: Level 2
Increase your comprehension and participation abilities in art and design. You'll gain speaking, listening, grammar, writing, pronunciation, reading, and cross-cultural communication skills. Take this along with EAP-designated art classes.

EAP 603 English for Art Purposes: Level 3
Combine your listening, reading comprehension, speaking, writing, grammar, and vocabulary skills to increase your language development. Take this course along with 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
Strengthen your English by listening, speaking, reading, and writing about your area of study. You'll learn major-specific vocabulary for your midpoint review, and practice self-directed learning to sustain language development after EAP.

EAP 605S English for Art Purposes: Level 5 Speaking
Do your listening and speaking skills need work? Increase your speaking skills using intensive practice methods that enhance your artistic and academic performance.

EAP 605W English for Art Purposes: Level 5 Writing
Even as an advanced masters student, you may need to refine certain language skills. A focus on reading and writing issues will help you increase your vocabulary in various art and design topics.

EAP 690 Specialized Study
Get personal attention for targeted outcomes. You'll learn processes, projects, techniques, concepts, and styles specific to your abilities. Course outcomes, fees, and prerequisites vary depending on your needs.

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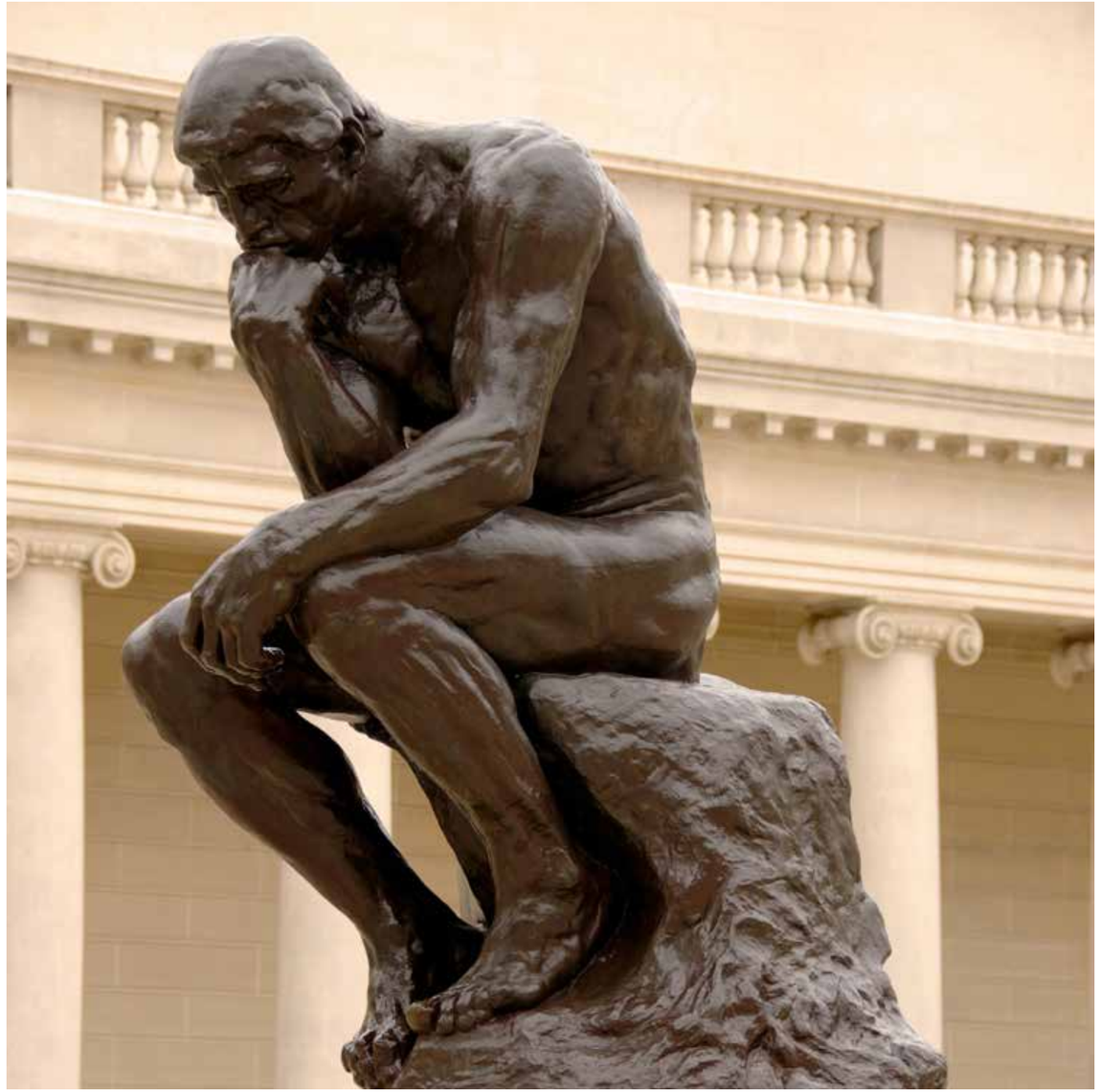


LIBERAL ARTS

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
Prepare to meet the reading and writing demands of future liberal arts courses. You will read and analyze short texts to inspire and increase your own essay development skills in three rhetorical modes: description, narration, and persuasion.

LA 104 Respect for Acting
Receive hands-on experience with acting. You'll learn industry-specific terminology used to communicate with actors, techniques to improve performance, and focus on the ensemble and partner collaboration.

LA 106 Speaking & Listening for Artists
Looking to improve your speaking, listening, and pronunciation skills? You'll enhance your artistic and academic speaking abilities through intensive practice and oral exercises.

LA 107 Writing for the Multilingual Artist
Boost your foundational writing skills for success in your coursework and future profession. As a multilingual student, you'll learn to express your own artistic identity, process, and vision through writing, focusing on grammar, style, revision, and research basics.

LA 108 Composition for the Artist
Boost your foundational writing skills for success in your coursework future profession. You'll learn to express your own artistic identity, process, and vision through writing, focusing on grammar, style, revision, and research basics.

LA 110 Writing the Short Story
Become a creative storyteller. You'll apply the elements of the narrative genre to write a short story with dialogue, character development, plot, and setting.

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
Gain a deeper understanding of the natural landscape. By exploring, mapping, and recording local sites, you'll learn how soil types, geological forms, watersheds, and other topographical features affect design decisions.

LA 117 Survey of Landscape Architecture
Today's landscape architects are dynamic professionals influencing the shape of human spaces. You'll review the history of the profession and focus on the challenges, opportunities and responsibilities of landscape architecture in the 21st century.

LA 118 History of Industrial Design
You'll examine the social ramifications of historic events, periods, and people that influenced contemporary design, from the industrial revolution, to the birth of industrial design in the 30's and 40's, to the industry today.

LA 119 Fabric and Fiber Technology
Know your textiles. Through hands-on analysis of fabric swatches you'll identify the properties of textiles and how they relate to performance and end use.

LA 120 Art History Through the 15th Century
Examine the major styles of art and architecture in Western civilization from prehistory to the late Gothic and early Renaissance periods. You'll practice the language of the arts and examine the purposes of art.

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

LA 121 Art History Through the 19th Century
Explore the major styles of art and architecture in Western civilization from the high Renaissance through the 19th century. You'll apply the language of the arts and analyze the purposes of art.

LA 123 Design Philosophy: Aesthetics, Logic, and Ethics
Engage with the key philosophical themes and debates embedded in art and design. By arming yourself with the vocabulary of design philosophies your work will benefit from your ability to describe your architectural ideas in the context of the visual and physical environment.

LA 124 Physics for Artists: Light, Sound, and Motion
As someone interested in photography, animation, VFX, game design, and music production, you'll develop a conceptual and quantitative understanding of the fundamental physical properties of light, sound, and motion.

LA 125 The Creative Process
Artists and designers are creative problem solvers. Explore the art and science of creativity. You'll analyze your own creative process to find strengths and develop solutions-based skills that will help you realize your creative potential.

LA 128 The Body As Art: History of Tattoo & Body Decoration
As one of the oldest art forms, tattoos provide personal, spiritual, and cultural expression. You'll explore global traditions and contemporary techniques, styles, designs, and cultural meanings of "decorated skin."

LA 129 History of Automotive Design
Automotive innovation and technological advancement are inseparable. Placing transportation design within an historical and cultural context, you'll recognize how innovations like the assembly line influenced transportation design.

LA 130 Broadway! The Evolution of the American Musical
Delving into major artistic styles from the early 20th century to the present, you'll analyze musical theatre to better understand trends in pop culture, sociological milestones, and the American experience.

LA 131 History of Gaming
Understand gaming history to inform your design choices. Studying ancient board games to modern consoles, you'll explore game design, non-linear storytelling terminology, theory, technology, and an overview of video game industry companies.

LA 132 History of Animation
What's up doc? From an historical context, you'll analyze the work of the creative visionaries, fine artists, and technical pioneers behind classic animated characters from Bugs Bunny to Thanos, and beyond.

LA 133 Short Form Writing
Brevity is always a creative option. Simple, clear and concise, you'll work through the reductive writing process to create powerful story, voice, and style with fewer words.

LA 134 History & Technology of Visual Effects & Computer Animation
The history of special effects is rich with innovation. You'll examine it all—from in-camera techniques, traditional stop motion, motion control, matte paintings, and miniatures, to modern computer-generated visual effects and animation, compositing, and production methodology.

LA 137 History of Visual Development
To create the future of the profession, you must understand the past. You'll explore the impact specific designers and artists have had, and see how production techniques, costs, financing, and marketing have evolved over time.

LA 140 Music Appreciation
Classical music is an art form. You'll understand the place of specific classical music and composers in culture and civilization.

LA 141 Storytelling: From Telephone to Transmedia
Storytelling is a powerful tool. You'll explore the impact storytelling has on various institutions, audiences, and events and recognize how telling stories across multiple mediums is shaping the future of communication.

LA 142 Film Music Appreciation
Examine the rich history of film scores. You'll understand the importance of the film score and how—when done well—it supports the aesthetic and narrative elements of the story.

LA 146 Anatomy of Automobiles
Identify common automotive components and how they work together as a system. You'll satisfy a Quantitative Literacy requirement by learning convert units (metric and imperial), convert temperature (Fahrenheit and Celsius), and calculate volume.

LA 147 History of Photography
You'll study the individuals, movements, work, and theories that became the foundation of the art form.

LA 150 Introduction to Radio/Podcasting
Produce your own podcasts. You'll identify the professional roles associated with radio broadcasting and gain basic audio editing skills, interviewing techniques, and radio production abilities.

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
What makes a film, TV show, animation, or video game appealing? To make your work more appealing, you'll examine the means, methods, and principles of audience appeal in entertainment design and production.

LA 161 Golden Section/Sacred Geometry
Can the symbolic and practical structure of the universe influence your art? You'll apply the artistic, mathematical, philosophical, and aesthetic aspects of the unique geometric constructions and proportions to your projects. Open to all majors.

LA 166 The Power of Story
Storytellers are powerful people. They wield character development, dialogue, conflict, and structure to tell stories that change the world. You'll develop these storytelling skills by creating digital content for all screens.

LA 171 Western Civilization
Explore western civilization from ancient civilizations to the Renaissance, focusing on ancient Egypt, Greece, and Rome, and Islamic religion and societies.

LA 177 Pre-Industrial Urban Open Spaces
Study the history of human interventions in the landscape from the ancients through the Industrial Revolution. You'll discover that each of these human landscapes is a product of a specific time, place, and culture.

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
Explore dozens of film genres—including drama, comedy, westerns, science fiction, suspense, romantic comedy, mystery, horror, film noir, and more. You'll study the unique styles of these various genre films and the filmmakers who found fame by making them.

LA 195 History of Comics: American Comics
Some argue comics are uniquely American. By studying significant American comic strips, comic books, and graphic novels, you'll identify the styles, trends, and subject matter of cartoonists, illustrators, and authors and recognize how social conditions and styles align.

LA 197 History of Comics: International and Alternative Comics
Go beyond superheroes. You'll take a deep dive into the history of comics and graphic novels from the UK, Spain, France, Russian, and more. You'll also analyze manga, manhwa, bande dessinée, and underground and alternative comics for style and content.

LA 201 Programming Languages
A workable knowledge of multiple programming languages makes you a versatile asset. You'll improve your scripting and programming skills using Lua, C#, Python, and other programming tools and scripts.

LA 202 English Composition: Creative Persuasion & Argument
Gain the rhetorical tools to support your point of view and express your opinion. You'll examine the art of persuasion by honing your research and argumentation skills and writing your own thesis-based expository essays.

LA 204 Power of Social Media
Harness the power of social media. By analyzing social media successes and failures, you'll learn to use social media to improve your entrepreneurial career.

LA 207 Persuasion & Argument for the Multilingual Writer
Gain the rhetorical tools to support your point of view and express your opinion on internationally relevant topics. You'll examine the art of persuasion by developing your research and argumentation skills and writing your own thesis-based essays.

LA 209 Gender, Race, & Class in Media
Examine representations of gender, race, and class in the media. You'll explore how the shift to the audience becoming content creators—on social media, in film, television, and journalism—shapes social constructs, and learn to use various critical theories to deconstruct and analyze media.

LA 212 The History of African American Athletes in the Media
This course provides a historical overview of the relationship between African American athletes and the media in the United States. It explores the careers of Muhammad Ali, Wilma Rudolph, Maya Moore, Colin Kaepernick and others through a historical, psychological, political, and social lens, with an eye toward outcomes and consequences.

LA 216 Science Fiction and Fantasy
Science fiction bridges science and art. You'll analyze the social and cultural impact of science fiction and fantasy literature, and create your own work using classic storytelling structures, figures, and themes.

LA 217 Writing for Comic Books & Graphic Novels
Gain professional comic book scriptwriting skills. You'll read graphic novels, critical writing about comics, and recognize the physical space words occupy, to produce a completed comic book script in one semester.

LA 218 Blogging: Content Creation & Promotion
Make your mark in the blogosphere. You'll analyze various elements of successful blogging and get practical experience conceptualizing, producing, and marketing your own blog as a creative professional.

LA 219 History of Architecture: Ancient to Gothic
Learn the story of human cultures through the structures they built. You will jump across ranges of geography and historical time as you discover the architecture of our past and ask what innovations might be yet to come.

LA 220 American Art History
Examining the 1500s to the present day, you'll recognize how subjects and styles in American art shaped American thought and changed history.

LA 222 20th Century Art
From post-impressionism to post-modernism, you'll explore the art and ideas that shaped the 20th Century including: Expressionism, Fauvism, Art Nouveau, Cubism, Futurism, Dadaism, Surrealism, Abstract Expressionism, Minimalism, Pop Art, performance art, and graffiti.

LA 224 Women, Art & Society
Explore the lives of women artists, analyzing the personal and socio-historical conditions that shaped the production and reception of their work from the Middle Ages to the Present.

LA 225 History of Art Education
You'll identify the characteristics of a sound art education program by studying the theory and practices from the late 19th through 20th centuries, and through structured field experiences that examine various approaches to teaching art.

LA 226 Survey of Traditional Interior Architecture
Focusing on major movements and innovations, you'll examine the societal, political, historical, and economical influences that impacted architecture, design, furniture, and materials from pre-history to the early 19th century.

LA 229 Survey of Contemporary Interior Architecture
Understand how history, politics, and geography influenced the evolution of modern architecture and interior design—from the Industrial Revolution to today.

LA 233 Popular Topics in Health, Nutrition, & Physiology
Emerson said the first wealth is health. Gain the scientific background required to interpret health claims and make informed personal decisions. You'll study genetically engineered food, nutritional supplements, drugs, addiction, stem cell research, and environmental health.

LA 242 History of Graphic Design
Know your history. You'll examine the pivotal events, innovations, movements, and creative thinkers that shaped the current state of graphic communication.

LA 243 History of American Illustration
Who are the significant American illustrators of the twentieth century? You'll gain an historical awareness of modern illustration by examining the social conditions, compositional styles, trends, and subject matter that shaped their work.

LA 244 History of Fashion
Focus on key moments in fashion history across time and culture as reference points for current fashion and design. You will explore modes of dress and ideals of beauty by highlighting the sources of influence on current fashion.

LA 245 History of Jewelry and Metal Arts from Around the World
You'll explore the contributions and signature styles of historical and contemporary artisans and examine how materials, techniques, craftsmanship, and the digital era continue to transform the profession.

LA 246 History of Textiles
Study traditional textiles of Asia, Africa, and the Americas including western textile design from prehistory to the present. You'll also focus on late 19th and early 20th century textile use in interiors, clothing, and cars.

LA 247 History & Techniques of Printmaking
Explore printmaking, from ancient origins to the stylistic and technological innovations of today. You'll identify the characteristics of relief, intaglio, lithographic, and silkscreen techniques, and discover the impact and power the printed image has had over time.

LA 249 An Artistic and Intellectual History of the Renaissance
Explore the art, architecture, and culture of the Renaissance through its main ideas. You'll analyze paintings, sculptures, and buildings using primary source readings, relating dominant motifs to your own creative practice.

LA 250 Podcast Production and Promotion
Explore podcasts from start to finish. You'll write, host, record, and edit an original feature-length podcast to publish on iTunes and promote it using social media. Learn how concept development and various formats and styles affect a podcast.

LA 254 Human-Centered Design
Design for humans. Using the science of ergonomics and Norman's design principles, you'll learn to make products and design spaces that satisfy the physical, physiological, and psychological needs of consumers.

LA 255 College Math
Artists and designers need basic math skills. You'll study fractions, percentages, ratio and proportion, probability, units of measurement, algebra, and geometry for personal finance, accounting, and investing.

LA 258 Creative Perspectives in Sound Design 1
Studying motion pictures—from their inception through 1978—you'll learn how sound design supports the aesthetic and narrative elements of the story. You'll study the importance of sound design, the influence of technologies, and key historical figures in the history of soundtracks to improve your own creative works.

LA 260 French 1: Basic Grammar & Speech
Bon jour! You'll learn practical applications of basic principles of French pronunciation, vocabulary, and grammar, and gain an appreciation for French culture.

LA 262 French 2: Conversational French
Increase your cultural awareness and conversational French skills. Through experiences in true-to-life situations, you'll learn idioms, useful phrases, and conversational patterns in French.

LA 263 Beginning Chinese
Through practical applications like reading and some writing, you'll practice the pronunciation, vocabulary, and grammar of conversational Mandarin Chinese and gain an appreciation of Chinese culture.

LA 267 Italian 1: Basic Grammar & Speech
Bon journo! You'll learn practical applications of basic principles of Italian pronunciation, vocabulary, and grammar, and gain an appreciation for Italian culture.

LA 268 Spanish 1: Basic Grammar & Speech
Hola! You'll learn practical applications of basic principles of French pronunciation, vocabulary, and grammar, and gain an appreciation for Spanish and Latin American culture.

LA 269 Italian 2: Conversational Italian
Increase your cultural awareness and conversational Italian skills. Through experiences in true-to-life situations, you'll learn idioms, useful phrases, and conversational patterns in Italian.

LA 270 U.S. History
Study the birth and growth of a nation. You'll examine American Federalism and the significant political, historical, and cultural events in the United States from Colonial times through the 20th Century.

LA 271 College Algebra with Geometry
It's true: artists and designers use algebra and geometry. You'll learn how linear systems, algebraic modeling of lines and curves, and applications including angles, triangles, area, and volume may apply to your creative work.

LA 273 Spanish 2: Conversational Spanish
Increase your cultural awareness and conversational Spanish skills. Through experiences and true-to-life situations, you'll learn idioms, useful phrases, and conversational patterns in Spanish.

LA 274 Study Abroad: Art & Architecture of Renaissance Florence
Immerse yourself the rich art, architecture, and history of Renaissance Florence, Italy. You'll compile your drawings and writings for a final project.

LA 276 Seminar in Great Britain
Keep Calm and discover the art, architecture, and history of Great Britain! You'll explore the region's historic castles, cathedrals and treasure-filled museums during your Intersession tour.

LA 277 Post Industrial Urban Open Spaces
Designed spaces reflect a specific era, culture, and location. After a brief historical review up to the Industrial Revolution, you'll focus on the significance of urban open spaces designed from the Industrial Revolution to the present day.

LA 278 Seminar in France
Allons-y! Cathedrals, chateaus, and the Eiffel Tower will inspire you as you explore Paris and the Loire Valley. You'll visit the extensive collections of the Louvre and other world-class museums during your Intersession tour.

LA 279 Seminar in Italy
Andiamo! Discover the ancient past and exciting modernism of Italy. You'll explore the country's rich architecture and visit world-class museums during your Intersession tour.

LA 280 Perspective Journalism
Gain the skills of the savvy journalist. You'll learn to report, interview, spot stories, and use social media to create ethical content and write compelling editorial arguments and illuminating feature stories.

LA 281 Film History 1: Pre-1940
Find your place in film history. Studying films from the silent era to color film, you'll learn fundamental forms of cinema by Eisenstein and Griffith, and be introduced "mise-en scene", montage editing, expressionism, and film noir.

LA 282 Film History 2: 1940-1974
It was the Golden Age of Cinema. You'll study Neo-Realism, the French New Wave, Cinema Verite, and A New Golden Age of Hollywood, to discover what made the great directors—Vittorio DeSica, Billy Wilder, Francois Truffaut, Akira Kurosawa, Mike Nichols, Francis Ford Coppola—great.

LA 283 Examining Film Noir
Film noir is a genre of crime movies characterized by extreme fatalism and highly stylized dialogue and lighting. You'll study noir films influenced by the Depression and post-WWII malaise, and "neo-noir" movies from 1970 onward.

LA 284 Evolution of the Horror Film
Discover the difference between artistic creation and exploitation. You'll examine horror film styles and movements from the Silent Era to today, and apply your knowledge to active filmmaking.

LA 285 Physical Theatre
Your body is a powerful communication tool. You'll learn to express yourself visually and verbally through pantomime, voice-over acting, and improvisational acting.

LA 286 Discrete Mathematics
Gain math skills for computer science. You'll learn logic, sets, algorithms, Boolean algebra, number theory, counting techniques, recurrence, trees, and more.

LA 288 Vector, Matrices, & Transformations
Matrix operations are used to perform transformations such as translations, rotations, and scale. Using the mathematics of 3D vectors—including dot and cross product applications—you'll learn to solve linear systems with matrices.

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
Pursue the job you want! Hone your communication skills through collaboration, self-promotion, and other professional interactions. You will collaborate across disciplines to write a persuasive project proposal, and conduct industry research for seeking out entrepreneurial and employee-based career opportunities.

LA 292 Programming & Culture
Explore design through humanistic and sociological lens. You will learn to observe, gather, and interpret cultural information into ideas that can shape the organization, form, and intentions of architecture and urban space.

LA 293 Precalculus
Apply fundamental precalculus concepts to architecture and design. As an intro to calculus, you'll study modeling, trigonometry, vector algebra, linear programming, and analytic geometry.

LA 294 German 1: Basic Grammar/Speech
Guten Tag! You'll learn practical applications of the basic principles of German pronunciation, vocabulary, and grammar, and gain an appreciation Germany's rich culture.

LA 295 German 2: Conversational German
Increase your cultural awareness and conversational German skills. Through experiences in true-to-life situations, you'll learn idioms, useful phrases, and conversational patterns in German.

LA 296 Applied Physics
Architects know physics. Learn to apply your knowledge of waves, sound, seismology, laws of motion, forces, gravity, energy, thermodynamics, fluids, properties of materials, and light to architecture.

LA 297 People & the Environment
Landscape architects create outdoor spaces for people and their communities. You'll apply research and observation skills to determine how people use, interact with, and perceive the landscape.

LA 303 Introduction to Philosophy
Discover how the history of ideas and western philosophy have shaped the world we live in. You'll examine the theories of various philosophers to find places where their philosophical concepts align with your own work.

LA 304 Crowdfunding & Social Media Marketing
Understand how social media affects project creation. You'll enhance, promote, and facilitate projects using crowdfunding, crowdsourcing, and transmedia development, and build a brand that can be used from development through production and distribution.

LA 305 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.

LA 306 Creatively Speaking: Presentation for Designers
Nail the client presentation. Practicing presentations, vocal techniques, and pacing, you'll learn to present designs and articulate ideas to clients. You'll learn to identify with your audience, to read and speak with confidence, and tell a story.

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
Explore the concepts of truth, beauty, artistic form, unity, expression, representation, and taste by reading philosophers and artists including Plato, Aristotle, Kant, Nietzsche, Croce, Henri, Rodin, and Hughes.

LA 312 Creative Writing
Explore poetry, short fiction, and non-fiction. Using basic techniques and terminology of creative writing, we'll focus on metaphor, emotion, plot, character, and revision.

LA 313 Style Icons & Fashion Objects
Recognize how legendary images influence pop culture. You'll study historical eras, youth movements, style capitals, and iconic fashion imagery in editorial work. Plus, learn iconography of style, fashion avatars, and icon reinvention.

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
Can picture books reflect the momentous moments in a child's life? You'll explore universal themes of family, friendship, sibling rivalry, and independence to develop picture book characters and stories that speak to children's interests and validate their emotions.

LA 319 History of Architecture: Modernity
If you want to understand why today's buildings look the way they do, then you need to understand the lasting significance of modern architecture. You'll analyze the work of both iconic and lesser known architects on your way to discovering the lasting modernity of recent architecture.

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 326 Topics in World Art
Explore art outside of the Western tradition. Taking a cross-cultural approach, you'll learn recognize what art communicates about Asian, African, Polynesian and Pre-Columbian American cultures.

LA 327 Art of the Classical World
Explore the art, architecture, and history of ancient Greece and Rome and the influence of Mesopotamia and Egypt upon these classical cultures. You'll analyze the historical context, literary, and philosophical texts of the era.

LA 328 World Literature
Read major works of various literature genres from a wide variety of historical periods. You'll analyze the historical and cultural contexts of these works, and experiment writing in the styles you read.

LA 329 Materials & Processes
Many product manufacturing processes use plastics and metals. You'll identify the major plastics and metal categories and their respective characteristics, to solve actual design problems.

LA 333 Art of the Middle Ages
Discover the art and architecture from the Early Christian and Byzantine Empires to the start of the Renaissance . You'll analyze the historical context, literary, and philosophical texts of the era.

LA 343 Comparative Religion
You'll examine world religions such as Hinduism, Buddhism, Judaism, Christianity, and Islam, as well as primal religions such as Taoism and Confucianism.

LA 351 Media Station Management
Get hands-on experience managing Urban Knights Radio, our vibrant radio/podcasting media station. You'll learn to analyze trends and audience data to program, promote, and market the station using targeted program sweepers, promos, radio segments, and feature-length podcasts.

LA 359 Urban Sociology
How has the city impacted civilization as we know it? You'll compare and contrast urban settings, institutions, and socio-cultural systems to discover relationships within the community, power structures, and how community members seek individual expression.

LA 361 The Artist in the Modern World
Graffiti art, trans-avant-garde, britart, neo-pop, stuckism, and the new leipzig school, are just a few of the movements within contemporary art. You'll explore the social, political and technological contexts of contemporary art movements.

LA 365 General Psychology
You'll take a practical and theoretical look at the science of psychology, including human development, perception, physiological psychology, psychopathology, learning, and personality.

LA 368 Experiencing Culture: Anthropology for Today's Artist
Explore the depth of human and cultural diversity. Examining people's interpretations of cultural differences, you'll analyze how people identify themselves in terms of kinship, economics, religion, and artistic production.

LA 381 Marketing Essentials
Create and manage profitable customer relationships and identify consumer needs. You'll study the essentials of basic marketing to understand that marketing is the strategic underpinning of product market development.

LA 382 Film History 3: Contemporary Cinema
Contemporary cinema has a rich pedigree. You'll study the work of directors Steven Spielberg, Spike Lee, Jane Campion, David Lynch, The Coen Brothers, Lars Von Trier, Wong Kar Wai, as well as the Hollywood Blockbuster, Sundance Film Festival, Dogme 95, The Political Documentary, and Third World New Wave.

LA 383 World Cinema
Discover films made outside of Hollywood. You'll examine the work of filmmakers from across the globe and identify the unique stylistic elements and narrative strategies that characterize cinema from various cultures.

LA 384 Underrated Cinema
Why do some films flop, while others are wildly successful? You'll examine the connections and disconnections between public taste, commercial viability, and critical acclaim by studying various underrated films and their directors.

LA 385 Close-Up on Hitchcock
Immerse yourself in the enduring, influential cinema of Alfred Hitchcock. You'll learn how his cinema evolved, starting with his roots in silent cinema, to his early British sound years, to his American period.

LA 386 Exploring Science Fiction Cinema
Investigate the history of science fiction cinema. You'll start 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.

LA 387 Women Directors in Cinema
Get to know the women behind the camera. You'll study the work of women directors, and examine the factors leading to their greater independence and inclusion within the film industry.

LA 388 Survey of Asian Cinema
Discover the films and filmmakers of Japan, China, India, and Korea. You'll analyze how social context has influenced Asian film as an art, an industry, and as political instrument.

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
You'll increase your French vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various French-speaking cultures, and practice to gain greater listening, speaking, reading, and writing skills.

LA 393 Spanish 3: Reading & Writing
You'll increase your Spanish vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various Spanish-speaking cultures, and practice to gain greater listening, speaking, reading, and writing skills.

LA 395 German 3: Reading & Writing
You'll increase your German vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various German-speaking cultures, and practice to gain greater listening, speaking, reading, and writing skills.

LA 397 Italian 3: Reading & Writing
You'll increase your Italian vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various Italian-speaking cultures, and practice to gain greater listening, speaking, reading, and writing skills.

LA 407 The Beatles in the Visual Arts
The Beatles changed the world. You'll learn how the group's approach to fashion, design, film, culture, and music impacted their careers, the work of other artists, and beyond.

LA 410 E-Commerce
Become an online entrepreneur. Learn e-commerce technologies, web-based business models, marketing innovations, and customer interface techniques to sell fashion products online.

LA 417 Advanced Writing for Comics
You'll gain advanced script writing skills to produce a completed single issue comic book script with a multi-issue story arc.

LA 420 Art of the Italian Renaissance
Examine the artistic work of Northern Europe, including Netherlands, Flanders, France, Germany and England, from 1300 to 1600, through visual analysis and a close reading of primary and secondary source material.

LA 421 Northern Renaissance Art
Examine the artistic work of Northern Europe, including Netherlands, Flanders, France, Germany and England, from 1300 to 1600, through visual analysis and a close reading of primary and secondary source material.

LA 422 Italian Baroque Art
Examine Italian art and architecture from 1600 to 1700 through visual analysis and a close reading of primary and secondary source material.

LA 423 The Golden Age of Dutch Art
Examine the works of Rembrandt, Rubens, Van Dyck, Vermeer, Hals, and other 17th century Dutch painters through visual analysis and a close reading of primary and secondary source material.

LA 429 Architecture Theory
The influence of architecture goes far beyond the buildings you see. Explore the history of the most significant architectural ideas and strategies and learn to articulate your position within its spectrum.

LA 432 Art of Spain: From El Greco to Picasso
Examine the art of Spain from the 16th to 20th centuries through visual analysis and a close reading of primary and secondary source material.

LA 433 18th & 19th Century European Art
Examine the art of the Rococo, Neoclassicism, Romanticism, Realism and Impressionism through visual analysis and a close reading of primary and secondary source material.

LA 434 History of Asian Art
Examine the painting, sculpture, ceramics, and architecture of India, China, and Japan through visual analysis and a close reading of primary and secondary source material.

LA 435 The Power of Signs: Semiotics & The Visual Arts
You'll explore the relationship between the visual arts and the language, theory, and study of signs in the areas of fine art, film, graphic design, advertising and mass media.

LA 443 Picturing Culture: Film & Photography in Anthropology
Explore how film and photography are used in the field of anthropology. You will examine the choices that visual anthropologists make in their selection of subject matter, audience, composition and narrative; and how photographers and filmmakers contribute to the creation of ethnographic images and shape the perception of cultural differences.

LA 449 Urban Design Theory
What we commonly call "the city" is a condition of diverse networks. Explore these rapidly evolving urban fields and apply theoretical frameworks to engender new design possibilities.

LA 462 Power of Myth and Symbol
Delve into cultural mythologies and their symbolic representations. You'll examine myths and symbols in modern society and identify these themes within your own work.

LA 464 Dada & Surrealism
Explore the art, philosophy, literature, and film of international Dada and Surrealist artists whose work became a turning point in the evolution of modern art history. You'll examine both movements through the lens of Modernism and postmodernism.

LA 469 Script Analysis
In this course, actors and directors will collaborate to utilize a shared vocabulary and approach to selected texts, focusing on playable actions, behavior, and subtext. Applying theme, culture, and historical context to a script will be highlighted.

LA 480 The Small Business Entrepreneur
Become a creative entrepreneur. To see what it takes to conceive, plan, organize, and manage a small business, you'll 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
Polish your French skills. You'll read, analyze, and evaluate French short stories and literacy selections related to art and design, and practice extensive spoken and written communication.

LA 493 Spanish 4: Proficiency
Polish your Spanish skills. You'll read, analyze, and evaluate Spanish short stories and literacy selections related to art and design, and practice extensive spoken and written communication.

LA 495 German 4: Proficiency
Polish your German skills. You'll read, analyze, and evaluate German short stories and literacy selections related to art and design, and practice extensive spoken and written communication.

LA 497 Italian 4: Proficiency
Polish your Italian skills. You'll read, analyze, and evaluate Italian short stories and literacy selections related to art and design, and practice extensive spoken and written communication.

LA 499 LA Special Topics
Special topics class offerings change each semester and are conducted by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites vary by topic.
Graduate Liberal Arts

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 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.

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

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 Fashion, Arts, and Influence
Explore historical and global influences of the arts on fashion, design, and culture. You will examine artistic and commercial mechanisms that contribute to the fashion system as it intersects with ethics, the environment, and economic justice.

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.

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 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
Gain the business skills needed in an interior design firm. To build on your entrepreneurial spirit, you'll learn about professional ethics, fee structures, scope of services negotiations, and project management.

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
Know your design history and the cultural framework guiding its development. Focusing on major movements and innovations, you'll examine the societal, political, historical, and economical influences that impacted art, architecture, design, furniture, and materials until the early 19th century.

GLA 638 Theory & Movements in Contemporary Interior Architecture
Know your design history and the culture framework guiding its development. Focusing on major movements and innovations, you'll examine the societal, political, historical, and economical influences that impacted art, architecture, design, furniture, and materials from the Industrial Revolution to today.

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 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

Advanced special topics class offerings change each semester and are taught by experts in a specific topic. You may contact your academic department director or advisor for more information. Course fees and prerequisites will vary by topic.

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 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 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.

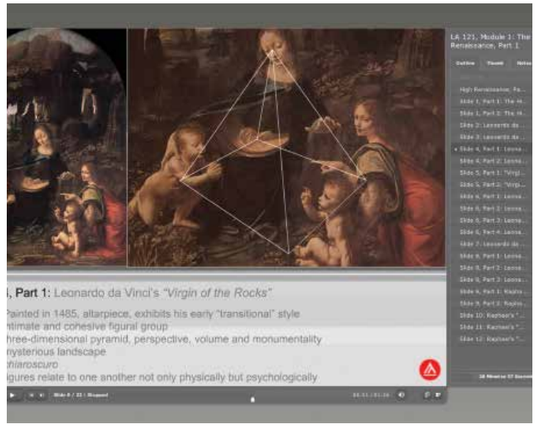
GLA 903 Graduate Seminar in Europe

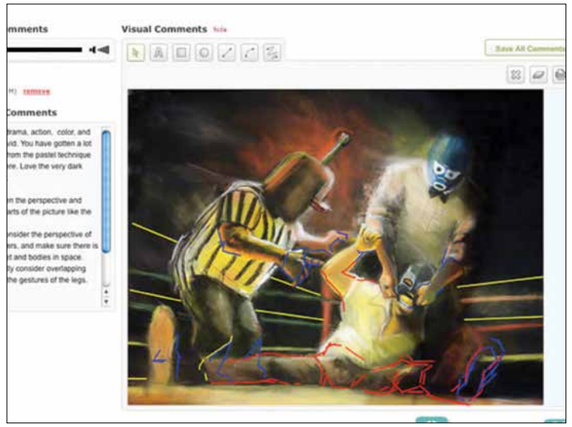
In this three-week course, students will be exposed to the art of a particular city or region of Europe. Lectures will accompany visits to the architecture of the chosen locality and visits to the city's museums. The seminar destination will vary each year; please consult the class schedule for location 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***.

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.

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.

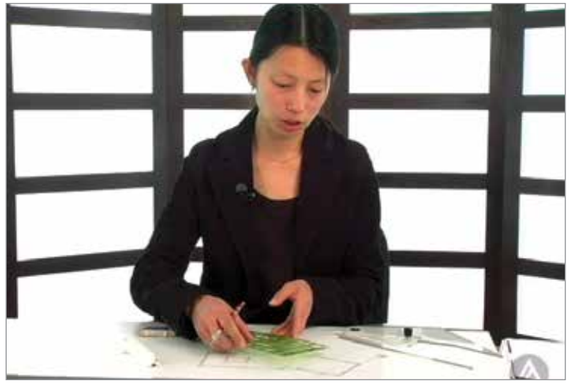
What are the components of online classes, and how do I participate? Just like a physical campus, your online class has students, instructors, advising, and staff. The only difference is that students interact using web-based discussion, e-mail, phone, and fax. Instead of raising your hand, you ask a 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.

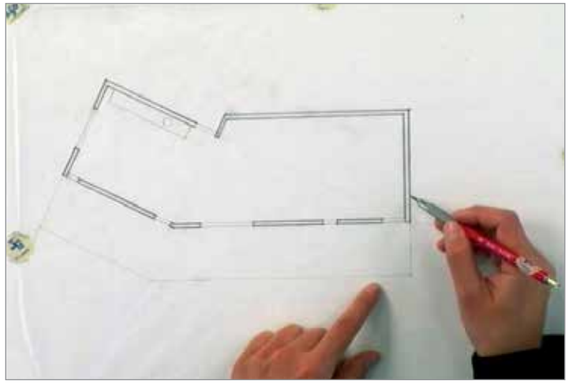
Online Discussions: You can either post to the online discussion or e-mail your instructor through your web browser. Conferencing for online classes is entirely web-based. A web-based conferencing system is the most effective interactive device for distance learning today. You can post text, graphics, 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 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.





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 for a complete listing of Pre-College, Personal Enrichment, Continuing Art Education, and Professional Development courses and schedules.

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 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, andportrait heads.

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.

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

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.

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

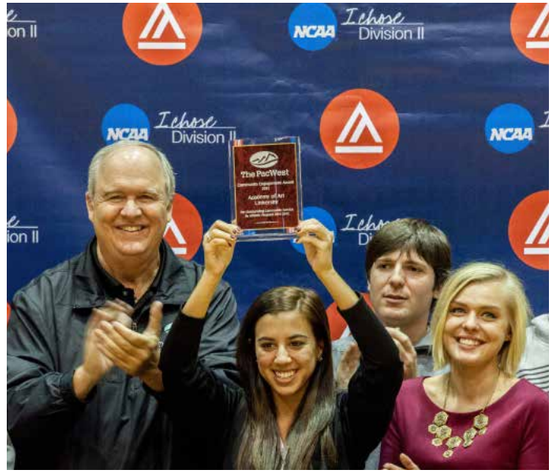
Knights By The Numbers

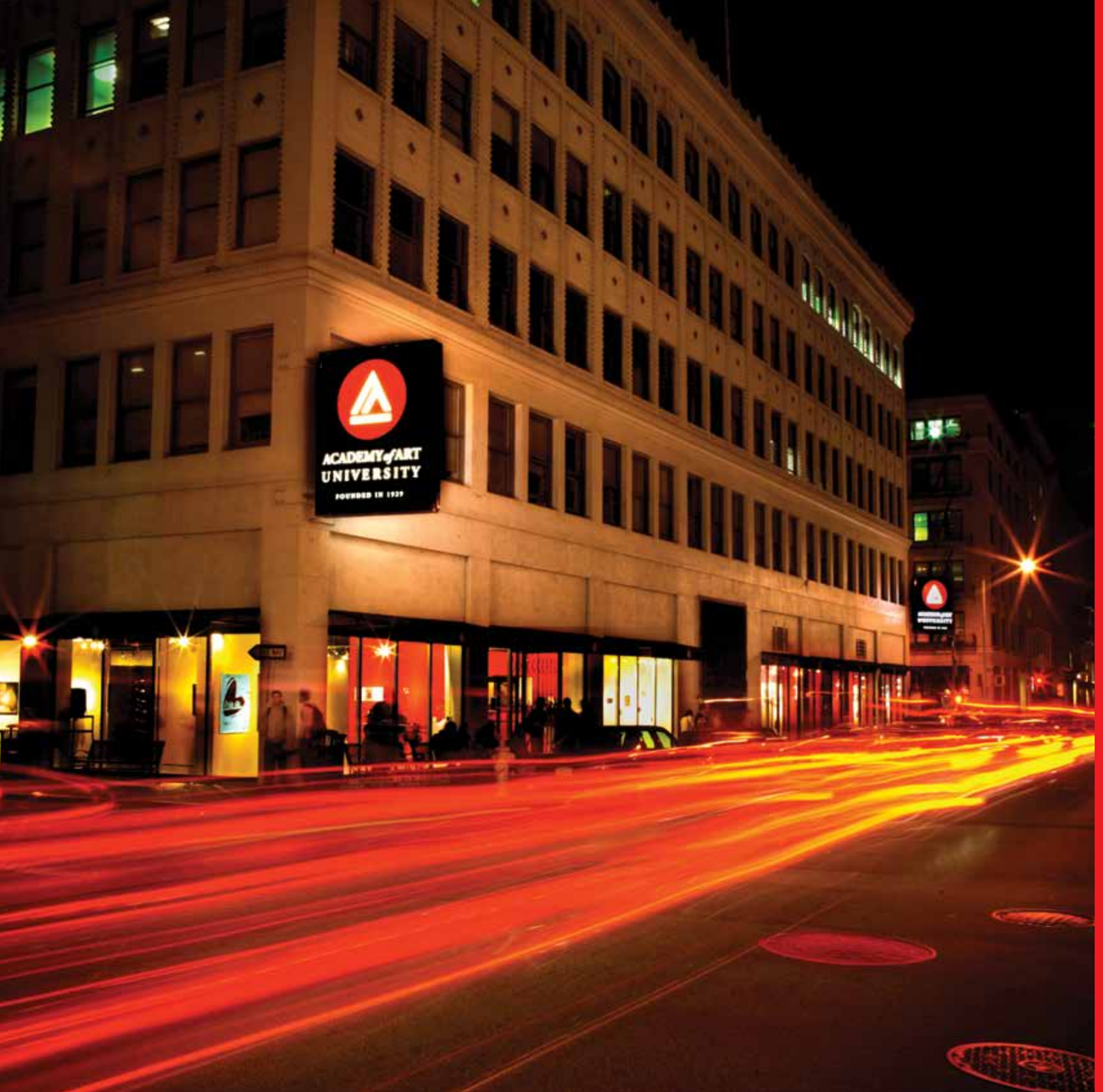
- 200 Artist-Athletes
- 122 NCAA All-West Region Honors
- 55 NCAA DII All-American Trophies
- 35 Countries Represented
- 16 Sports Teams
- 13 NCAA DII Post-Season Appearances
- 3 Pacific West Conference Championships
- 1 Art School in the NCAA

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.

URBAN KNIGHTS





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.*

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 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*. 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. 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*. You may also call us at 800.544.2787 or 415.274.2222.

UNIVERSITY LIFE

Tuition Information

Undergraduate Tuition	$963 per unit
Graduate & Art Teaching Credential Tuition	$1,083 per unit

(Effective Fall 2020)

Undergraduate Tuition	$1,011 per unit - Domestic
	$1,059 per unit - International
Graduate & Art Teaching Credential Tuition	
	$1,137 per unit - Domestic
	$1,191 per unit - International

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 Tuition (24 units x $963)	$23,112
Graduate Tuition (24 units x $1,083)	$25,992
Undergraduate Tuition (24 units x $1,011)	$24,264 - Domestic Students
Graduate Tuition (24 units x $1,137)	$27,288 - Domestic Students
Undergraduate Tuition (24 units x $1,059)	$25,416 - International Students
Graduate Tuition (24 units x $1,191)	$28,584 - International Students

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 (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 using the personal code provided at the time of enrollment.

For more information, please visit us online at 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. 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.

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*
Ask billing questions: *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 2019-2020 Student Health Insurance Plan Highlights

Ask general questions: *sportsmedicine@academyart.edu*
Ask billing questions: *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 2019-2020 Student Health Insurance Plan Highlights

Review our FAQ

Log into your health insurance account: *http://jcbins.com/*
Ask general questions: *healthinsurance@academyart.edu*
Ask your billing questions: *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*. Or contact us at:

800.544.2787 (toll free)
415.274.2222 (from outside the U.S.)
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*

Graduate Students:
Phone: 800.544.2787 or 415.274.2222
Email: *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/aau/en/about-us/news-events/calendar.html*

FALL 2020	DATES
Registration for Summer & Fall 2020 begins	February 17, 2020
Financial Aid initial paperwork deadline (*to guarantee timely award letter prior to semester start*)	August 17, 2020
New Students Move In	August 25,2020
New Student Orientation & Parent's Orientation	August 26, 2020
Meet Your Department Directors	August 27, 2020
Continuing Student Move In	August 28, 2020
Last day to submit grade changes for Summer 2020 "Incompletes"	August 28, 2020
Tuition Due for Fall 2020	August 29, 2020
Installment Payment Plan Contract	August 29, 2020
Installment Plan Deadline: 1st Payment Due	August 29, 2020
Financial Aid students must contact Accounts Receivable to confirm award will cover tuition and fees	August 29, 2020
Fall 7x1 session begins	August 31, 2020
Labor Day **(All Buildings Closed)**	September 7, 2020
Fall classes begin	September 3, 2020
Last day to register for Fall 2020 without a late fee	September 12, 2020
Last day for course changes without a late fee	September 12, 2020
Late Registration Period for Fall 2020 *(late fee will apply)*	September 14-19, 2020
Financial Aid file complete deadline	September 14, 2020
Last day to register for Fall 2020 *(late fee will apply)*	September 19, 2020
Registration for Spring 2021 begins	September 21, 2020
Installment Plan Deadline: 2nd Payment Due	September 29, 2020
Fall Pre-College Art Experience classes begin	October 3, 2020
Midterm Grading Period for Fall 2020	October 19-28, 2020
Fall 7x1 session ends	October 21, 2020
Fall 7x2 session begins	October 26, 2020
Installment Plan Deadline: 3rd Payment Due	October 29, 2020
Daylight savings time ends *(set clocks one hour back)*	November 1, 2020
"WF" Penalty Attendance on or after	October 27, 2020
Fall Pre-College Art Experience classes end (*onsite students*)	November 7, 2020
Fall Pre-College Art Experience: Last day to apply/change class schedule	October 10, 2020
Fall Pre-College Art Experience classes end (*online* students)	November 13, 2020
Thanksgiving Break **(All Buildings Closed)**	November 26-29, 2020

Installment Plan Deadline: 4th Payment Due	November 29, 2020
2020 Academy of Art University Graduate Ceremonies *(MA, MFA, M.ARCH, MAT)*	December 2, 2020
2020 Academy of Art University Undergraduate Ceremonies *(AA, BA, BS, BFA, B.ARCH)*	December 3, 2020
Final Grading Period for Fall 2020	December 7-29, 2020
Fall Pre-College Art Experience Final Exhibition	November 14, 2020
Fall classes end	December 19, 2020
Residence Halls Close for Winter Break	December 19, 2020
Fall 7x2 session ends	December 20, 2020
Final grades for Fall 2020 to students	December 7-29, 2020
Winter Holiday **(All Buildings Closed)**	December 24-25, 2020
New Year's Holiday **(All Buildings Closed)**	January 1, 2021

SPRING 2021

	DATES
Registration for Spring 2021 begins	September 21, 2020
New Year's Holiday **(All Buildings Closed)**	January 1, 2021
Winter Intersession begins	January 11, 2021
Financial Aid initial paperwork deadline (*to guarantee timely award letter prior to semester start*)	TBA
Martin Luther King, Jr. Day	January 18, 2021
Winter Intersession ends	January 29, 2021
Spring 2021 Welcome Week	January 31-February 6, 2021
New Student Move in	TBA
New Student Orientation	February 3, 2021
Parent's Orientation	February 3, 2021
Meet Your Department Director	February 4, 2021
Continuing Student Move In	TBA
Last day to submit grade changes for Fall 2020 "Incompletes"	February 5, 2021
Tuition due for Spring 2021	TBA
Installment payment plan contract deadline	TBA
Installment plan deadline: 1st payment due	TBA
Financial Aid students must contact Accounts Receivable to confirm award will cover tuition and fees	TBA
Locker reservations begin	February 8, 2021
Spring classes begin	February 8, 2021
Last day to register for Spring 2021 without a late fee	February 13, 2021
Last day for course changes without a late fee	February 13, 2021
Late Registration Period for Spring 2021 *(late fee will apply)*	February 15, 2021
Last day to register for Spring 2021 *(late fee will apply)*	February 20, 2021
Spring Pre-College Art Experience Prep-Day (*mandatory for all first time onsite students*)	TBA
Financial Aid file complete deadline	TBA
Registration for Summer & Fall 2021 begins	February 22, 2021
Spring Pre-College Art Experience classes begin	TBA
Installment plan deadline: 2nd payment due	TBA
Spring Pre-College Art Experience: Last day to apply/change class schedule	TBA
San Francisco Open Studio	TBA
Daylight savings time begins *(set clocks one hour forward)*	March 14, 2021
Midterm grading period for Spring 2021	March 22-April 6, 2021
Spring Break Week	March 28-April 3, 2021
"WF" Penalty	April 5, 2021
Installment plan deadline: 3rd payment due	TBA
Spring Pre-College Art Experience classes end (*onsite students*)	TBA
Spring Pre-College Art Experience Final Exhibition	TBA
Fashion Show	TBA
Spring Pre-College Art Experience classes end (*online* students)	TBA
Installment plan deadline: 4th payment due	TBA
Spring 2021 Academy of Art University Graduate Commencement	May 12, 2021
Spring 2021 Academy of Art University Undergraduate Commencement	May 13, 2021
Final grading period for Spring 2021	May 17-June 7, 2021
Spring Show Reception & Exhibition	May 20, 2021
Residence Halls Close	TBA
Spring classes end	May 29, 2021
Memorial Day **(All Buildings Closed)**	May 31, 2021
Final grades for Spring 2021 to students	June 7,2021

SUMMER 2021

	DATES
Registration for Summer & Fall 2021 begins	February 22, 2021
Summer Intersession begins	June 1, 2021
Financial Aid initial paperwork deadline (*to guarantee timely award letter prior to semester start*)	TBA
New Student Move In	TBA
Summer 2021 Welcome Week	TBA
New Student Orientation	TBA
Meet Your Department Directors	TBA
Last day to submit grade changes for Spring 2021 "Incompletes"	June 18, 2021
Summer Intersession ends	June 19, 2021
Continuing Student Move In	TBA
Financial Aid students must contact Accounts Receivable to confirm award will cover tuition and fees	TBA
Tuition Due Date for Summer 2021	TBA
Installment Payment Plan Contract	TBA

Installment Plan Deadline: 1st Payment Due	TBA
Locker Reservations begin	June 21, 2021
Summer classes begin (*including Portfolio Grant & Teacher Grant recipients*)	June 21, 2021
Last day to register for Summer 2021 without a late fee	TBA
Last day for course changes without a late fee	TBA
Summer Pre-College Art Experience classes begin	TBA
Financial Aid File Complete	TBA
Last day to register for Summer 2021 *(late fee will apply)*	TBA
Independence Day **(All Buildings Closed)**	July 4, 2021
Midterm Grading Period for Summer 2021	July 11-July 16, 2021
"WF" Penalty	TBA
Installment Plan Deadline: 2nd Payment Due	TBA
Summer Pre-College Art Experience classes end (*onsite*)	TBA
Summer Pre-College Art Experience Final Exhibition	TBA
Final Grading Period for Summer 2021	August 5-August 18, 2021
Summer Pre-College Art Experience classes end (*online*)	TBA
Summer Classes End	August 11, 2021
Residence Halls Close	TBA
Final grades for Summer 2021 to students	
August 19, 2021	

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*.

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* 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*.

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 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

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*

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 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 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.
- 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. 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*.

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

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

Please contact the Office of the Registrar at 800.544.2787 or 415.274.2222 or visit 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

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

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

Lynda España, Deputy Title IX Coordinator
79 New Montgomery Street, Room 360
San Francisco, CA 94105
(415)618-3813
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

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
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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

CATALOG ADDENDUM 1

2019-2020 SP19 SU19 FA19 SP20 SU20 FA20

STUDENT AND ACADEMIC POLICIES

+ PROGRAM LEARNING OUTCOMES

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Catalog
Catalog Addendum 2: Board of Directors, Administrators and Faculty
Course Fees & Prerequisites

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 1747 North Market Blvd., Suite 225, Sacramento, CA 95834, 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.

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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.

The undergraduate international student application and special instructions for international students can be found at 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.

The international graduate student application and special instructions for international students can be found at 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. 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 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.

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, NAFSA www.NAFSA.org, or UNESCO 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 or 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.

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) 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. NOTE: Grades of transferred courses are not factored into the G.P.A. The Grade Point Average (G.P.A.) is calculated using only units attempted at Academy of Art University.
- 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 polices.

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 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.

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 ACT, AP, CLEP, IB, or SAT exam
- Waiver through passing score on Academy of Art University Placement Exam (available for the practical mathematics for the following majors only: Architecture, Game Programming, Landscape Architecture, Fashion Marketing, Fashion Merchandising & Fashion Product Development.)

Academy of Art University recognizes the scores listed below for Liberal Arts course placement.

NOTE: Students who place out of a required course via Exam (ACT, AP, CLEP, 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

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: PRACTICAL MATHEMATICS

(Math for Architecture, Game Programming, Landscape Architecture, Fashion Marketing, Fashion Merchandising & Fashion Product Development)

Academy of Art University Placement Exam

Practical Mathematics Placement Exams

SCORE	PLACEMENT
100-199	Place into Fundamental Math ARH, GAP, LAN, FSH Marketing, FSH Merchandising, & FSH Product Development students → Take LA 255 College Math
200-299	Place out of Fundamental Math Place into Applied Math ARH, GAP & LAN students → Take LA 271 College Algebra with Geometry FSH Marketing, FSH Merchandising, & FSH Product Development students → Math Requirement satisfied

300-399	Place out of Fundamental Math and Applied Math Place into Advanced Math (ARH) or Discrete Mathematics (GAP) ARH students → Take LA 293 Precalculus GAP students → Take LA 286 Discrete Mathematics LAN students → Math Requirement satisfied
400-499	Place out of Fundamental Math, Applied Math, and Advanced Math (ARH) or Discrete Mathematics (GAP) Place into 3D Math GAP students → Take LA 288 Vector, Matrices, & Transformations ARH students → Math Requirement satisfied
500-599	Place out of 3D Math GAP students → Math Requirement satisfied

A.C.T. **American College Test**

Completion of ACT Level I or II

SCORE	PLACEMENT
Pass	Place out of the Quantitative Literacy Requirement
Pass	ARH, GAP, LAN, FSH Marketing, FSH Merchandising, & FSH Product Development students place out of LA 255

ACT Exam

SCORE	PLACEMENT
28 or higher	Place out of the Quantitative Literacy Requirement
28 or higher	ARH, GAP, LAN, FSH Marketing, FSH Merchandising, & FSH Product Development students place out of LA 255

AP **Advanced Placement (AP) Exam**

AP Exam in Calculus AB or BC or Statistics or Computer Science AB

NOTE: *Other exam subject areas may be considered. Contact the Liberal Arts Department for applicable tests*

SCORE	PLACEMENT
3 or higher	Place out of the Quantitative Literacy Requirement
3 or higher	ARH, GAP, LAN, FSH Marketing, FSH Merchandising, & FSH Product Development students out of LA 255

CLEP **College-Level Examination Program**

College Algebra
Precalculus
Calculus

SCORE	PLACEMENT
50 or higher	Place out of the Quantitative Literacy Requirement ARH, GAP, LAN, FSH Marketing, FSH Merchandising, & FSH Product Development students place out of LA 255

IB **International Baccalaureates (IB) Exam**

(IB) HL Exam in Mathematics

SCORE	PLACEMENT
5 or higher	Place out of the Quantitative Literacy Requirement
5 or higher	ARH, GAP, LAN, FSH Marketing, FSH Merchandising, & FSH Product Development students place out of LA 255

S.A.T. **Scholastic Aptitude Test**

SAT II Mathematics Subject Examination (Mathematics Achievement Test)

SCORE	PLACEMENT
500 or higher	Place out of the Quantitative Literacy Requirement
500 or higher	ARH, GAP, LAN, FSH Marketing, FSH Merchandising, & FSH Product Development students place out of LA 255

SAT I (Mathematics)

SCORE	PLACEMENT
600 or higher	Place out of the Quantitative Literacy Requirement
600 or higher	ARH, GAP, LAN, FSH Marketing, FSH Merchandising, & FSH Product Development students place out of LA 255

PLACEMENT: ART HISTORY, HISTORICAL AWARENESS AND CULTURAL IDEAS AND INFLUENCES

AP **Advanced Placement (AP) Exam**
(AP) exam in a Specific Subject Area

SCORE	PLACEMENT
3 or higher	Place out of the equivalent course

CLEP **College-Level Examination Program**
American Government
History of the United States I: Early Colonization to 1877
History of the United States II: 1865 to the Present
Western Civilization I: Ancient Near East to 1648
Western Civilization II: 1648 to the Present

SCORE	PLACEMENT
50 or higher	Place out of the equivalent course

IB **International Baccalaureates (IB) HL Exam**
(IB) Exam in a Specific Subject Area

SCORE	PLACEMENT
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. 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.
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.
- 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) 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

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

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 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 X 3 units = $2,889 +$50 = $2,939

Graduate 3 unit course with a $50 course fee
$1,083 X 3 units = $3,249 + $50 = $3,299

Tuition Rates – Domestic Students (effective Fall 2020)

Undergraduate
$1,011 per unit

Graduate Tuition & Art Teaching Credential Tuition
$1,137 per unit

Sample calculations (effective Fall 2020)

Undergraduate 3 unit course with a $50 course fee
$1,011 X 3 units = $3,033 +$50 = $3,083

Graduate 3 unit course with a $50 course fee
$1,137 X 3 units = $3,411 + $50 = $3,461

Tuition Rates – International Students (effective Fall 2020)

Undergraduate 3 unit course with a $50 course fee
$1,059 per unit

Graduate 3 unit course with a $50 course fee
$1,191 per unit

Sample calculations (effective Fall 2020)

Undergraduate 3 unit course with a $50 course fee
$1,059 X 3 units = $3,177 +$50 = $3,227

Graduate 3 unit course with a $50 course fee
$1,191 X 3 units = $3,573 + $50 = $3,623

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 Course Fees & Prerequisites chapter. **NOTE:** 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. **NOTE:** No drop fee is charged for courses dropped when there is no refundable tuition. **NOTE:** 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 http://academyartdining.com.
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. Replacement cards 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	$300.00	One-time fee, onsite students only, non-refundable
International Student Refundable Enrollment Deposit	$2500.00	One-time refundable enrollment deposit, onsite International students only. The deposit will be applied toward the first semester's tuition. All refunds will be returned within 45 days of our receipt of a formal notice that you will not attend the Academy of Art University.

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	$963/unit *(effective Fall 2020: $1,011/unit – Domestic, $1,059/unit - International)*
Course Fees	$400/average per semester
Materials/Supplies	$990/average per semester *(effective Fall 2020: $540/average per semester)*
Estimated undergraduate expenses for a full-time student are $26,147/academic year *(effective Fall 2020: $26,399)*	
* 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	$1,083/unit *(effective Fall 2020: $1,137/unit - Domestic, $1,191/unit - International)*
Course Fees	$400/average per semester
Materials/Supplies	$990/average per semester *(effective Fall 2020: $540/average per semester)*
Estimated graduate expenses for a full-time student are $29,027/academic year *(effective Fall 2020: $29,423)*	
* 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 (2020-2021)	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	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Advertising	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Animation and Visual Effects	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Automotive Restoration	$50	$95	$250	$0	$180	$12,132	$3,689	$7,285	$66,454	$70,050
AA-Fashion	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Fashion Journalism	$50	$95	$250	$0	$180	$12,132	$3,689	$7,285	$66,454	$70,050
AA-Fashion Marketing	$50	$95	$250	$0	$180	$12,132	$3,689	$7,285	$66,454	$70,050
AA-Fashion Merchandising	$50	$95	$250	$0	$180	$12,132	$3,689	$7,285	$66,454	$70,050
AA-Fashion Product Development	$50	$95	$250	$0	$180	$12,132	$3,689	$7,285	$66,454	$70,050
AA-Fashion Styling	$50	$95	$250	$0	$180	$12,132	$3,689	$7,285	$66,454	$70,050
AA-Fashion Visual Merchandising	$50	$95	$250	$0	$180	$12,132	$3,689	$7,285	$66,454	$70,050
AA-Fine Art	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Game Development	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Graphic Design	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Illustration	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Industrial Design	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Interior Architecture and Design	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Jewelry and Metal Arts	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Knitwear Design	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Landscape Architecture	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Motion Pictures and Television	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Music Production	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Photography	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Sound Design	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Studio Production for Advertising and Design	$50	$95	$250	$0	$180	$12,132	$3,689	$7,285	$66,454	$70,050
AA-Textile Design	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Visual Development	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
AA-Web Design and New Media	$50	$95	$250	$0	$180	$12,132	$4,058	$8,013	$73,042	$76,997
BA-Architectural Design	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BA-Art History	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BA-Fashion Journalism	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BA-Multimedia Communications	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BARCH-Architecture	$50	$95	$700	$0	$450	$12,132	$9,961	$19,668	$192,437	$202,144
BFA-Acting	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Advertising	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Animation and Visual Effects	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994

BFA-Art Education	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BFA-Art History	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BFA-Costume Design	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Fashion	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Fashion Marketing	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BFA-Fashion Merchandising	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BFA-Fashion Product Development	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BFA-Fashion Styling	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BFA-Fashion Visual Merchandising	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BFA-Fine Art	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Footwear & Accessory Design	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BFA-Game Development	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Graphic Design	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Illustration	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Industrial Design	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Interior Architecture and Design	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Jewelry and Metal Arts	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Knitwear Design	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Landscape Architecture	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Motion Pictures and Television	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Music Production	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Music Scoring and Composition	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Photography	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Sound Design	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Textile Design	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Visual Development	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Web Design and New Media	$50	$95	$550	$0	$360	$12,132	$8,116	$16,026	$153,084	$160,994
BFA-Writing for Film, Television and Digital Media	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
BS-Game Programming	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
MA-Acting	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Advanced Architectural Design(1)	$50	$95	$150	$0	$120	$10,233	$2,458	$4,486	$44,489	$46,517
MA-Advanced Architectural Design(2)	$50	$95	$250	$0	$180	$10,233	$4,097	$7,477	$75,664	$79,044
MA-Advertising	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Animation and Visual Effects	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Art Education(1)	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Art Education(2)	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MA-Art History	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Costume Design	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Fashion	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Fashion Art Direction	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Fashion Journalism	$50	$95	$200	$0	$150	$10,233	$2,868	$5,234	$52,314	$54,680
MA-Fashion Marketing	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939

MA-Fashion Merchandising	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Fine Art	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Game Development	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Graphic Design	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Illustration	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Industrial Design	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Interior Architecture and Design	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Jewelry and Metal Arts	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Landscape Architecture	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Multimedia Communications	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Music Scoring and Composition	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Sound Design	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Photography	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MARCH-Architecture(1)	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MARCH-Architecture(2)	$50	$95	$400	$0	$270	$10,233	$5,940	$10,842	$113,373	$118,275
MA-Visual Development	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Web Design and New Media	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MA-Writing and Directing for Film	$50	$95	$200	$0	$150	$10,233	$2,458	$4,486	$44,911	$46,939
MFA-Acting	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Advertising	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Animation and Visual Effects	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Costume Design	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Fashion	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Fashion Marketing and Brand Management	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Fashion Merchandising and Management	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Fashion Product Development	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Fine Art	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Footwear & Accessory Design	$50	$95	$300	$0	$210	$10,233	$4,097	$7,477	$76,452	$79,832
MFA-Game Development	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Graphic Design	$50	$95	$350	$0	$240	$10,233	$4,301	$7,851	$81,419	$84,969
MFA-Illustration	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Industrial Design	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Interior Architecture and Design	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Jewelry and Metal Arts	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Knitwear Design	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Landscape Architecture	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Landscape Architecture(2)	$50	$95	$400	$0	$270	$10,233	$5,940	$10,842	$113,373	$118,275
MFA-Motion Pictures and Television	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Music Scoring and Composition	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Photography	$50	$95	$350	$0	$240	$10,233	$4,301	$7,851	$81,419	$84,969
MFA-Sound Design	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791

MFA-Textile Design	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Visual Development	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Web Design and New Media	$50	$95	$300	$0	$210	$10,233	$4,301	$7,851	$80,241	$83,791
MFA-Writing for Film, Television and Digital Media	$50	$95	$300	$0	$210	$10,233	$4,097	$7,477	$76,452	$79,832
MAT-Art in Teaching (with Credential) (1)	$50	$95	$150	$0	$120	$10,233	$1,843	$3,365	$33,470	$34,992
MAT-Art in Teaching (with Credential) (2)	$50	$95	$200	$0	$150	$10,233	$2,663	$4,860	$48,612	$50,810
Teacher Credential(1)	$50	$95	$100	$0	$90	$10,233	$1,229	$2,243	$22,030	$23,044
Teacher Credential(2)	$50	$95	$150	$0	$120	$10,233	$2,048	$3,738	$37,143	$38,833
Certificate-Advertising	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Animation and Visual Effects	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Fashion	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Fine Art	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Graphic Design	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Illustration	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Industrial Design	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Interior Architecture and Design	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Motion Pictures and Television	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate-Photography	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454
Certificate – Social Media Management	$50	$95	$50	$0	$60	$12,132	$600	$650	$19,053	$19,103
Certificate-Web Design and New Media	$50	$95	$550	$0	$360	$12,132	$7,378	$14,569	$139,263	$146,454

* 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 2020 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 6th, then tuition is due on Saturday, September 1st. 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.

INFORMATION FOR STUDENTS USING VOCATIONAL REHABILITATION AND EMPLOYMENT BENEFITS (CH31) OR POST-9/11 G.I. BILL® (CH33)

A student using Vocational Rehabilitation and Employment benefits (CH31) or the Post-9/11 G.I. Bill® (CH33) will be allowed to enroll in and attend courses and access campus facilities (including the library or other institutional facilities) while the institution awaits payment for tuition and fees from the VA. While awaiting the receipt of funds from the VA, the Academy of Art University will not impose any penalty, charge late fees, or require an eligible student to borrow additional funds to cover tuition or fees because of the student's inability to meet his or her financial obligations due to the delayed disbursement of a payment provided by the Secretary under Chapter 31 or 33. This waiting period begins on the date when the student provides appropriate documentation to the university and continues either until the funds are received from the VA or until 90 days after the School Certifying Official has certified the student's enrollment for tuition and fees.

To demonstrate current eligibility and intent to use Chapter 31 or 33 benefits, a student must provide the following documents:

- Certificate of Eligibility (COE) or Education Enrollment Status form (printed from the VA website); or
- VA Form 28-1905 (Authorization and Certification of Entrance or Reentrance into Rehabilitation and Certification of Status)
- Signed copy of Academy of Art University's VA Student Bills of Rights

For more information regarding this policy, contact your School Certifying Official at VA@academyart.edu or 415-618-6451.

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by the VA is available at the official U.S. government Web site at https://www.benefits.va.gov/gibill.

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 Polices 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 > 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, 1747 North Market Blvd., Suite 225, Sacramento, CA 95834, (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 though 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.

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.

or:

At least an equivalent amount of work as required above of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

Class Mode: 4.5 Hour Studio (4.5 hour/week courses)
One credit hour is associated with a class meeting for 1.5 hours per week. Each 1.5 hours of class time requires a minimum of 2.0 hours 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: 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	4.5	6	3
Studio	6	3	3
Architecture Studio	12	12	6
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

POLICY ON ACADEMIC FREEDOM & 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. Faculty members are expected to promote these values while maintaining a classroom 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 thoughtful approach as students develop their creative processes and intellectual positions. 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 open dialogue as appropriate to the curriculum;
- Do not introduce material that has no relation to 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 federal and state laws governing:

- Discrimination against any demographic category;
- Harassment of any individual on any grounds;
- Obscenity, incitement, and slander

In addition, Academy of Art University will investigate expressions of violent intent that indicate a faculty or student may be endangering himself or others. Please review the Academy of Art University Handbook for employment policies governing inappropriate workplace conduct including but not limited to unlawful discrimination, harassment, retaliation and workplace violence.

Disputes will be adjudicated through the Academy of Art University's grievance procedure (described in the Student Appeals and Grievances section of this document) or the Academy of Art University's Human Resources department, as appropriate. The Board of Directors and President are ultimately responsible for protecting and overseeing standards of academic freedom and responsibility at Academy of Art University.

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
Good Standing	Student cumulative record meets the minimum Grade Point Average (GPA) requirement.
Academic Probation	Student record does not meet the minimum cumulative Grade Point Average (GPA) requirement after the first semester or a semester with "Good Standing". • Students on Academic Probation are subject to enrollment conditions as outlined in the Academic Probation Policy. • **ATHLETIC** students on Academic Probation are not eligible to compete. • **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.
Extended Academic Probation	Student record continues to not meet the minimum cumulative Grade Point Average (GPA) requirement. • Students will be placed on Extended Academic Probation following a semester of academic probation if their cumulative GPA does not meet minimum standards. • Extended Academic Probation will continue if the student's semester GPA is at least equal to the minimum GPA requirements as stated in the Minimum GPA Requirement section of the Student and Academic Policies catalog. • Extended Academic Probation will *not* continue if the student's semester GPA is below the minimum GPA requirements as stated in the Minimum GPA Requirement section of the Student and Academic Policies catalog. Failure to meet this requirement after a semester of Extended Academic Probation will result in Academic Dismissal. • Students who are granted re-entry after dismissal are considered to be on Extended Academic Probation. • Students on Extended Academic Probation are subject to enrollment conditions as outlined in the Academic Probation Policy. • **FINANCIAL AID** students on Extended Academic Probation are not eligible for Financial Aid. See Financial Aid Satisfactory Academic Progress requirements. • **ATHLETIC** students on Extended Academic Probation are not eligible to compete.
Academic Dismissal	If the student's semester GPA does not meet the required minimum standards after a semester of Extended Academic Probation, as stated in the Minimum GPA Requirement section of the Student and Academic Policies catalog, the student will be dismissed from the University. • The student's record is deactivated and the student may not enroll in courses.

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 the Learning Management System (LMS) to enroll, add, or drop courses. All registration activity must be approved by Student Advisor.
- The student may not enroll for a future semester unless all mid-term grades have posted with a grade of "C" or higher for all enrolled courses.
- Once a student's academic standing is updated to Academic Probation, if enrolled for a future semester, the student's schedule is subject to administrative changes. The student may be dropped from ineligible courses due to failed prerequisites. Required courses may be added the student's schedule in place of administratively dropped courses.
- **STUDENT ATHLETES** on Academic Probation are not eligible to compete.
- **FINANCIAL AID** students on Extended Academic Probation are not eligible for Financial Aid. See 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
SAP Met	• Student record demonstrates Satisfactory Academic Progress (SAP). • 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. • Students meeting the SAP requirement may receive Financial Aid.
Financial Aid Warning	• Student record does not demonstrate Satisfactory Academic Progress (SAP). • 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. • Students on Academic Probation are subject to enrollment conditions as outlined in the Academic Probation Policy. • A student may receive Financial Aid for a warning term.
SAP Not Met	• Student has exceeded the maximum timeframe or the student record fails to demonstrate Satisfactory Academic Progress (SAP) after a probationary semester. • The student may not receive Financial Aid.

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 Academic Standing and 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.

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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 though 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 cancelation: 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**	• 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. • A "W" grade will not be counted in computing grade point averages. **FINANCIAL AID NOTE:** A "W" grade will count as an *uncompleted* course when calculating the completion rate for a course dropped after the first week of class. **NOTE:** Tuition Forfeiture applies. Review Refund Policy for details.
Weeks 8+	**WF**	• If a student drops or withdraws after attending the eighth week of class instruction a WF will be noted on the student's transcript. • A "WF" will be counted the same as an "F" in computing grade point averages. **FINANCIAL AID NOTE:** A "WF" grade will count as an *uncompleted* course when calculating the completion rate. **NOTE:** Tuition Forfeiture applies. Review Refund Policy for details.

7.5 Week/15 Module Semesters (Summer)

Last Week of Class Attendance	Notation	Explanation
Weeks 2 - 3	**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 will be noted on the student's transcript. • A "W" grade will not be counted in computing grade point averages. **FINANCIAL AID NOTE:** A "W" grade will count as an *uncompleted* course when calculating the required completion rate if dropped after the first week of class. **NOTE:** Tuition Forfeiture applies. Review Refund Policy for details.
Weeks 4+	**WF**	• If a student drops or withdraws after attending the fourth week of class instruction a "WF" will be noted on the student's transcript. • A "WF" will be counted the same as an "F" in computing grade point averages **FINANCIAL AID NOTE:** A "WF" grade will count as an *uncompleted* course when calculating the completion rate . **NOTE:** Tuition Forfeiture applies. Review Refund Policy for details.

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.

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. 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. Their address is 79 New Montgomery Street, Room 356, San Francisco, CA 94105. For more information, visit 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

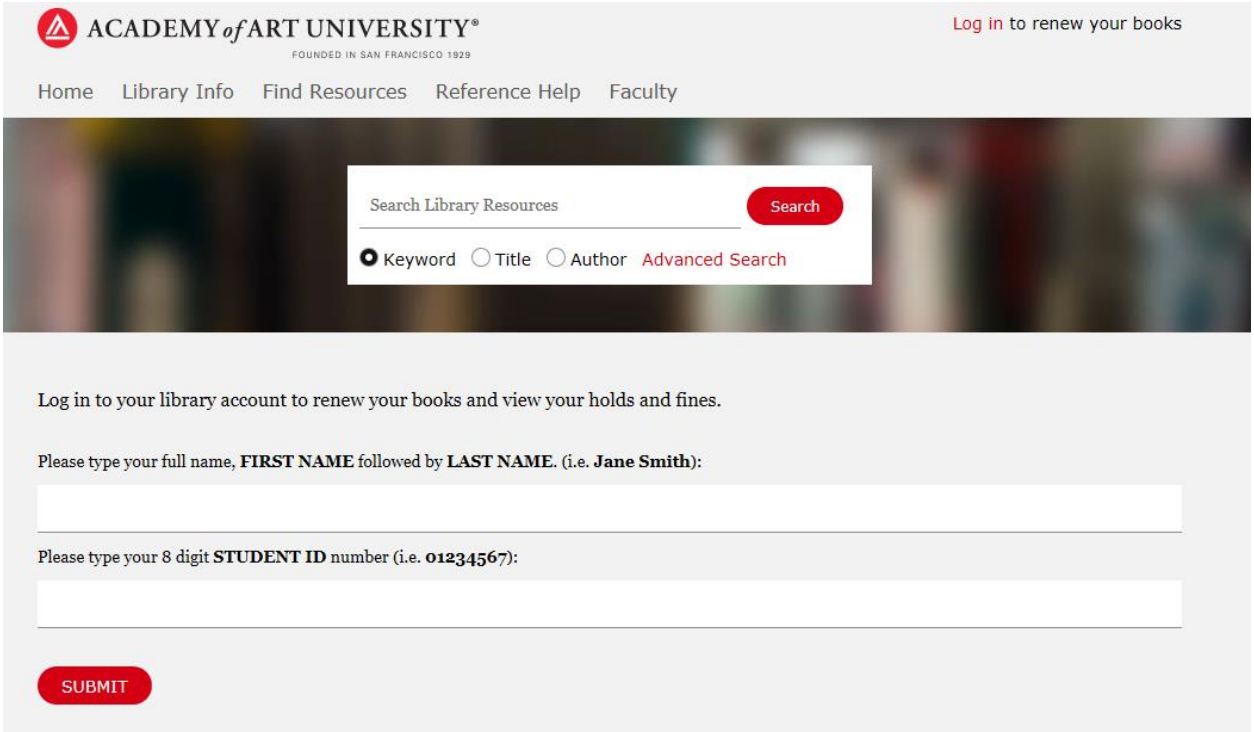
Academy of Art University Library is located on the 6th floor of the 180 New Montgomery building. To meet the diverse needs of our undergraduate and graduate programs the library has a well curated and diverse collection that supports the university's art and design curriculum.

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 though 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.

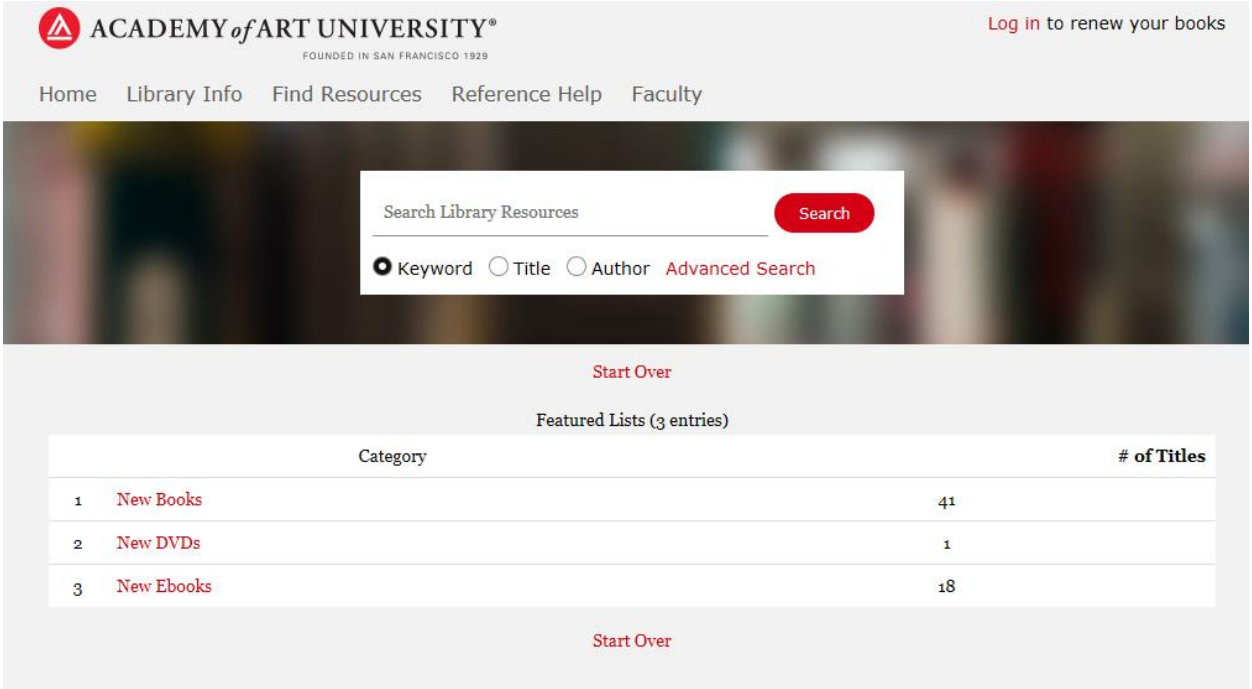
The Academy of Art Library has a long history of being a "no-shush" zone. Students are encouraged to work together to exchange ideas and inspiration. To facilitate this we offer a vibrant atmosphere where artists can conduct visual research, collaborate, learn, and create. The Library maintains this 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/



New Materials



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, 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, 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.

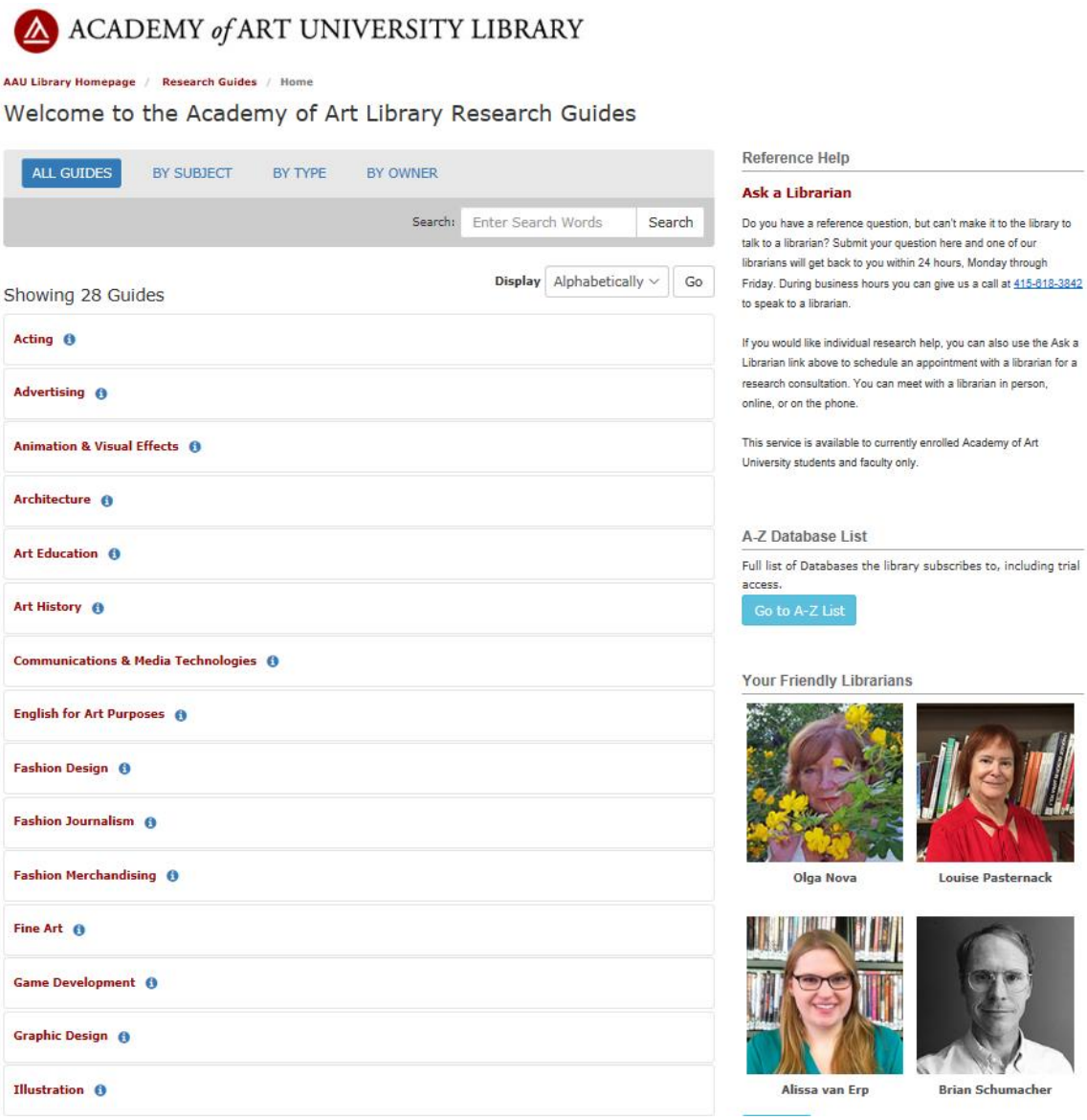
Library Classroom Use
The Library Classroom (Room 621) has regularly scheduled classes and events. This room may be used by faculty on a case-by-case basis; you must make an appointment by speaking with Debra Sampson, the Library Director. She can be contacted at dsampson@academyart.edu. The Library 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/



Online Articles & Databases

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)

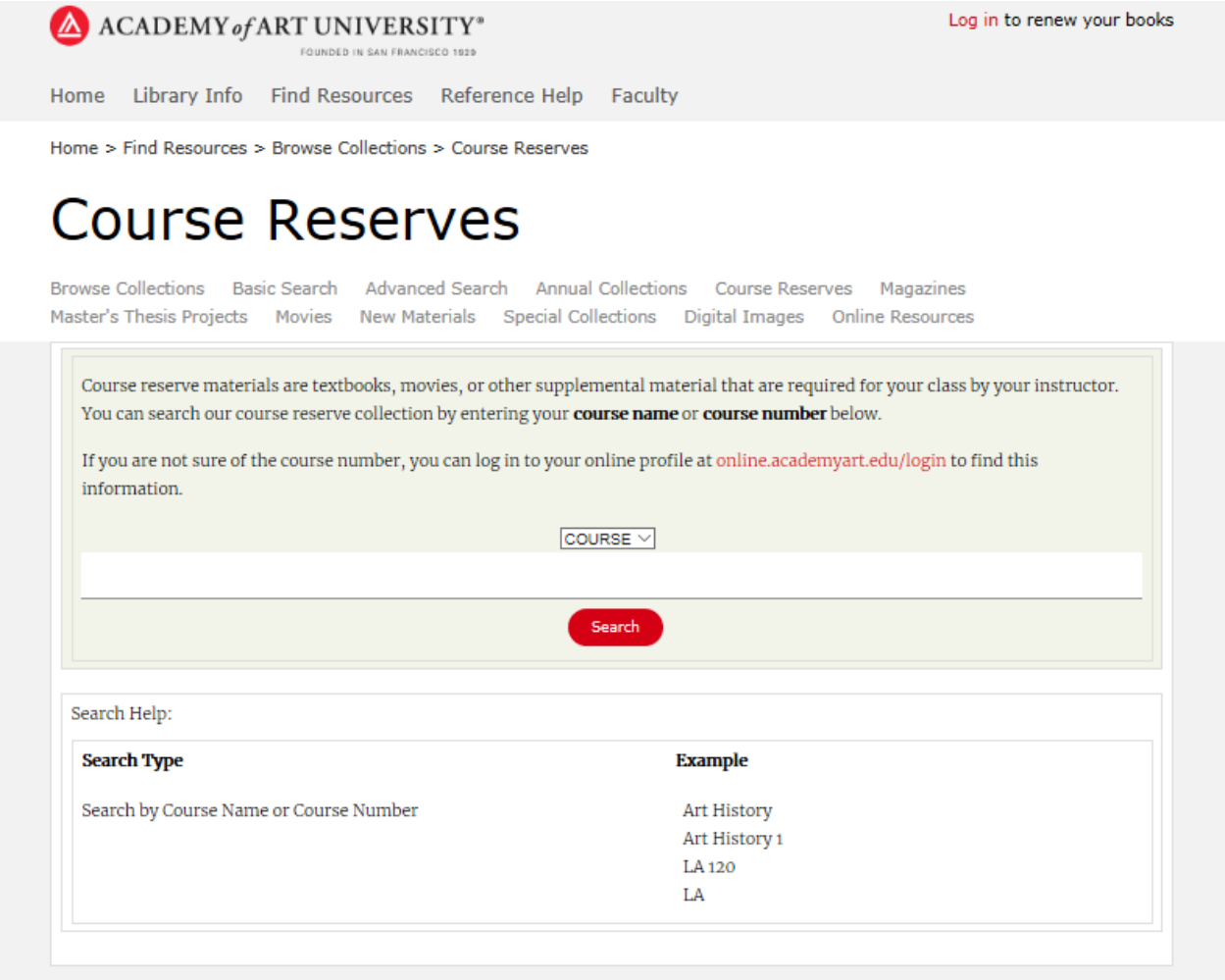
Guest Speaker Video Database

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.

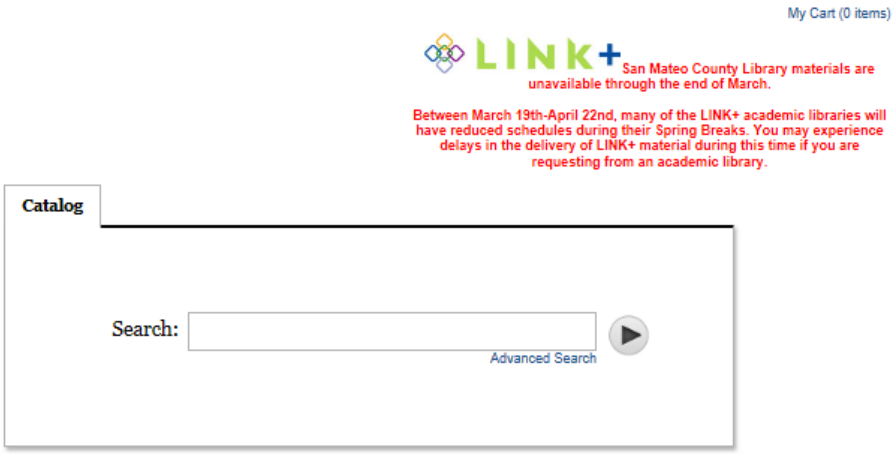
Course Reserves

http://library.academyart.edu/search/r



Search Link+

http://linkencore.iii.com/iii/encore/?lang=eng



Browse Collections

http://elmo.academyart.edu/find-resources/library_catalog.html

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
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415-618-3894

Louise Pasternack
Reference & Information Literacy Librarian
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415-618-3840

Brian Schumacher
Systems & Online Resources Librarian
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415-618-3858

Alissa van Erp
Cataloging Librarian & Technical Services Manager
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415-618-3761

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415-618-3842

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415-618-3842

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415-618-3842

Vesna Lerotic
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415-618-3842

Brandon Logans
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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

STUDENT EMAIL ACCOUNT ACCESS

Once enrolled, Academy students receive an art.edu email address. The format of this address is YourLMSusername@art.edu (for example, jsmith789@art.edu).

Students also receive access to Office 365, the web-based version of popular programs such as Microsoft Word, Outlook, Excel, and PowerPoint. This access is linked through the art.edu email account.

Access to @art.edu accounts will continue for as long as students are actively enrolled at the Academy of Art University. If students do not enroll in classes for two consecutive semesters (Spring/Summer, Summer/Fall, Fall/Spring), accounts will be deleted at the beginning of the second semester.

Alumni will have access for one year after graduation.

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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. 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
WF	Withdrawal Fail [after 8th week] [after 4th week in summer]	0 grade points

Non-Credit Grade Indications

Grade	Interpretation	Grade Points [Not factored into GPA]
I	Incomplete	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
W	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 Programing 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. 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
  - 590 Enhanced Studies
  - 695 Collaborative Project
  - 699 Special Topics
  - 800 Directed Study
  - 801-899 Group Directed Study
  - 900 Internship
  - 903 Study Abroad
  - 990 Portfolio Enhancement

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.
   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

Family Educational Rights and Privacy Act (FERPA) Rights Notice
The Family Educational Rights and Privacy Act (FERPA) affords eligible students certain rights with respect to their education records. (An "eligible student" under FERPA is a student who is 18 years of age or older or who attends a postsecondary institution at any age.) These rights include:

> Right to Inspect and Review the Student's Education Records within 45 Days after the Day Academy of Art University Receives a Request for Access
>
> Students should submit to the Office of the Registrar 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 Office of the Registrar, the Registrar shall advise the student of the correct official to whom the request should be addressed.

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 the 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 students of their rights 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.

Right to Provide Written Consent Before the University Discloses Personally Identifiable Information (PII) from the Student's Education Records, Except to the Extent that FERPA Authorizes Disclosure without Consent

The University 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 or 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 (PII) 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.

FERPA permits the disclosure of PII from a student's education records, without consent of the student, if the disclosure meets certain conditions found in § 99.31 of the FERPA regulations. Except for disclosures to school officials, disclosures related to some judicial orders or lawfully issued subpoenas, disclosures of directory information, and disclosures to the student, § 99.32 of FERPA regulations requires the institution to record the disclosure. Eligible students have a right to inspect and review the record of disclosures. A postsecondary institution may disclose PII from the education records without obtaining prior written consent of the student in the following cases:

- To other school officials, including teachers, within Academy of Art University whom the school has determined to have legitimate educational interests. This includes contractors, consultants, volunteers, or other parties to whom the school has outsourced institutional services or functions, provided that the conditions listed in § 99.31(a)(1)(i)(B)(1) - (a)(1)(i)(B)(3) are met. (§ 99.31(a)(1))
- To officials of another school where the student seeks or intends to enroll, or where the student is already enrolled if the disclosure is for purposes related to the student's enrollment or transfer, subject to the requirements of § 99.34. (§ 99.31(a)(2))
- To authorized representatives of the U. S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or State and local educational authorities, such as a State postsecondary authority that is responsible for supervising the university's State-supported education programs. Disclosures under this provision may be made, subject to the requirements of §99.35, in connection with an audit or evaluation of Federal- or State-supported education programs, or for the enforcement of or compliance with Federal legal requirements that relate to those programs. These entities may make further disclosures of PII to outside entities that are designated by them as their authorized representatives to conduct any audit, evaluation, or enforcement or compliance activity on their behalf. (§§ 99.31(a)(3) and 99.35)
- In connection with financial aid for which the student has applied or which the student has received, if the information is necessary to determine eligibility for the aid, determine the amount of the aid, determine the conditions of the aid, or enforce the terms and conditions of the aid. (§ 99.31(a)(4))
- To organizations conducting studies for, or on behalf of, the school, in order to: (a) develop, validate, or administer predictive tests; (b) administer student aid programs; or (c) improve instruction. (§ 99.31(a)(6))
- To accrediting organizations to carry out their accrediting functions. (§ 99.31(a)(7))
- To parents of an eligible student if the student is a dependent for IRS tax purposes. (§ 99.31(a)(8))
- To comply with a judicial order or lawfully issued subpoena. (§ 99.31(a)(9))

- To appropriate officials in connection with a health or safety emergency, subject to § 99.36. (§ 99.31(a)(10))
- To disclose information the school has designated as "Directory Information" under § 99.37. (§ 99.31(a)(11))
- To a victim of an alleged perpetrator of a crime of violence or a non-forcible sex offense, subject to the requirements of § 99.39. The disclosure may only include the final results of the disciplinary proceeding with respect to that alleged crime or offense, regardless of the finding. (§ 99.31(a)(13))
- To the general public, the final results of a disciplinary proceeding, subject to the requirements of § 99.39, if the school determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense and the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her. (§ 99.31(a)(14))
- To parents of a student regarding the student's violation of any Federal, State, or local law, or of any rule or policy of the school, governing the use or possession of alcohol or a controlled substance if the school determines the student committed a disciplinary violation and the student is under the age of 21. (§99.31(a)(15))

Right to File a Complaint with the U.S. Department of Education Concerning Alleged Failures by the Academy of Art University to Comply with the Requirements of FERPA

Students have the right to file a complaint when they feel that Academy of Art University is not complying with the requirements of FERPA. They may contact the office that administers FERPA:

Family Policy Compliance Office
U.S. Department of Education
400 Maryland Avenue, SW
Washington, DC 20202-4650
Phone: 1-202-263-0282
Fax: 1-202-260-9002
Email: ferpa@ed.gov
Web: https://www.ed.gov/policy/gen/reg/ferpa/index.html

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 the student 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.

GRAMM-LEACH-BLILEY ACT (GLBA)

The federal Gramm-Leach-Bliley Act (GLBA) regulates the privacy and security of personal financial information, referred to as Nonpublic Personal Information (NPI). NPI is any personally identifiable financial information that a financial institution collects about an individual in connection with providing a financial product or service, unless that information is otherwise publicly available.

Since Academy of Art University conducts financial activities such as lending and providing financial advisory services, we are considered a financial institution under the GLBA; therefore, federal law requires us to disclose to you how we collect, share, and protect your information. Please review our Privacy Policy to learn how we process and safeguard your NPI.

DATA PRIVACY POLICIES

Academy of Art University seeks to protect your personal and private information. For business purposes, we ask consumers for information that will enable us to provide them with services related to our educational programs. We may collect this information through our website, over the phone, by mail or email, via a mobile application, or on printed forms. The Personal Information that we collect directly from consumers is for official University use only.

Please review our policies at the links provided below:

Privacy Policy
CCPA Notice at Collection
Terms of Use (website)
Cookie Policy

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. Polices 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 (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
Ask billing questions: 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 2019-2020 Student Health Insurance Plan Highlights

Ask general questions: sportsmedicine@academyart.edu
Ask billing questions: 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:

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- Academy of Art University 2019-2020 Student Health Insurance Plan Highlights

Review our FAQ

Log into your health insurance account: http://jcbins.com/
Ask general questions: healthinsurance@academyart.edu
Ask your billing questions: 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
1747 North Market Blvd., Suite 225
Sacramento, CA 95834
Telephone: (888) 370-7589
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.

Minnesota Residents' Complaint Procedure
For information about filing a complaint with the Minnesota Office of Higher Education, click here.

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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, 4th floor
San Francisco, CA 94105

Appointment Desk: 415-274-2208 | Fax: 415-618-6278 | E-mail: 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

MAINTAINTING 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 3rd 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 fight 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 3rd 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 2019-2020 Student Health Insurance Plan Highlights

Review our FAQ

Log into your health insurance account: http://jcbins.com/
Ask general questions: healthinsurance@academyart.edu
Ask your billing questions: 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 2019-2020 Student Health Insurance Plan Highlights

Ask general questions: sportsmedicine@academyart.edu
Ask billing questions: 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. 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.

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.

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
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. 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 OF SEXUAL MISCONDUCT

A. Preamble
B. Definitions
C. Prohibited Conduct
D. Making a Title IX Report
E. Confidentiality
F. Emergency Removal
G. Informal Resolution Process
H. Formal Grievance Process to Address Formal Complaints
I. Live Hearing Procedures
J. Possible Sanctions/Remedies
K. Appeal Process
L. Education and Prevention Programs
M. Role of the Title IX Coordinator
N. Tips for Bystander Intervention
O. Sex Offender Registration
P. Timely Warning Reports Policy
Q. Victim/Informational Resources
Appendix A: Additional Resources

A. Preamble
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, including admissions and employment. The Academy of Art University does not discriminate on the basis of sex in its educational programs or activities. Sexual harassment and sexual violence are types of prohibited sex discrimination. Sex discrimination can also include sexual assault, dating, violence, domestic violence, and stalking. The Academy of Art University's prohibition on sex discrimination also 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

Precious Neil, Deputy Title IX Coordinator
180 New Montgomery B-83
San Francisco, CA 94105
(415)618-3952
pneil@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 complainant at fault for sexual violence. Students or employees 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, the Campus SaVE Act and 34 CFR part 106. This process is designed to respond to reports of sex discrimination including sexual harassment, sexual assault, domestic violence, dating violence, and stalking. The procedures outlined below are 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.

B. Definitions
There are numerous terms used by the Academy of Art University in our policy and procedures outlined below. These include the following:

Complainant: Individual who is alleged to be the victim of conduct that could constitute sexual harassment.

Respondent: Individual who has been reported to be the perpetrator of conduct that could constitute sexual harassment.

Supportive Measures: Non-disciplinary, non-punitive individualized services offered as appropriate, as reasonably available, and without fee or charge to the complainant or the respondent before or after the filing of a Formal Complaint or where no Formal Complaint has been filed. Such measures are designed to restore or preserve equal access to the University's education programs or activities without unreasonably burdening the other party. This includes measures designed to protect the safety of all parties, the University's educational environment and to deter sexual harassment.

Supportive measures may include extensions of deadlines or other course-related adjustments, modifications of work or class schedules, campus safety escort services, mutual restrictions on contact between the parties, changes to housing locations or arrangements, leaves of absence, increased monitoring of certain areas of campus and other similar measures. Any supportive measures provided to the complainant or respondent will remain confidential to the extent that maintaining such confidentiality would not impair the ability of the University to provide the supportive measures.

Education Program or Activity: Includes locations, events or circumstances over which the University exercised substantial control over both the Respondent and the context in which the sexual harassment occurred. This includes any building owned or controlled by a student organization that is officially recognized by the University.

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. Lack of protest or resistance does not mean consent, nor does silence mean consent.

- Consent must be ongoing throughout a sexual activity and can be revoked at any time. 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.

- It shall not be a valid excuse that the respondent believed that the complainant affirmatively consented to the sexual activity if the respondent knew or reasonably should have known that the complainant was unable to consent to the sexual activity due to incapacitation. Consent cannot be given by a person who is incapacitated.

  For example, a person cannot give consent if s/he is asleep, 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, medication 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, physical 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 other party did not give, or revoked, consent; was incapacitated; or was otherwise incapable of giving consent.

- It shall not be a valid excuse to alleged lack of consent that the respondent believed that the complainant consented to the sexual activity under either of the following circumstances:

  (A) The respondent's belief in affirmative consent arose from the intoxication or recklessness of the accused; or

  (B) The respondent did not take reasonable steps, in the circumstances known to the respondent at the time, to ascertain whether the complainant affirmatively consented.

Remedies: Remedies may include making supportive measures more permanent, maintenance of no contact orders, restrictions on either party requiring them to avoid certain locations or certain activities. Remedies will be designed to restore or preserve equal access to the University's education programs or activities.

Days: Any reference to the amount of days in this policy refers to calendar days, excluding holidays on which the University is closed.

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 misconduct against a another person. 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, promote healthy relationships, healthy sexuality and egalitarian gender roles, and to understand risk factors and protective factors for 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, 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. These efforts can include campus community-wide mobilizations as well as targeted audience specific programming (including both students and employees). Other examples include awareness month campaigns, rallies or marches, informational poster campaigns, resource websites, and educational programming that focuses on sharing resources and information about these issues.

C. Prohibited Conduct

Students or employees engaging in the following types of conduct may be subject to discipline, up to and including termination or dismissal from the University, after a Formal Complaint has been filed and upon completion of the grievance process outlined in sections H and I of this policy.

Sexual Harassment: Conduct on the basis of sex that satisfies one or more of the following:

(1) An employee of the University conditioning the provision of an aid, benefit, or service of the University on an individual's participation in unwelcome sexual conduct;

(2) Unwelcome conduct determined by a reasonable person to be so severe, pervasive, and objectively offensive that it effectively denies a person equal access to the University's education programs or activities; or

(3) Sexual assault, dating violence, domestic violence or stalking as defined within this policy.

Sexual Assault: An offense classified as a forcible or nonforcible sex offense under the uniform crime reporting system of the Federal Bureau of Investigation. Sex offenses are any sexual act directed against another person, without the consent of the victim, including instances where the victim is incapable of giving consent.

Rape: The penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim.

Fondling: A form of sexual assault. Fondling is the touching of the private body parts of another person for the purpose of sexual gratification, without the consent of the victim, including instances where the victim is incapable of giving consent because of his/her age or because of his/her temporary or permanent mental capacity.

Incest: Non-forcible sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by law.

Statutory Rape: Non-forcible sexual intercourse with a person who is under the statutory age of consent. The statutory age of consent in California is age 18.

Domestic Violence: 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 of the victim under California law; or by any other person against an adult or youth victim who is protected from that person's acts under California 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. Dating violence does not include acts covered under the definition of domestic violence.

Stalking: Engaging in a course of conduct direct at a specific person (when based on gender or sex) that would cause a reasonable person to (a) fear for his or her safety or the safety of others; or (b) 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. A course of conduct 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, surveils, threatens, or communicates to or about a person, or interferes with a person's property.

Retaliation: No person may intimidate, threaten, coerce or discriminate against any individual for the purpose of interfering with any right or privilege secured by Title IX or this policy, or because the individual has made a report or complaint, testified, assisted or participated or refused to participate in any manner in an investigation, proceeding or hearing under this part. If the University has evidence to prove that a party made a materially false statement in bad faith and takes disciplinary action against that student, that will not constitute retaliation for purposes of this section.

Retaliation includes, but is not limited to, threats, reprisals, intimidation and/or adverse educational actions against a person based on their report of sexual misconduct or participation in an investigation, report or disciplinary process.

D. Making a Title IX Report

If a report of sexual misconduct is made to the University, the procedures outlined below will be followed. The University generally will not notify parents or legal guardians of a sexual violence report unless the complainant is under 18 years old or the complainant 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). Employees who are informed of a potential Title IX issue, should notify the Title IX Coordinator as outlined in the University's employee handbook.

The procedures set forth below are intended to afford all complainants and respondents a prompt, fair and impartial process for resolving a report of sexual harassment, to maintain confidentiality and fairness consistent with applicable legal requirements, and to impose appropriate sanctions and remedies as required.

Reporting Options

Report to the Title IX Coordinator

A Title IX report can be made with the Title IX Coordinator or Deputy Title IX Coordinator. Once the Title IX Coordinator receives a report alleging sexual harassment, the Title IX Coordinator will promptly contact the complainant to discuss the availability of supportive measures. The Title IX Coordinator will consider the complainant's wishes with respect to implementing the supportive measures and will inform the complainant of the availability of supportive measures with or without the filing of a Formal Complaint. The Title IX Coordinator will also inform the complainant of their option to file a Formal Complaint and will explain the Formal Complaint process.

Formal Complaint

A formal complaint is a document filed by a complainant or signed by the Title IX Coordinator alleging sexual harassment against a respondent and requesting that the University investigate an allegation of sexual harassment. Formal Complaints can only be made by complainants who are participating (or attempting to participate) in an Academy of Art University education program or activity or the Title IX Coordinator. Formal Complaints can only be filed with the Title IX Coordinator by mail, by email that contains the complainant's digital or physical signature (or otherwise indicates the complainant is the person filing the formal complaint), or by meeting in person (via Zoom). Formal Complaints may be consolidated when there are allegations of sexual harassment against more than one respondent or by more than one complainant against one or more respondents. Formal Complaints can also be consolidated where the allegations of sexual harassment arise out of the same facts or circumstances.

The Title IX Coordinator may move forward with a Formal Complaint, despite the Complainant's wishes, if the Title IX Coordinator finds that the investigation is necessary under the particular circumstances or is necessary to protect the University's educational community.

Below is the contact information for the Title IX Coordinator. In the event the Title IX Coordinator is absent or unavailable, students may contact the Deputy Title IX Coordinator:

Christina Petricca, Title IX Coordinator
79 New Montgomery Street, Room 475
San Francisco, CA 94105
cpetricca@academyart.edu
(415)618-8021

Precious Neil, Deputy Title IX Coordinator
180 New Montgomery B-83
San Francisco, CA 94105
(415)618-3952
pneil@academyart.edu

Employees may contact:
Chris Visslailli
Vice President, Human Resources
CVisslailli@academyart.edu
(415)618-6525

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 supportive measures as reasonably available, regardless of whether the complainant chooses to report sexual violence to Campus Safety or local police.

- Assist complainants and respondents in accessing available advocacy, University support, counseling, medical/health or mental health services, and off campus legal assistance;

- Work with the San Francisco Police Department to enforce any restraining orders issued as a result of a report of sexual violence, domestic violence, sexual assault or stalking.

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 or local law enforcement. Campus Safety will also notify the Title IX Coordinator of the complaint. The University will not have *actual knowledge* of a complaint until the matter is reported to the Title IX Coordinator or Deputy Title IX Coordinator as these two positions are the only officials who have the authority to institute corrective measures on behalf of the University.

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 to make such a report. Students have the right to decline involvement with the police. Reporting to local law enforcement directly will not provide the University with actual knowledge unless a complaint is also filed with the University's Title IX Coordinator.

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 at affiliated University activities, but cannot issue orders of protection such as a restraining order. Violations of no contact orders issued by the University will constitute related violations that may lead to disciplinary action.

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 actual knowledge 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 by local authorities, disciplinary proceedings, or obtaining protective orders related to the incident more difficult.

Evidence Preservation
In order to preserve evidence, students should leave any scene of an incident undisturbed, if possible, and allow law enforcement to collect any evidence. If law enforcement is delayed or a student chooses not to report the matter to law enforcement, they should collect any items that may have evidentiary value such as clothing, bedding or blankets, and store each of those items in a separate paper bag. Complainants involved in an incident of sexual assault should avoid showering or changing clothing prior to seeking medical attention. Any related text messages, social media messages or photos should also be saved as potential evidence regarding the complaint.

E. Confidentiality
Unless a Formal Complaint is filed, the Title IX Coordinator does not need to notify the respondent of the name of the complainant for the purposes of providing supportive measures, unless the particular supportive measures affect the respondent in a way that requires the respondent to know the identity of a complainant (i.e. mutual no contact order). Any supportive measures provided to the complainant or respondent will be kept confidential to the extent it will not impair the ability of the University to provide such measures. In some cases, the Title IX Coordinator may need to disclose some information about a complainant to another University employee or Department in order to provide the necessary supportive 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 a Formal Complaint alleging sexual harassment is filed, each party's identity will need to be disclosed to the other so both parties may meaningfully participate in the grievance process. This information will be shared between the parties in the written notice of allegations. No further personally identifiable information, such as addresses or student identification numbers will be included in the written notice.

Personal identifiable information about the complainant and respondent will only be 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 either party nor does it maintain identifiable information regarding either party 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 parties' names or other personally identifying information will NOT be revealed.

F. Emergency Removal
A respondent (whether they are an employee or student) may be removed from the University on an emergency basis. Prior to removing a respondent, the University will undertake an individualized safety and risk analysis. If the University determines that an immediate threat to the physical health or safety of any student or other individual (arising from the allegations of sexual harassment) justifies removal, the University will provide the respondent with notice and an opportunity to challenge the decision immediately following the removal through a virtual meeting with the Chief Academic Officer. Non-student employee respondents may also be placed on administrative leave pending the outcome of the grievance process outlined below.

G. Informal Resolution Process
After a Formal Complaint is filed, the parties may be offered the opportunity to engage in an informal resolution process which includes the opportunity for mediation. The informal resolution process can be used at any time after a formal complaint is filed and prior to reaching a determination regarding responsibility. The informal resolution process is never an option to resolve allegations that an employee sexually harassed a student.

Parties will not be required to participate in the informal resolution process. The parties will be provided a written notice that includes information regarding the allegations as well as the requirements of the process. The University will also obtain the parties' voluntary, written consent to the informal process. An alternative resolution process is *only* an option if *both* the complainant and respondent agree to participate, after receiving a full disclosure of the allegations and their options to follow the grievance process, as described below. Once both parties agree to the informal resolution process in writing, a mediation meeting with the Title IX Coordinator will be scheduled within 10 days. The complainant and respondent each have the right to withdraw from the informal resolution process and to proceed with a formal grievance process at any time prior to resolution.

The alternative resolution process will result in a letter confirming the outcome of the resolution process, whether an agreement is reached or not. This letter will be sent within 3 calendar days of the mediation meeting. If no agreement is reached, the matter will proceed through the formal grievance process. If applicable, any remedies, supportive measures and/or disciplinary sanctions agreed to during the resolution will have the same force and effect as though they were imposed following a formal investigation and hearing. If both parties jointly agree on an outcome after the informal resolution process neither party is permitted to resume a formal complaint arising from the same incident nor can the matter be appealed. Records will be maintained by the Title IX Coordinator only and will only be shared with other University personnel as needed to carry out the terms of the agreement.

H. Formal Grievance Process to Address Formal Complaints

The formal grievance process consists of a prompt, fair and impartial process to address formal complaints filed with the Title IX Coordinator. The grievance process will treat respondents and complainants equitably by providing remedies to a complainant where a determination of responsibility for sexual harassment has been made against the respondent. This grievance process will be followed after a Formal Complaint has been filed and before any disciplinary sanctions are taken against the respondent.

The grievance process requires an objective evaluation of all relevant evidence including both inculpatory and exculpatory evidence. Credibility determinations may not be based on a person's status as a complainant, respondent or witness. The Title IX Coordinator, investigator and any decision-makers will not have a conflict of interest or bias for or against complainants or respondents, in general or on an individual basis. The respondent is presumed not responsible for the alleged conduct until a determination regarding responsibility is made at the conclusion of the grievance process.

The grievance proceedings shall include a prompt, fair, and impartial investigation and resolution to formal 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 students while promoting a fair and equitable process.

The University's goal is to complete all investigations and decisions regarding appropriate remedies and sanctions, as well as determinations of appeals, within 90 days of the University's receipt of a Title IX Complaint. In the event of a temporary delay of the grievance process or an extension of time frames for good cause, the University will provide the complainant and respondent with written notice of the delay or extension and the reasons for the action. Good cause may include, but is not limited to, considerations such as the absence of a party, a party's advisor, or a witness; concurrent law enforcement activity; the need for language assistance or accommodation of disabilities; or other possible considerations.

For students, sexual harassment is a violation of the Student Code of Conduct and this policy and may result in disciplinary action. Employees who violate this policy may also be subject to discipline, up to and including termination of employment. Acts constituting sexual assault, domestic violence, dating violence, and stalking may also subject the respondent to criminal and civil penalties under federal and state law.

Formal Investigation

If a formal complaint is filed with the Title IX Coordinator, an investigation will be initiated and an investigator will be assigned. The investigator will receive annual training on how to conduct an investigation, issues of relevance and how to create an investigative report that fairly summarizes relevant evidence. Investigators will also be trained on the definition of sexual harassment, the scope of the University's education programs or activities and how to serve impartially, including avoiding prejudgment of the facts at issue, conflicts of interest and bias.

The burden of proof and gathering of evidence sufficient to reach a determination regarding responsibility is on the University, rather than the parties. This excludes information regarding a party's records maintained by a physician, psychiatrist or psychologist related to the party's treatment, unless the University obtains the party's voluntary, written consent. (see 34 CFR section 106.45(b)(5)(i)). The parties will have an equal opportunity to present witnesses (including experts) and evidence (both exculpatory and inculpatory). Parties will not be restricted from discussing the allegations under investigation or from gathering and presenting relevant evidence.

Both parties will be permitted to have an advisor present during the investigation who may be, but is not required to be, an attorney. **Advisors attending investigations may not speak on behalf of their advisee but may only consult and advise the party they are attending with.**

Notice of Allegations
Both parties will be notified of their rights and responsibilities throughout the formal investigation process. Upon the receipt of a Formal Complaint, an explanation of rights and responsibilities will be provided to both the complainant and the respondent and will include information or statements regarding the following:

- A copy of the University's policy outlining both the formal grievance process and the informal resolution process.

- Information regarding the conduct allegedly constituting sexual harassment including sufficient details known at the time, such as the identities of the parties involved in the incident, if known, and the date and location of the alleged incident, if known. Both parties will be provided with sufficient time to prepare a response before an initial interview.

- Written notice of the date, time, location, participants and purpose of the investigative interview with sufficient time for the party to prepare to participate.

- A statement that the respondent is presumed "not responsible" for the alleged conduct and that a determination regarding responsibility will be made at the conclusion of the grievance process.

- The responsibility of both the complainant and respondent to be truthful in the investigation. Parties are prohibited from knowingly making false statements or knowingly submitting false information during the grievance process.

- The right to participate in the investigation by providing additional relevant information or potential witnesses.

- The right to inspect and review any evidence obtained as part of the investigation that is directly related to the allegations raised in the formal complaint, including evidence upon which the University does not intent to rely on in a reaching a determination of responsibility.

- Information regarding possible sanctions or protective measures the University may impose following the final determination.

- 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.

- Notice that the parties may have an advisor of their choice, who may be, but is not required to be and attorney, and may be present during each step in the grievance process.

- The party's right not to be disciplined for drug or alcohol offenses related to an incident of alleged sexual misconduct, except in extreme circumstances (i.e. an action that places the health or safety of any other person at risk or involves plagiarism, cheating, or academic dishonesty.)

If, during the course of the investigation, the University decides to investigate allegations about the complainant or respondent, that are not included in the initial notice, the University will provide notice of the additional allegations to the parties whose identities are known.

Dismissal of a Formal Complaint
The University will investigate the allegations in a Formal Complaint. However, if the conduct alleged in the Formal Complaint would not constitute sexual harassment as defined in this policy, even if proved, did not occur within the University's education program or activity or did not occur against a person in the United States, then the University **must** dismiss the formal complaint with regard to that conduct for purposes of sexual harassment under Title IX. The complaint may however, be pursued through the Student Code of Conduct, pursuant to the process outlined in Addendum A of this policy. The Title IX Coordinator will decide, based on the circumstances, whether the matter will proceed under the process outlined in Addendum A.

A formal complaint may also be dismissed if a complainant notifies the Title IX Coordinator, at any time during the investigation or hearing, that they would like to withdraw the formal complaint or any allegations contained therein; if the respondent is no longer enrolled or employed by the University; or specific circumstances prevent the University from gathering evidence sufficient to reach a determination as to the formal complaint or the allegations contained in the complaint.

Any dismissal of a formal complaint will be communicated simultaneously to both the complainant and respondent in writing and will outline the reasons for dismissal.

Standard of Review
All determinations in the investigation and hearing process, for both student and employee respondents, shall be based on a "preponderance of the evidence" standard (i.e. whether it is more likely than not the alleged misconduct occurred).

Privileged Communications
The University will not allow, rely upon or otherwise use questions or evidence that constitute or seek disclosure of, information protected under a legally recognized privilege, unless the person holding such privilege has waived the privilege.

Completion of Investigation
Once the investigator has had the opportunity to speak with both the complainant and respondent, any witnesses offered by either party and review all evidence associated with the case, the preliminary Investigative Report will be compiled. The Investigative Report will fairly summarize the facts and evidence gathered throughout the investigation and will include summaries of each interview conducted and copies of documents or materials gathered in the investigation.

The Investigative Report will be made available to the complainant and respondent for inspection and review. The investigation will include any evidence obtained as part of the investigation that is directly related to the allegations raised in the formal complaint, including evidence upon which the University does not intend to rely on in reaching a determination regarding responsibility. This evidence will include inculpatory and exculpatory evidence, whether provided by the parties or a witness, so that each party can meaningfully respond to the evidence prior to conclusion of the investigation. The University will send each party and the party's advisor, if any, the evidence and Investigative Report for inspection and review in an electronic format. The parties will have 10 calendar days to submit a written response. If a written response is provided, the investigator will review each party's response and will consider this information when completing the investigation.

Once the investigator receives any written responses and concludes the investigation, the investigator will finalize the Investigative Report. The Investigative Report will fairly summarize relevant evidence and, at least 10 days prior to a hearing, will be sent to each party and the party's advisor, if any, in an electronic format for their review and written response.

I. Live Hearing Procedures
Hearing Panel
The decision-maker in the Title IX process will be a hearing panel of three (3) University employees, from various departments. Each member of the Hearing Panel will be trained on the definition of sexual harassment, the scope of the University's education program or activity, how to conduct a hearing and how to serve impartially. Decisionmakers will be trained on avoiding pre-judgment of the facts at issue, conflicts of interest, bias and issues of relevance related to questions and evidence submitted during the hearing. Decision-makers will also receive training on any technology to be used at a live hearing. The Title IX Coordinator will select officers to serve on the Hearing Panel, based on availability, and will inform the parties of the names and position of each panel member. Each party has the opportunity to object, in writing, to the selection of hearing officers on the panel. Any such objection shall be submitted in writing to the Title IX Coordinator within 3 business days of the date the parties were made aware of the Hearing Panel members. The proposed hearing panel members shall review any such objection. Once the Hearing Panel is selected, the Panel will be provided a copy of the Investigative Report and any evidence included as part of the investigation.

The Title IX Coordinator shall serve as the hearing coordinator and will *only* assist with logistical issues and maintain documentation of the hearing. The Title IX Coordinator will not participate in the hearing or the decision of the panel.

Hearing Logistics
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. Both parties will be provided meaningful access to the Investigative Report at least 10 calendar days prior to the hearing and will be provided timely notice of the date of the hearing. At the request of either party the University will provide for a live hearing to occur with the parties located in separate rooms or locations with technology enabling the Hearing Panel and the parties to simultaneously see and hear the party or the witness answering questions. The University will make any and all necessary arrangements to ensure the parties' safety and to avoid any undue emotional distress.

Live hearings may be conducted with all parties physically present in the same location or any or all parties, witnesses, and other participants may appear at the live hearing virtually with technology enabling participants to simultaneously see and hear each other. An audio recording will be made of the hearing and will be available to the parties for inspection and review.

The Hearing Panel will decide the format for the hearing and will determine the relevancy of any proffered witnesses. The hearing may allow for brief opening and closing statements. Each party will be able to present relevant evidence and witnesses. Any individual appearing as a witness will be present only while providing a statement and responding to questions. The Hearing Panel may exclude any witnesses, such as character witnesses, who are deemed irrelevant to deciding the outcome of the matter. Formal rules of evidence will not apply.

Evidence, such as prior disciplinary sanctions that demonstrate of a pattern of misconduct by the Respondent that is similar in nature, may be deemed relevant when determining the appropriate sanction.

Advisors
The complainant and the respondent each have the opportunity to be advised by a support person/personal advisor at any stage of the process and to be accompanied by that advisor at any meeting or hearing. A party can choose their own advisor, at their expense. If the party does not choose an advisor prior to the hearing, the University will provide an advisor at the hearing for them, without fee or charge, to conduct cross-examination on behalf of that party. The advisor will be a representative of the University who will be trained on how to carry out their role as advisor.

At the hearing the Hearing Panel will permit each party's advisor to ask the other party and any witnesses all relevant questions and follow-up questions, including those challenging credibility. The cross-examination will be conducted directly, orally, and in real time by the party's advisor. Neither the complainant or respondent will be able to personally conduct any cross-examination. Advisors are not permitted to speak on behalf of the party. The advisor may only conduct cross-examination.

Cross Examination
Only relevant cross-examination and other questions may be asked of a party or witness. Before a complainant, respondent or witness answers a cross-examination question or other question, the Hearing Panel must first determine whether the question is relevant and explain any decision to exclude a question as not relevant.

Questions and evidence about the complainant's sexual predisposition or prior sexual behavior are, in general, not relevant. Questions and evidence about the complainant's prior sexual behavior may be permitted if: (1) They are offered to prove that someone other than the respondent committed the conduct alleged by the complainant; or (2) If the questions and evidence concern specific incidents of the complainant's prior sexual behavior with respect to the respondent and are being offered to prove consent.

If a party or witness does not submit to live cross-examination at the hearing, the panel must not rely on *any* statement of that party or witness in reaching a determination regarding responsibility. The Hearing Panel cannot assume that a party or witness' absence or refusal to answer cross-examination or other questions indicates a party's admission of responsibility or lack thereof.

Hearing Panel's Findings
The Hearing Panel will review the information presented at the hearing and will make a determination regarding responsibility. The written determination will include the following:

1. Identification of the allegations constituting sexual harassment.

2. A description of the procedural steps taken from the receipt of the formal complaint through the determination. This will include any notification to parties, interviews with the parties and witnesses, site visits or other methods used to gather evidence as well as any hearings held.

3. Findings of fact supporting the determination.

4. Conclusions regarding the application of the provisions of this policy to the facts.

5. A statement of, or rationale for, the result as to each allegation, including a determination regarding responsibility, any disciplinary sanctions the University is imposing on the respondent and whether any remedies designed to restore or preserve equal access to the University's education program or activity will be provided to the complainant.

6. The University's procedures and bases for the complainant and respondent to appeal.

The complainant and the respondent will be notified simultaneously in writing of the Hearing Panel's decision and any sanctions and remedies issued. If an appeal is filed, the sanctions or remedies will be final on the date the parties receive a written determination regarding the outcome of the appeal. If no appeal is filed, the sanctions and remedies will become final the date on which an appeal would no longer be considered timely. The Title IX Coordinator will be responsible for implementing any remedies issued by the hearing panel.

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).

J. Possible Sanctions/Remedies
The goal of sanctions is to eliminate a hostile environment, prevent the reoccurrence of the misconduct and to address any effects of the misconduct while considering the impact of separating a student from his/her education. The Title IX Coordinator will work with University departments to implement 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, formal warnings, conduct 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. The school will take steps to prevent recurrence of any harassment and to correct its discriminatory effects on the complainant and others, if appropriate.

K. Appeal Process
Both parties may file an appeal from a determination regarding responsibility or from the University's dismissal of a Formal Complaint, or any allegations contained therein, on the following bases:

1. Procedural irregularity that affected the outcome of the matter;

2. New evidence that was not reasonably available at the time of the determination regarding responsibility or dismissal was made, that could affect the outcome of the matter; and

3. The Title IX Coordinator, investigator(s) or hearing panel member(s) had a conflict of interest or bias for or against complainants or respondents generally, or the individual complainant or respondent, that affected the outcome of the matter.

The request for an appeal should be filed in writing and should be received by the Title IX Coordinator within 10 calendar days after the date both parties received notice of the outcome of the hearing. The request should also state and explain the basis for challenging the decision. The Title IX Coordinator will forward the request to the decisionmaker for the appeal, the Executive Vice President of Educational Support Services. Once the decision-maker receives the appeal request, they will notify both parties that an appeal has been received and give both parties 10 calendar days to submit a written statement in support of, or challenging, the outcome. The decision-maker will consider the information submitted and provide a written decision, which includes the result of the appeal and the rationale for the result, simultaneously to both parties.

L. Education and Prevention Programs
The University has purchased online training modules for students and employees and will disseminate the modules each semester. The online version has a tracking device to show that the student or employee has taken the course. Below is a description of the modules provided to students:

All new students will be provided with Everfi's course titled "Sexual Assault Prevention: Undergraduate" or "Sexual Assault Prevention: Graduate Students" based on the program they are enrolled in. These courses provide 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, supportive measures and Title IX conduct proceedings among other important topics. The course engages undergraduate students in fostering healthy relationships and preparing them to recognize and respond to sexual assault and harassment when it occurs. The graduate course includes Title IX and Clery Act training to support graduate students' interactions with advisors, faculty members, peers and undergraduate students (including responding to disclosures).

Employees will also be provided training through Everfi. The course for employees, titled “Preventing Harassment and Discrimination: Non-Supervisors with Title IX/Clery Module” and “Preventing Harassment and Discrimination: Supervisors with Title IX/Clery Module” will include training on the topics of sexual misconduct, potential conduct violations, employees’ role in reporting instances of sexual misconduct, bystander intervention training and risk reduction. The module for non-supervisors prepares faculty and staff to cultivate and maintain a workplace culture resistant to discrimination, harassment and retaliation. Faculty and Staff will be equipped with the information and skills that promote intervention and empathy. This course includes information specific to requirements under Title IX and the Clery Act. The module for supervisors prepares leaders to cultivate and maintain a workplace culture resistant to discrimination, harassment and retaliation. Supervisors will be equipped with the information and skills that promote intervention and empathy.

The University will participate in ongoing prevention and awareness campaigns including programming, initiatives and strategies throughout each school year to promote awareness of sexual misconduct. 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.

M. Role of the Title IX Coordinator

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, monitors outcomes, identifies and addresses any patterns and assesses effects on the campus climate, and assists the University in addressing issues that affect the wider campus community.

A student should contact the Title IX Coordinator or Deputy Title IX Coordinator in order to:

- Make a report regarding sex discrimination.
- Obtain Supportive Measures.
- File a Formal Complaint with the Title IX Coordinator.
- Seek information about students’ rights and courses of action available to resolve reports or complaints that involve potential sexual misconduct.
- Report any type of retaliation against a complainant or participant in an investigation or hearing that relates to this Policy.
- Notify the University of an incident, policy or procedure that may raise potential concerns related 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 sexual harassment.

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 supportive measures to avoid depriving students of access to the University’s programs and activities during the course of the investigation and to protect the complainant and other students, 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.

N. Tips for Bystander Intervention
Everyday there are multiple situations where we can be active bystanders. When we witness comments or jokes about sexual assault, abusive behaviors or someone stuck in an uncomfortable situation, 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 you have the responsibility to act.

3. Choose the form of assistance to use. Consider the following options:
    - Direct Intervention: Only if you are comfortable, you can consider approaching the person directly.
    - Delegate: Find friends of the person engaging in the negative conduct to intervene. Consider calling a resident advisor, faculty member or campus safety.
    - Distract: Divert the person's attention away from the situation.

4. Understand ways 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.

O. 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/.

P. 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.

Q. 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, 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 resources 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.

Appendix A: Additional Resources
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

Christina Petricca, Title IX Coordinator
79 New Montgomery Street, Room 475
San Francisco, CA 94105
(415)618-8021
cpetricca@academyart.edu.

Precious Neil, Deputy Title IX Coordinator
180 New Montgomery B-83
San Francisco, CA 94105
(415)618-3952
pneil@academyart.edu

Employees may contact:
Chris Visslailli
Vice President, Human Resources
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.

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

San Francisco 24-hour Hotline for Mental Health Services
415-255-3737 or 888-246-3333
http://mentalhealthsf.org/help-now/hotline-crisis-supports/
The confidential resources listed below can provide students with support as well as basic information about your options.

San Francisco Women Against Rape (SFWAR)
24-hour Rape Crisis Line, collect calls accepted. Offers confidential counseling to survivors of sexual assault and provides advocacy services.
415-647-RAPE/7273
http://www.sfwar.org
info@sfwar.org

Zuckerberg San Francisco General
1001 Potrero Ave
San Francisco, CA 94110
The hospital's Emergency Department offers 24/7 medical care, including medical forensic examinations, to survivors of sexual assault.

San Francisco General Hospital Trauma & Recovery Center/Rape Treatment Center
Provides medical services for sexual assaults reported through the Zuckerberg San Francisco General Hospital Emergency Department. The Center also provides counseling, optional police reporting services and evidence collection for adult survivors of trauma, violence and loss through its comprehensive care, advocacy and outreach services. Spanish and Asian languages spoken.
2727 Mariposa Street, Suite 100 (at Bryant Street)
San Francisco, CA 94110
(415)437-3000 (Crisis Line)
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/

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.

ADDENDUM A

The following grievance proceedings are part of a prompt, fair and impartial process under the student code of conduct and are designed to address any formal complaints of sexual assault, dating violence, domestic violence or stalking that must be dismissed from the Title IX Formal Grievance Process according to section H. of this policy and 34 CFR section 106.45.

Formal Investigation
If a formal investigation under this process is initiated, an investigator will be assigned and both parties will be notified of their rights and responsibilities throughout the formal investigation process. An explanation of rights and responsibilities, provided to both the complainant and the respondent, will include information or statements regarding the following:

- Information regarding the allegations constituting a potential violation of the student code of conduct, the specific code of conduct section allegedly violated, the identities of the parties and the date and location of the alleged incident(s) prior to any interview, with sufficient time to prepare for meaningful participation.

- 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 right to have a support person/personal advisor present during the investigation and hearing. The support person/personal advisor is a silent observer. The support person/personal advisor may be present at the investigation and hearing but may not 24 speak for or on behalf of the complainant/respondent, as described in further detail below.

- The party's right not to be disciplined for drug or alcohol offenses related to an incident of alleged sexual misconduct, except in extreme circumstances.

- The right of an individual who participates as a complainant or witness in an investigation of alleged sexual misconduct to not be subject to disciplinary sanctions for a violation of the University's student conduct policy at or near the time of the incident, unless the institution determines that the violation was egregious, including, but not limited to, an action that places the health or safety of any other person at risk or involves plagiarism, cheating, or academic dishonesty.

After the formal investigation has been initiated, the investigator will contact both the complainant and the respondent and will complete interviews.

Standard of Review
All determinations in the investigation and hearing process shall be based on a "preponderance of the evidence" standard, i.e. whether it is more likely than not the alleged misconduct occurred.

Completion of Investigation
Once the investigator has had the opportunity to speak with both the complainant and respondent, any witnesses offered by either party, and review all evidence associated with the case, the preliminary Investigative Report will be compiled. The Investigative Report will fairly summarize the facts and evidence gathered throughout the investigation and will include summaries of each interview conducted and copies of documents or materials gathered in the investigation.

The Investigative Report will be made available to the complainant and respondent for inspection and review. The investigation will include any evidence obtained as part of the investigation that is directly related to the allegations raised in the formal complaint. The University will send each party and the party's advisor, if any, the evidence and Investigative Report for inspection and review in an electronic format. The parties will have 10 calendar days to submit a written response. If a written response is provided, the investigator will review each party's response and will consider this information when completing the investigation.
Once the investigator receives any written responses and concludes the investigation, the investigator will finalize the Investigative Report. If the respondent is a faculty or staff member, the Title IX Coordinator will forward the Investigative Report to the Human Resources Department for review. Human Resources will determine sanctions for respondents who are employees, including employment-related sanctions for those employees who are also students of the University, but who are named as a respondent based on their role as an employee. Any sanctions related to their role as a student shall be determined by the process pertaining to students set forth below.

If the respondent is a student, the Investigative Report will be sent to the Chief Academic Officer, who will review the matter and determine whether the case could lead to Serious Discipline or Non-Serious Discipline, as defined below.

Serious Discipline
Serious Discipline is defined in this policy as suspension for any length of time, expulsion from the University or removal to online classes only. In matters where the Chief Academic Officer determines there is a potential for Serious Discipline, the Investigative Report will be forwarded to a Hearing Panel, as set forth below, for final determination through a formal hearing.

Non-Serious Discipline
Non-Serious Discipline is defined in this policy as any form of discipline that is less than suspension, expulsion or removal to online-only status. Forms of Non-Serious Discipline could include formal warnings, continued enforcement of a No Contact Order (or other supportive measures), required additional training, removal from housing, or limiting the ability of the student to participate in extracurricular activities in general or in a leadership role.

If the Chief Academic Officer believes the alleged prohibited conduct, if found to have occurred, could lead to Non-Serious Discipline for the respondent, the respondent will not be entitled to a live hearing. The Chief Academic Officer will issue the findings and appropriate sanctions, if any, within 15 days after the completion of the investigation. The Chief Academic Officer will determine sanctions for respondents who are both students and employees, but who are named as a respondent based on their role as a student. Any sanctions related to a student's role as an employee shall be determined by the Human Resources Department.

Possible Sanctions/Remedies
The goal of sanctions is to eliminate a hostile environment, prevent the reoccurrence of the misconduct and to address any effects of the misconduct while considering the impact of separating a student from his/her education. 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, conduct probation, alternate housing or class arrangements, limitations for the respondent to attend on-campus classes or enter certain buildings, suspension for one or more semesters, 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. The school will take steps to prevent recurrence of any harassment and to correct its discriminatory effects on the complainant and others, if appropriate.

Hearing Process – Serious Discipline Only
In matters that involve the potential for Serious Discipline against a student, the Title IX Coordinator shall simultaneously inform both parties of their rights to a hearing and will outline the hearing process once the Investigative Report is completed.

The Hearing Panel will consist of three (3) University employees from various departments. Each member of the Panel will be trained in matters related to the hearing process including issues related to domestic violence, dating violence, sexual assault, and stalking. This training, conducted online, 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 will select officers to serve on the Hearing Panel, based on availability, and will inform the parties of the names and position of each panel member.

Each party has the opportunity to object, in writing, to the selection of hearing officers on the panel. Any such objection shall be submitted in writing to the Title IX Coordinator within 3 business days of the date the parties were made aware of the Hearing Panel members. The proposed hearing panel members shall review and decide on any such objection. Once the Hearing Panel is selected, the Panel will be provided a copy of the complete Investigative Report and any evidence considered in the investigation.

The Title IX Coordinator shall serve as the hearing coordinator and will handle any logistical issues and maintain documentation of the hearing.

1. 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. Both parties will be provided meaningful access to the Investigative Report 10 calendar days prior to the hearing and will be provided timely notice of the date of the hearing.

3. The University will make any and all necessary arrangements to ensure the parties' safety and to avoid any undue emotional distress. Either the complainant or respondent may choose not to participate in the hearing process. However, the lack of direct testimony by a party whose credibility is central to the determination of the complaint will limit the Hearing Panel's ability to consider evidence from that party.

4. 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.

5. The Hearing Panel has absolute discretion to decide the format for the hearing and to determine the relevancy of any proffered witnesses. The hearing may allow for brief opening and closing statements. Questions may be posed by the Hearing Panel to one or both of the parties. The Hearing Panel may exclude any witnesses who are deemed irrelevant to deciding the outcome of the matter. For any witness whose credibility is central to the determination of the complaint (including the complainant and respondent), the Hearing Panel will only consider live testimony provided at the hearing which is subject to indirect cross examination through the submission of questions, as set forth below.

6. Formal rules of evidence will not apply. Any party may choose to submit questions to any party or witness, and any such questions will be asked by the Hearing Panel *only*. Initial questions shall be submitted to the Title IX Coordinator at least two days prior to the hearing. Either party may submit follow-up questions to the Hearing Panel during the hearing, and the Hearing Panel will ask such questions, subject to a relevancy determination by the Hearing Panel.

7. Each party will be able to present relevant evidence and witnesses. Any individual appearing as a witness will be present only while providing a statement and responding to questions.

8. In general, a complainant's prior sexual history is not relevant. Where there is a current or ongoing relationship between the complainant and respondent and the respondent alleges consent, the prior sexual history between the parties may be relevant to assess the manner and nature of communications between the parties. The mere presence of a previous sexual or dating relationship is not, in itself, sufficient to constitute consent. Any prior sexual history of the complainant with other individuals is generally not relevant and will not be permitted.

9. Where there is evidence of a pattern of misconduct by the Respondent that is similar in nature, this information may be deemed relevant when making a finding and determining the appropriate sanction.

10. The Hearing Panel will review the information presented at the hearing as well as the information provided in the investigation. At the conclusion, the Hearing Panel will issue findings, including and any sanctions or remedies, using a preponderance of evidence standard.

11. The complainant and the respondent will be notified simultaneously in writing of the Hearing Panel's decision and any sanctions/remedies issued. The decision of the Hearing Panel is final and no further appeal is available.

12. 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).

Resolution Process – Non-Serious Discipline Only
For matters involving Non-Serious discipline ONLY, the Chief Academic Officer shall simultaneously inform both parties of the results of the investigation after receiving the completed Investigative Report, as well as the determination regarding any sanctions. 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.

The Resolution Process is not meant to be a repeat of the investigation. Additional review under the Resolution Process 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. The Resolution Committee will review the investigative file as well as the request for review and determine whether the request meets one of these 4 categories.

Both the complainant and the respondent have the right to file a request for review under the Resolution Process. The request should be filed **in writing and should be received by the Title IX Coordinator/Deputy Title IX Coordinator within 10 calendar days after the date both parties 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 Respondent believes they are entitled to additional review of the matter due to new evidence being discovered which was previously unavailable, the Respondent must provide copies or a summary of the new evidence at the time the request for review is made. The request for review by a student 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, Campus Life, Admissions, Student Services, Academic Support and Accessibility Resources, will be convened. One of the Committee members will serve as Chair and will lead the proceedings. The Committee will hear the matter within 30 days of the request for review. The Title IX Coordinator will also be present during the hearing but will not participate in the committee's decision. The members of the committee 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. This training, conducted in person and online, 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. 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 will be provided meaningful access to the Investigative Report 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.

4. Each party will be able to present evidence and witnesses relevant to the Resolution Process. If a hearing is granted, it will not be a re-hearing of the entire case but will instead focus *only* on the basis for which the additional review was granted. 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 two days 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 to ensure the parties' 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 decide 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 is final and no further appeal is available.

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).

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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 of 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
MA in Advanced Architectural Design – Track II Program Learning Outcomes
M.Arch Program Learning Outcomes
M.Arch – Track II 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
MAT in Art Education – Track II Program Learning Outcomes

SCHOOL OF ART HISTORY

Undergraduate Program

BA in Art History Program Learning Outcomes
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
BA in Fashion Journalism Program Learning Outcomes
BFA in Costume Design 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
BFA in Textile Design Program Learning Outcomes

Graduate Program

MA in Costume Design Program Learning Outcomes
MA in Fashion Program Learning Outcomes
MA in Fashion Art Direction Program Learning Outcomes
MA in Fashion Journalism Program Learning Outcomes
MA in Fashion Marketing 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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STANDARD OCCUPATIONAL CLASSIFICATION (SOC) CODES

STANDARD OCCUPATIONAL CLASSIFICATION (SOC) CODES

Federal agencies use Standard Occupational Classification (SOC) codes to organize workers into occupational categories for statistical purposes. The SOC codes for the employment positions determined to be in field for graduates of the Academy of Art University are listed below by Academic School. To request a list of in field employment positions for a specific major, please email SPFSdatarequest@academyart.edu.

School of Acting
25-1199.00
25-3021.00
25-3099.00
27-2011.00
27-2012.04
27-2099.00

School of Advertising
15-1199.10
11-2011.00
11-2021.00
13-1161.00
25-1199.00
25-3099.00
27-1011.00
27-1024.00
27-1029.00
27-3031.00
27-3043.04

School of Art History
19-3093.00
25-1121.00
25-1125.00
25-1199.00
25-3099.00
25-4012.00
27-1019.00
39-7011.00

School of Animation & Visual Effects
15-1199.00
15-1199.11
25-1121.00
25-1199.00
25-3099.00
27-1013.00
27-1014.00
27-1019.00
27-2012.01
27-4032.00
51-9198.00

School of Art Education
11-9032.00
25-1121.00
25-1194.00
25-1199.00
25-2012.00
25-2021.00
25-2031.00
25-2052.00
25-3099.00

School of Architecture
11-9041.00
17-1011.00
17-3011.01
17-3011.02
17-3019.00
25-1031.00
25-1199.00
25-3099.00

School of Communications & Media Technologies
11-2011.00
25-1199.00
25-3099.00
25-9011.00
27-1014.00
27-2099.00
27-3022.00
27-3031.00
27-3099.00
27-4011.00
27-4032.00

School of Fine Art
25-1121.00
25-1199.00
25-2021.00
25-2031.00
25-3099.00
27-1012.00
27-1013.00
27-1019.00
41-9012.00

School of Fashion
11-1011.00
11-2021.00
13-1022.00
25-1199.00
25-3099.00
27-1013.00
27-1021.00
27-1022.00
27-1024.00
27-1026.00
27-1029.00
27-3022.00
27-3041.00
27-3099.00
27-4021.00
41-1011.00
41-2031.00
41-9012.00
51-6052.00
51-6092.00

School of Game Development
11-9039.00
15-1132.00
15-1199.00
15-1199.11
25-1199.00
25-3099.00
27-1014.00
27-1029.00
27-3099.00

School of Graphic Design
15-1134.00
25-1199.00
25-3099.00
27-1011.00
27-1014.00
27-1024.00
27-1029.00
43-9031.00

School of Interior Architecture & Design
17-3011.01
17-3019.00
25-1031.00
25-1199.00
25-3099.00
27-1025.00
27-1026.00
27-1029.00

School of Industrial Design
15-1134.00
17-2141.00
17-3026.00
25-1199.00
25-3099.00
27-1012.00
27-1019.00
27-1021.00
27-1024.00
27-1029.00

School of Illustration
15-1199.11
25-1121.00
25-1199.00
25-3099.00
27-1013.00
27-1014.00
27-1019.00
27-1021.00
27-1022.00
27-1024.00
27-1029.00

School of Jewelry & Metal Arts
25-1199.00
25-3099.00
27-1012.00
27-1013.00
27-1019.00
27-1029.00
41-2031.00
51-9071.00
51-9071.01
51-9071.06
51-9071.07
51-9123.00

School of Landscape Architecture
17-1012.00
17-3019.00
25-1031.00
25-1199.00
25-3099.00
27-1029.00

School of Motion Pictures & Television
25-1199.00
25-3099.00
27-1027.00
27-2011.00
27-2012.01
27-2012.02
27-2012.03
27-2012.04
27-2012.05
27-2099.00
27-3022.00
27-3042.00
27-3043.05
27-3099.00
27-4031.00
27-4032.00
51-9198.00

School of Music Production & Sound Design for Visual Media
25-1121.00
25-1199.00
25-3099.00
27-2041.01
27-2041.04
27-2042.00
27-2042.01
27-2042.02
27-4014.00

School of Photography
25-1121.00
25-1199.00
25-3099.00
27-1019.00
27-1029.00
27-3022.00
27-3099.00
27-4021.00
41-9012.00
51-9151.00

School of Visual Development
15-1199.00
15-1199.11
25-1199.00
25-3099.00
27-1011.00
27-1013.00
27-1014.00
27-1019.00
27-1024.00
27-1029.00
27-3099.00
27-4032.00

School of Web Design & New Media
15-1132.00
15-1134.00
15-1199.00
15-1199.03
15-1199.10
25-1199.00
25-3099.00
27-1014.00
27-1024.00
27-1029.00
27-4032.00

School of Writing for Film, Television & Digital Media
25-1199.00
25-3099.00
27-2012.01
27-3022.00
27-3042.00
27-3043.05

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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
Urband 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
Metal shop
Cintiq lab
Car Museum
3D Print Lab
Auto Restoration
Firestone Cafe

740 Taylor St.
740 Taylor St, San Francisco, CA

In this building:
Photography
Digital Photography and Print Labs

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 barbeques 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.	**Fashion Design** 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 I 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") veritcal 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 Headseat
5.	2 Cintiqs Labs & 2 Cintiq Classrooms (83 Cintinqs 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 nad 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 sofboxes 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.	**Computer Lab Equipment/Facility Description:** 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 Epliog 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 Sutie, 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 The Equipment Facility has a several different types of grip gear that students utilize for their projects, homework and thesis projects. 300 Light Stands - Baby light stand, C-Stand, High Roller Stands, Combo Stands, etc x200 Light Modifers - Flags, nets, silks (to manipulate and control lighting).
6.	MPT Computer Labs (180 NM) 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. The Computer Lab provides different programs used for editing projects: Avid Media Composer Adobe Premiere Pro Any other necessary programs for editing
7.	MPT Studios (466 Townsend) 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. **Studio 100** 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. 31 Stands- C-Stands, baby light stands, high roller stands, etc. 32 Arri Lights- Ranging from 300w to 5000w lights 8 Mole-Richardson Lights- Ranging from 1000w to 2000w 450 accessories - Grip, stingers, light modifiers, and any other accessories that support making motion pictures.
8.	**Studio 103** 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. 70 stands- C-Stands, baby light stands, high roller stands, etc. 30 Mole-Richardson Lights - Ranging from 650w to 2000w. 350 accessories - Grip, stingers, light modifiers, and any other accessories that support making motion pictures.
9.	Studio 106 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. 66 stands- C-stands, baby light stands, high roller stands, etc. 15 Arri Lights - Ranging from 150w to 2000w lights. 30 Mole Richardson Lights - Ranging from 200w - 1000w lights. 500 accessories - Grip, stingers, light modifiers, and any other accessories that support making motion pictures.
10.	**Studio 107** 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. 10 Stands - C-Stands, baby light stands, high roller stands, etc. 20 Mole Richardson Lights - Ranging from 300w to 2000w lights. 100 accessories - Grip, stingers, light modifiers and any other accessories that support making motion pictures.
11.	**Studio 109** 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. 50 Stands - C-Stands, baby light stands, high roller stands, etc. 40 Mole Richardson Lights - Ranging from 300w to 2000w lights. 150 accessories - Grip, stingers, light modifiers, and any other accessories that support making pictures.
12.	Virtual Reality Equipment 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

Department Name: Music Production and Sound Design for Visual Media

Item #	Equipment/Facility Description:
1.	Room 105 Mac Pro Omnirax desk Impulse 61 Midi Controller iLok Dongle Vienna Dongle Pro Tools Logic Sibelius Vienna Suite Vienna Ensemble Yamaha Hs5 Monitor System McDSP

2.	Classroom 110 17 Stations iMac 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 Dynausio 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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ACADEMY of ART UNIVERSITY

FOUNDED IN SAN FRANCISCO 1929 BY ARTISTS FOR ARTISTS

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

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
Rachel Platkin (Secretary), VP of Institutional Effectiveness
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
Craig Nelson, Executive Director of Fine Art Painting
Andrea Pimentel, Co-Director of Advertising and Web Design and New Media
Sue Rowley, Chief Academic Officer
Iliana Ricketts, Online Director, School of Fashion
Melissa Sydeman, Academic Vice President of Entertainment and Broadcast Media
Catherine Tate, Director of 3D Animation and Visual Effects
Nicholas Villarreal, Director of Visual Development and 2D Animation

Contact: 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
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, Senior Vice President of Student Operations
Serita Sangimino, Executive Vice President of Student Affairs
Brad Jones, Director of Athletics

Contact: Joe Vollaro 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:
Mike Petricca, Vice President of Campus Safety and Lab Resources (Chair)
Nancy Houston, Chairman, Board of Directors
Elisa Stephens, President
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
Roger Gomez, Senior Vice President of Student Operations
Mahina Duran, Vice President of Academic Administration
Serita Sangimino, Executive Vice President of Student Affairs
Chris Visslailli, Vice President of Human Resources
Brad Jones, Athletic Director
Eileen Everett, Academic Vice President of Liberal Arts
Jan Yanehiro, Director of Communications and Multimedia Technologies
David Goodwine, Executive Director of Game Development

Contact: Mike Petricca 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, Senior Vice President of Student Operations, (Chair)
Kate Griffeath, Executive Vice President of Educational Support
Sue Rowley, Chief Academic Officer
Bill Tsatsoulis, Chief Marketing and Admissions Officer
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, Executive Vice President of Student Affairs
Jessie Eckardt, Director of Institutional Research
Jim Woehrle, Senior Institutional Research Analyst
Steve Homer, Director of Strategic Analysis
Stephen Newman, Senior Director of Student Services
Katie Taylor, Director of Records
Martha Breen, Director of Creative Development, Online Education
Jaime Hopper, Director of Student Operations
Kenny Ortiz, Associate Director of Financial Aid
Rachel Platkin, Vice President of Institutional Effectiveness
Eileen Everett, Academic Vice President of Liberal Arts

Contact: Roger Gomez 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 and 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
Rachel Platkin, Vice President of Institutional Effectiveness
Anne Connors, Director, Data Privacy and State Authorization

Contact: Cathy Corcoran ccorcoran@academyart.edu

KEY ADMINISTRATORS

KEY ADMINISTRATORS

Elisa Stephens	President, Academy of Art University
Sue Rowley	Chief Academic Officer
Vasilios Tsatsoulis	Chief Operating Officer
Robert Fisher	Chief Executive Officer, Automobile Museum
Kate Griffeath	Executive Vice President, Educational Support Services
Martha Weeck	Executive Vice President, Finance
Joseph Vollaro	Executive Vice President, Financial Aid & Compliance
Hector Verdugo	Senior Vice President, Admissions
Rodrigo Gomez Jurado	Senior Vice President, Student Operations
Melissa Sydeman	Academic Vice President, Entertainment and Broadcast Media
Eileen Everett	Academic Vice President, Liberal Arts
Mahina Gonzalez-Duran	Vice President, Academic Administration
Cathy Corcoran	Vice President, Accreditation Compliance & WSCUC Accreditation Liaison Officer
Michael Petricca	Vice President, Campus Safety and Lab Resources
Denise Cottin	Vice President, Curriculum
Chris Visslailli	Vice President, Human Resources
Patrick Adsuar	Vice President, Information Technology
Rachel Platkin	Vice President, Institutional Effectiveness
Alana Addison	Vice President, Instructional Evaluation & Faculty Coaching
Jason Shaeffer	Vice President, Online Education
Gordon North	Vice President, Operations
Serita Sangimino	Vice President, Student Affairs
Aaron Schuyler	Associate Vice President, Online Education Systems
William Liu	Vice President, Marketing
Joyce Gomez	Executive Director, Admissions Operations Support
Lauren Janusch	Executive Director, Career Development
Allen James	Executive Director, Transportation
Reid Raukar	Senior Director, Admissions
Audrey Lichtner	Senior Director, Applications
Stephen Newman	Senior Director, Student Services
Wei He	Acting Director/Cross Cultural Specialist, International Admissions & Student Services
Greg Grundstrom	Director, Academic Shop
Galina Rozina	Director, Academic Shops and Labs
Paula Wood	Director, Academic Technology
Andrea Keklikian	Director, Accessibility Resources
James O'Hara	Director, Art Support and EAP Liaison
Bradley Jones	Director, Athletics
Martha Breen	Director, Creative Development
Kevin LaSure	Director, Cross Country & Track and Field
Anthony Albert	Director, Curriculum

Brian Del Grande	Director, Domestic Undergraduate Admissions
Raina Rorie	Director, Domestic Undergraduate Admissions
Jennifer Yeung	Director, Domestic Undergraduate Admissions
Robert McDonald	Director, English for Art Purposes
Kevin Koczela	Director, Faculty Evaluation & Coaching
Carey Nerad	Director, Finance
Mark Downey	Director, Financial Aid
Torie Toler	Director, Human Resources
Emily Manwell	Director, Industry Relations
Jessica Eckardt	Director, Institutional Research
Julianne Kan	Director, International Admissions
Anne Ekkaia	Director, International Student Services & SEVIS Coordinator
Debra Sampson	Director, Library
Aaron Field	Director, Online Academic Support
Chantelle Ferguson	Director, Online Language Support
Cynthia Orrico	Director, Online Programming
Maya Frenklach	Director, Online Student Support
Tania Waisberg	Director, Online Video Services
Salomeh Ghanaei	Director, Outreach
Liam Aleguire	Director, Production
Gabriel Gima	Director, Public Relations & Special Events, School of Fashion
Kaitlyn Taylor	Director, Records, Office of the Registrar
Anne Connors	Director, Data Privacy and State Authorization
Stephen Homer	Director, Strategic Analysis
Sarah Sherwood	Director, Assessment
Jason Sweitzer	Registrar
Dan Emerson	Associate Athletic Director, Compliance & Student -Athlete Development
Robert Garcia	Associate Athletic Director, Media Relations
Lynda Espana	Associate Director, Accessibility Resources
Claude Buck	Associate Director, Automotive Restoration Program
Christi Hernandez Ekelund	Associate Director of Production, Online Video Services
James Holman	Associate Director, Campus Safety Academic Operations
Annette Cutcomb	Associate Director, Default Prevention
Kenneth Ortiz	Associate Director, Financial Aid
Crucita Polizzi	Associate Director, Liberal Arts Administration
Marquis Aaron	Assistant Athletic Director, Academics & Admissions
Michael Morini	Assistant Athletic Director, Finance & Operations
Zachary Blumenfeld	Assistant Athletic Operations Director
Christina Emery	Assistant Director, Domestic Outreach
Sparsha Ananda	Assistant Director, Graduate Student Services
Aristotle Artadi	Assistant Director, Field Operations
Ashley Fowler	Assistant Director, Undergraduate Student Services
Jaime Hopper	Assistant Director, Undergraduate Student Services
Jacob Kernodle	Assistant Director, Undergraduate Student Services
Lisa Beevers	Assistant Director, Academic Shops

Shaun Osburn	Art Director
Michael Witzel	Director of Esports, School of Game Development
Jess Kreusler	Online Director, School of Motion Pictures & Television
Jacob Ward	Sports Information Director
James Volker	Technical Director
Edwin Vargas	Technical Director, Photography
Hector Zavala	Technical Director & Coordinator, Theater Program
Christina Petricca	Coordinator, Title IX

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FULL-TIME FACULTY INFORMATION

SCHOOL OF ACTING FULL-TIME FACULTY

Jana Sue Memel
Executive Director, 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 I 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)

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, 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)

Fred McHale
Co-Director, School of Advertising and School of Web Design & New Media

Fred has over 20 years of experience as a designer, developer, and program manager. After graduating with a degree in Computer Science, he focused his energy in the area of design and emerging technology. He works with numerous high profile clients in the Bay Area to design and develop web applications, mobile applications, interactive experiences, and manage teams of designers and developers.

Fred enjoys speaking at industry events, contributing to the open source community, major league baseball, and playing guitar in his free time.

Educational Background: California State University Bakersfield (BS-Computer Science)

Nikki Kipple

Online Director, School of Advertising and Web Design & New Media

Nikki is an interactive designer from San Francisco and a 2010 BFA graduate from the School of Web Design & New Media. After graduation, she went to work utilizing her vast range of skills. Her work experience ranges from motion graphics, to designing interactive experiences, and managing teams of designers for companies large and small. In her roles, Nikki has worked with companies including, Amazon, Gallo, Indeed, Chegg, Sotheby's, Autodesk and Tapjoy. She now devotes her time to education, online education standards and curriculum. She has a passion for mentoring students and supporting them to achieve their goals.

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)

Raina Maes

Online Coordinator, School of Advertising and 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)

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

Catherine Tate

Director of 3D Animation, School of Animation & Visual Effects

Catherine Tate is an accomplished Visual Effects Artist and Compositor 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: “Synedoche, 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”.

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 Background: Industrial Light & Magic (1986-2005)

Nicolás Villarreal

Director of Visual Development and 2D Animation, Schools of Visual Development and Animation & Visual Effects

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)

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 Background: JPL (Computer Graphics); Star Trek: Deep Space Nine; Walt Disney Animation Studios

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)

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)

Rey Hernandez
Organic Modeling Lead

Rey's art career started in the fine art world creating bronze sculptures and showing his art in galleries and museums.

He has since been working for 15 years as a freelancer doing 3D modeling, traditional sculpting, and 3D printing for the collectible sculpture market. Clients have included A&E, HBO, Universal Studios, Universal Records, Warner Brothers, Sony Interactive Entertainment, San Francisco Giants, Winter Olympics, and Independent Collectors.

Rey has also worked at a design firm as an Art Director and Senior 3D Modeler creating custom Sculptures for Museum Exhibits, and Zoo's with a focus on anatomical accuracy. Projects locally have included the SF Zoo, The Marine Mammal Center, and the Monterey Bay Aquarium.

In the fall of 2017 he started as an Organic Modeling Instructor at AAU to share his knowledge of Digital Sculpting in the current market.

Professional Background: A&E, HBO, Universal Studios, Universal Records, Warner Brothers, Sony Interactive Entertainment, San Francisco Giants, Winter Olympics, and Independent Collectors.

John Ioannis Korellis
Story & Storyboard Lead, School of Animation & Visual Effects

For over 20 years in the animation industry, John has been involved as a storyboard artist in a variety of animated, live action and video game projects for companies including Paramount, Disney Playhouse, ILM, Electronic Arts, Nickelodeon, Cartoon Network, Midway Games, Marvel and HBO. He has also storyboarded over 100 commercials for companies like Hershey's, KFC, E-Trade, Nabisco, Post, Nestle, Ford, Mercedes-Benz and AAA. When John isn't creating story art he loves researching history and illustrating aircraft art for publication.

Professional Background: Paramount, Disney Playhouse, ILM, Electronic Arts, Nickelodeon, Cartoon Network, Midway Games, Marvel, HBO, Hershey's, KFC, E-Trade, Nabisco, Post, Nestle, Ford, Mercedes-Benz and AAA.

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)

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)

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)

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)

Jessica Madsen

Compositing Coordinator, School of Animation & Visual Effects

Jess worked for 7 years as a Lead Artist at Luma Pictures, where she worked on Thor, X-Men first class, Harry Potter and the Half Blood Prince, and Guardians of the Galaxy to name a few. In her role as a Lead Artist she regularly worked with new artists to get them adjusted to the industry techniques and standards. This natural inclination to teaching lead her to transition the Academy of Art University's part time faculty in 2015.

Her industry insight and love of teaching has prompted her to take on more classes and in 2020 she has become the Compositing Lead joining other full-time faculty in helping shape the next generation of artists.

Educational Background: Community College of Rhode Island (AA-Liberal Arts); Rhode Island College (BA- Film Studies); University of Rhode Island (Certificate in Multimedia Production); Academy of Art University (BFA-Animation & Visual Effects focus Compositing)

Aaron Guadamuz

Stop Motion Lead, School of Animation & Visual Effects

Aaron Guadamuz is a Bay Area native, illustrator, animator, musician, photographer and handyman who lives and works in San Francisco, CA. He has worked closely with a number companies, organizations, and record labels including the Academy of Motion Pictures Arts and Sciences, Trouper Films, Sega of America, Sony, Namco, Napster, Stones Throw, Sargent House and Insect Records.

Always with an ear to the ground for the strange and obscure, he works with a variety of underground and mainstream artists and filmmakers. He is one third of the art rock outfit Father Howl and a contributing writer and editor for Gowanus Film Society in Los Angeles.

Professional Background: Academy of Motion Pictures Arts and Sciences, Trouper Films, Sega of America, Sony, Namco, Napster, Stones Throw, Sargent House and Insect Records

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 Müeckenheim

Graduate Director, School of Architecture

Mark Mückenheim 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 Mückenheim 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 grand from the German government, Mückenheim 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 Colombia (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 Background 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

Chair Emeritus, 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

Alex holds a Master of Architecture and a Bachelor of Science in Architecture from the University of Michigan. Alex has worked in multiple architectural offices since 1999 and taught architecture at the University of Michigan.

Alex's practice agglab is an interdisciplinary design and research practice focused on competitions, installations, publications, lectures and workshops. The work of agglab has been exhibited and published widely at: Future Fires, SOMArts Cultural Center, San Francisco Design week, LACDA and LA Electron Salon, Acadia Design Conference, and so on. Agglab exhibited work and held workshops at Cranbrook Academy of Art and the University of Michigan.

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 SCIArc in Los Angeles.

Educational Background: UC San Diego (BA-Urban Planning); SCIArc (MA-Architecture)

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)

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

Co-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

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 Background: 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 Unobilie. 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 Unobilie.

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)

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

Elena Eberhard's experience spans a 20-year career in fashion journalism and public relations, connecting fashion professionals and promoting creative designers. She started as Public Relations Director for the Russian fashion house Parfionova. At the Paris based fashion guide ModemOnline.com, Eberhard was the Editor of Modem Europe and developed relationships with organizers of fashion weeks and industry tradeshows in France, Italy, Germany, Spain, Turkey, Georgia, Scandinavia, Russia, and the USA. She managed the international relations and expansion into the US for Premium Berlin. Eberhard holds an MA in Social Psychology and attended Sorbonne University in Paris, where she studied Management of Cultural Projects.

Educational Background: St.Petersburg State University (MA Social Psychology); New Sorbonne University Paris III (MA Management of Cultural Projects and Institutions)

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)

Damion Le Cappelain
Footwear and Accessory Design Coordinator, School of Fashion

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)

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, Soul 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)

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)

Banu Reynolds
Full-Time Faculty, School of Fashion

Moving into New York City in the early 80's, Banu sprouted her ambitious career while designing, creating and styling her own clothes. After a few years of chasing opportunity along with extensive networking, her "unique eye" and abilities began to blossom- promptly breaking into the fashion and media industry. By the mid 80's she began to work as a freelance fashion stylist, designer, and consultant. Hired by various media, music and entertainment organizations such as MTV, Showtime, TMC, Comedy Central, VMA's, Atlantic Records, Mirabella, Elle, and the Grammy's. Growing her career, Banu is now an instructor at The Academy of Art University in San Francisco, teaching and inspiring the next generation of stylists.

Educational Background: State University of New York Empire State College (Bachelors)

Leonid Solodukha
Full-Time Faculty, School of Fashion

Leo Solodukha graduated from Tashkent Polytechnic Institute in 1982 with degree in industrial design, but he followed his passion and pursued a career in fashion, first apprenticing and then working as an assistant designer at Slava Zaitsev Fashion House in Moscow, Russia. After moving to the United States in 1991, he continued to hone his skills as lead patternmaker at Byer California, then continuing as Senior Technical Designer at the Bay Area iconic brands such as Esprit and GAP. In 2009 -2010, Leo took a break from pressures of commercial enterprise and shared the wealth of his knowledge with younger generation of fashion enthusiasts at this very institution, Academy of Art University. In late 2010, he was hired as Manager of Product Development for rapidly expanding outdoors label, Mountain Hardwear. From 2013 to 2018, he tried his hand in establishing and developing smaller startup labels, such as Trumaker and Triple Aught Design, and a niche label, Ariat International.

Educational Background: Tashkent Polytechnic Institute (BS-Design and Construction)

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)

Aina Beck Hussain
Full-Time Faculty, School of Fashion

Norwegian born designer, artist, and educator, Aina Beck studied in Europe and the U.S. She holds an MFA from the Fashion Design and Society program at The New School Parsons. Beck's work has generated strong reviews and been featured in leading outlets such as Vogue, Wallpaper, Elle, Purple Magazine and WWD. Prior to joining The Academy in January 2020, Beck held a full-time position as the Visual Communication Coordinator for the BFA fashion design program at Parsons School of Design and teaching on the MFA Fashion Design and Society program.

Professional Background: Assistant Professor of Fashion at Parsons School of
Design for 2 years; Professor of Fashion Savannah College of Art and Design for 3 years

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 Charlseton, 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

Brandie Grogan is a San Francisco-based mixed media artist who works in the mediums of printmaking, fiber arts and sculpture. Combining these processes with found objects—wood, metal, resin and fabric—she creates both two-dimensional and three-dimensional installation work. Grogan's work is included in both national and international collections including the Yerevan Print Biennale, Hunterdon Art Museum, Guanlan Printmaking Museum, Dallas Cowboys Stadium and the Basler Papiermühle in Basel Switzerland.

Educational Background: The Ohio State University (BA-Fine Arts); Academy of Art University (MA-Fine Arts in Printmaking)

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 Background 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)

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 Almodova
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 DeStaebler.

Professional Background: Bank of Tokyo; Pacific Bell; Bill Graham Presents; Ruth Asawa, Stephen DeStaebler

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 Schifrin
Full-Time Faculty, School of Fine Art

Peter Schifrin 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, the11-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 Schifrin 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 Schifrin with accompanying film on DVD. In 2009 thru 2012 Peter collaborated with artist David Duskin, to create a monumental-scale work, J-Line. Peter Schifrin 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)

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: BabyBubblez! (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)

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 Seablade 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)

William Culpepper
Online Director, School of Graphic Design

Since 2000, William Culpepper has worked on a variety of visual communication projects for both public and private organizations. His practice has encompassed all facets of the graphic design profession, from typesetting local newspapers to acting as creative director for national campaigns. Prior to arriving at Academy of Art University, William taught at Virginia Commonwealth University, Northern Arizona University and Ferris State University. William received his BFA from Montana State University and his MFA at the Academy of Art University. His thesis project, "Grafik Intervention: Sparking Urban Revitalization Efforts through Graphic Design," has become an active point of reference for the design community and its efforts to promote "Design for Good." This project has been featured in national design publications, online and in print, including Communication Arts, Design Observer and AIGA's Design for Good. William's work includes mixed media and visual messaging through typography. His artistry is interactive and customized to reflect locations, situations, conversations and observations from his environment, and has been exhibited across the United States and nationally. William currently lives in Bozeman, Montana looking for perfect vistas in the morning light with his wife and two active daughters.

Educational Background: Academy of Art University (MFA Graphic Design); Montana State University (BFA-Studio Art)

Mary Scott
Director Emerita, 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 Magnetics, 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, Neworld 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, Trinchero 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)

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)

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 Background 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 Deaprtment 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)

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 I 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)

Paula Lima
Associate Director of Production, 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)

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

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)

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)

Timothy Archibald
Associate Director, School of Photography

Timothy Archibald long believed that photography and the arts are a path based on a lifelong relationship to the medium. As a person who was introduced to photography by a strong mentor in his teens, Timothy have always attempted to create a community of mentorship within his commercial and artistic careers. A working commercial photographer, Timothy's commercial work has been celebrated in Communication Arts Photography Annual, American Photography Annual, Popular Photography and Photo District News. His various commercial clients include Facebook, McDonald's, American Express, Netflix and Botox Therapeutics. His personal projects have resulted in lectures and exhibitions at spaces as diverse as SFMOMA, Emory University, The Museum of Sex in NYC, and in the permanent collection of Le musée Français de la Photographie, Bievres, France.

Educational Background: Pennsylvania State University, 1989 (BA-Art)

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)

SCHOOL OF VISUAL DEVELOPMENT FULL-TIME FACULTY

Nicolás Villarreal
Director of Visual Development and 2D Animation, Schools of Visual Development and Animation & Visual Effects

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 20 years of experience as a designer, developer, and program manager. After graduating with a degree in Computer Science, he focused his energy in the area of design and emerging technology. He works with numerous high profile clients in the Bay Area to design and develop web applications, mobile applications, interactive experiences, and manage teams of designers and developers.

Fred enjoys speaking at industry events, contributing to the open source community, major league baseball, and playing guitar in his free time.

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)

Nikki Kipple

Online Director, School of Advertising and Web Design & New Media

Nikki is an interactive designer from San Francisco and a 2010 BFA graduate from the School of Web Design & New Media. After graduation, she went to work utilizing her vast range of skills. Her work experience ranges from motion graphics, to designing interactive experiences, and managing teams of designers for companies large and small. In her roles, Nikki has worked with companies including, Amazon, Gallo, Indeed, Chegg, Sotheby's, Autodesk and Tapjoy. She now devotes her time to education, online education standards and curriculum. She has a passion for mentoring students and supporting them to achieve their goals.

Educational Background: Academy of Art University (BFA-Web Design & New Media)

DC Scarpelli

Associate Director, School of Web Design & New Media

DC is proud to be a professional Type Nerd. He is a longtime type designer, typographer, and visual designer for interactive and print media, and 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 is on the Board of Directors of 42nd Street Moon, and is resident visual designer at four Bay Area theater companies. He's also an award-winning stage actor, director and playwright. DC holds a BFA in Computer Arts: New Media from AAU and a prior BA in Theater Studies from Yale University.

Member: AIGA, SoTA, TDC; DC publishes his type designs as The Ampersand Forest.

Educational Background: Yale University (BA-Theater Studies); Academy of Art University (BFA-Web Design & New Media)

Raina Maes

Online Coordinator, School of Advertising and 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 I 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)

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, Art Support and EAP Liaison

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 Background 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 Background 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)

Jarrod Armour
Level 3 Coordinator, English for Art Purposes

Jarrod 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, Jarrod 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, Jarrod 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, Jarrod 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)

Glen Ryan Alejandro
Full-Time Faculty, English for Art Purposes

Glen was born in the Philippines where he learned English as his second language. Having been raised and educated in a nonnative-English-speaking country like the Philippines, he understands how challenging it is for his international students to learn the English language. Glen has been in the English language teaching profession since 1996 and was a recipient of 2003 TESOL Professional Development Scholarship, 2012 Betty Azar Travel Grants for Practicing ESL/EFL Teachers, 2019 TESOL Ambassador Award, and 2020 TESOL Leadership Mentoring Program Scholarship. Glen is also a teacher trainer and educator. During his free time, he enjoys listening to NPR TED Radio Hour.

Educational Background: University of San Francisco (Master of Arts in Teaching English to Speakers of Other Languages); Unciano Colleges (Bachelor of Science in Nursing)

Margaret Cardenas
Full-Time Faculty, English for Art Purposes

Margaret Cardenas accidentally came to the world of ESL through landscaping. In 2004, her then landscaping company suggested she could help her Spanish speaking coworkers with English classes after work. Her first students were all adult landscapers from Mexico and Central America. After doing this for several years, she decided to get her Basic and Advanced CTESOL Certificates and teach full time. In 2007, she joined ELS Language Schools, San Francisco where she happily taught international students for 11 years. Margaret was delighted to join the AAU faculty in 2018. In her free time she is a textile artist, a voracious reader, and an avid gardener.

Educational Background: San Francisco State University (BA); San Francisco State University (MA); Transworld Teacher Training Programs (Basic CTSEOL); Transworld Teacher Training Programs (Advanced CTSEOL)

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

Tasha Hansen's teaching career began accidentally while accompanying her husband on a humanitarian aid assignment in post-war Bosnia-Herzegovina from 1999-2002. Her first-ever students were Bosnian and Italian employees at an Italian war relief organization. Inspired by this first teaching experience, she went on to earn a Cambridge Certificate in English Language Teaching to Adults (CELTA) and a Master's degree in Teaching English as a Second Language (TESL). In addition to teaching at Academy of Art, she has taught ESL at language schools in Prague and Berkeley and academic writing and presentation skills at Golden Gate University in San Francisco. When she isn't planning lessons or teaching international students, she can most often be found on a bicycle, a hiking trail, or a yoga mat. Tasha is pleased to be back at Academy of Art University, in 2017, after teaching elsewhere for five years.

Educational Background: University of Minnesota (BA-American Studies); University of Birmingham in the UK (MA-Teaching English as a Foreign/Second Language)

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-Miffin 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

After graduating from Mary Washington College with a BA in English Literature and Political Science, Nancy moved to Oakland where she has had the opportunity to work with International and immigrant students from all over the world. After working in the legal profession for 10 years, Nancy went back to school and earned a Masters Degree in English literature with a teaching credential in Education. Afterwards, Nancy went to the UC Berkeley Extension and received a certification in EFL/ESL. Nancy has worked at the Academy of Art for the last 12 years in the EAP department as a teacher and advisor. She can most often be found in the Gaming and/or Animation departments. You can also find Nancy hanging out with her best friend, Cali (dog), or in interfaith environments that are aligned with Hinduism, Sufism or New Thought.

Educational Background: Graduate Theological Union (Masters of Divinity (pending); University of Alabama in Huntsville (MA-English Literature); Mary Washington University (BA-English Literature and Political Science)

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)

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

Jessie Wu has over 13 years of teaching experience as an instructor for international students. She has an M.A. in TESOL from California State University, East Bay, where she taught intensive English courses for IEP students from June 2006 to December 2018. There she was involved with Speaking Partners Program, Curriculum Committee and worked with students closely as an international student advisor. Jessie starts her AAU career in 2019 as an onsite Academic Coach for EAP students in addition to teaching. She is also a support instructor for various majors.

Educational Background: Cal State, East Bay (MA-TESOL); National Cheng Kung University, Taiwan (BA-Foreign Languages and Literatures)

Kevin Zaragoza
Full-Time Faculty, English for Art Purposes

Born and raised in the San Francisco Bay Area, Kevin has made it a mission of his to change the lives of as many people as possible around the world. Combining his passions in teaching, technology, and design, Kevin believes that he is able to communicate with wider audiences and create welcoming learning environments where questions are encouraged and students are challenged to apply their skills and form new ones. You can probably catch Kevin ordering a grande blonde at Starbucks, listening to music, and ready to attack the day with a smile. If you see him, say hi!

Educational Background: • University of San Francisco (MA TESOL with Educational Technology); University of California, Davis (BA Design with Communication and Education)

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)

Li Mei Huang
Color Course Coordinator, Foundations

After graduating from Academy of Art University, Mei adventured and freelanced, exploring avenues indoors and outdoors. She later returns to the alma mater as a tutor and, eventually, as an instructor for the Foundations Department. On her days away from Academy, Mei continues to work as a freelance artist, graphic designer, and photo editor.

Educational Background: Academy of Art University (BFA – Illustration)

Joko Budiono
Full-Time Faculty, Foundations

Joko has 8 years Professional Background 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 Background 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 Background 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)

David Yeung
Color Course Coordinator, Foundations

David Yeung received his bachelor's and master's in fine art paining from the Academy of Art University. His work can be seen at Hespe gallery in San Francisco and Waterhouse gallery in Pasadena. He also does private commissions and murals in his spare time. His current work involves developing a system for painting called pointillism in which a picture is built up by small strokes of paint.

David has worked with the Academy of Art as an instructor for 10 years, tutoring, teaching online, and onsite. Incoming students inspire him with their enthusiasm as well as coming up with different ways to explain a subject or solve a problem.

Educational Background: Academy of Art University (MFA-Fine Art Painting); Academy of Art University (BFA-Fine Art Painting)

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 Background in theater, radio, and television arts. He has been an instructor with Academy of Art University since 1998. He has also taught match, flight, physics, and ESL to high school and college students. Leitch has Professional Background 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)

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)

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)

Brennan Pelosi
Full-Time Faculty, Liberal Arts

Brennan Pelosi has a BA in history from UC Berkeley and an MA in journalism from NYU. His professional background is in corporate communications, technical writing and research and business. He has taught at the Academy since 2010 and is most interested in liberal arts education and student success, as well as the teaching of critical thinking and the respectful exchange of ideas in active learning environments.

Educational background: UC Berkeley (BA); New York University (MA)

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 Zyzzyva, 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)

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 Nietzche'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

Anthony Montes	25+ years experience as an actor
Bruce Williams	38+ yrs exp in acting and a certificate in acting from American Conservatory Theater
Caroline Altman	University of California, San Diego, California (Bachelor of Fine Arts)
Charles Dougherty	40+ years as an actor
Deborah Eubanks	University of East Anglia, United Kingdom (Bachelor of Arts)
Dexter Fidler	Carnegie Mellon University, Pennsylvania (Master of Fine Arts)
Elaine Clark	Centenary College of Louisiana, Louisiana (Bachelor of Arts)
Emilie Talbot-Brooks	California Institute of the Arts, California (Master of Fine Arts)
Hector Zavala	20+ yrs of exp. in acting and theater
Jeryl Jagoda	Ithaca College, New York (Bachelor of Fine Arts)
Lena Hart	University of Tennessee, Tennessee (Master of Fine Arts)
Mark Rafael	Yale University, Connecticut (Master of Fine Arts)
Marvin Greene	American Conservatory Theatre, California (Master of Fine Arts)
Melissa Sydeman	University of Oxford, United Kingdom (Doctor of Philosophy)
Peter Lewis	Yale University, Connecticut (Master of Fine Arts)
Rebecca Dumaine	Rutgers-Mason Gross, New Jersey (Master of Fine Arts)

SCHOOL OF ADVERTISING

Alexandra Dacks	Academy of Art University, California (Master of Fine Arts)
Ann O'Phelan	National University, California (Master of Fine Arts)
Cybele Zufolo	Columbia University, New York (Master of Fine Arts)
Dylan Smith	Academy of Art University, California (Master of Fine Arts)
Ellen Shakespeare	Kent State University, Ohio (Master of Arts)
James Wojtowicz	Art Center College Design, California (Bachelor of Fine Arts)
Jane Goodwin-Bell	Academy of Art University, California (Master of Arts)
Jane Markell	Thunderbird School Global Management, Arizona (Master of Business Administr.)
Joseph Szymanski	Academy of Art University, California (Bachelor of Fine Arts)
Kadesha Goins	Academy of Art University, California (Master of Fine Arts)
Roger Muller	Academy of Art University, California (Master of Fine Arts)
Shawn Utterback	Virginia Commonwealth University, Virginia (Master of Science)
Tom Pope	University of Notre Dame, Indiana (Bachelor of Arts)
Walter Wanger	Cornell University, New York (Master of Arts)

SCHOOL OF ANIMATION & VISUAL EFFECTS

Allison Rutland	McMaster University, Canada (Bachelor of Arts)
Amrinder Jassar	Academy of Art University, California (Master of Fine Arts)
Andrew Schlussel	New York University, New York (Bachelor of Fine Arts)
Beth Sousa	Texas Tech University, Texas (Bachelor of Fine Arts)
Bonita DeCarlo	20+ yrs. experience in stop motion animation
Brett Schulz	Academy of Art University, California (Bachelor of Fine Arts)

Charles Keagle	Northwestern University, Illinois (Bachelor of Arts)
Charlie Canfield	30+ yrs of experience as an artist and animator
Christopher Kelly	School of Visual Arts, New York (Bachelor of Fine Arts)
Craig Dauterive	Academy of Art University, California (Master of Fine Arts)
David Tanaka	University of California, Berkeley, California (Bachelor of Arts)
Diana Coco-Russell	Univeristy of California Los Angeles, California (Master of Education)
Ease Owyeung	University of Arizona, Arizona (Bachelor of Arts)
Felix Hallock	Academy of Art University, California (Master of Fine Arts)
Garrett Moore	University of California, Berkeley, California (Bachelor of Arts)
Guilherme Jacinto	Academy of Art University, California (Bachelor of Fine Arts)
Jason Peltz	Carnegie Mellon University, Pennsylvania (Bachelor of Fine Arts)
Jean-Denis Haas	Academy of Art University, California (Bachelor of Fine Arts)
Jeff Bedrick	37+ yrs. of experience in animation, art and illustration
John Lee	17+ years of experience as an animator
Jonathan Gilbert	Academy of Art University, California (Master of Fine Arts)
Joseph Censoplano	Academy of Art University, California (Bachelor of Fine Arts)
Julie Speyer	Academy of Art University, California (Master of Fine Arts)
Kathleen Quaife	Academy of Art University, California (Master of Fine Arts)
Kela Cabrales	San Francisco State University, California (Bachelor of Arts)
Linda Bel	Sheridan College, Wyoming (Bachelor of Arts)
Mark Harris	Academy of Art University, California (Bachelor of Arts)
Michael Carroll	American Conservatory Theatre, California (Master of Fine Arts)
Michael Raphaelovich	Academy of Art University, California (Master of Fine Arts)
Michael Vickner	Academy of Art University, California (Bachelor of Fine Arts)
Norm DeCarlo	Minneapolis College of Art and Design, Minnesota (Bachelor of Fine Arts)
Oliver Sin	Academy of Art University, California (Bachelor of Fine Arts)
Pascal Hang	Paris Descartes University, France (Bachelor of Science)
Paulo Alvarado	24+ yrs exp animation & art and a certificate in illust from RIngling Coll of Art & Design
Robert Caple	32+ yrs exp anim, art, & designer & an AA in anim from Sheridan College, Oakville, ON, CAN
Samuel Fleming	University of North Texas, Texas (Bachelor of Fine Arts)
Sarah Fenton	Academy of Art University, California (Master of Fine Arts)
Shaun Chacko	14+ yrs. exp. in animation and a certificate in classical animation from Sheridan College
Simon Christen	Academy of Art University, California (Bachelor of Fine Arts)
Stephen Wong	Academy of Art University, California (Bachelor of Fine Arts)
Stewart Lew	Art Center College Design, California (Bachelor of Fine Arts)
Susan Weeks	Univeristy of California Los Angeles, California (Master of Fine Arts)
Tan Bi	Academy of Art University, California (Bachelor of Fine Arts)
Terry Song	Academy of Art University, California (Bachelor of Fine Arts)
Thomas Meade	Boston University, Massachusetts (Bachelor of Science)
Van Phan	University of Southern California, California (Master of Fine Arts)
Vaughn Smith	Academy of Art University, California (Bachelor of Fine Arts)
Virginie D'Annoville	SUPINFO International University, France (Master's Other)

SCHOOL OF ARCHITECTURE

Abraham Burickson	University of Texas, Texas (Master of Fine Arts)
Aja Jeanty	Harvard University, Massachusetts (Master of Architecture)
Alexa Getting	California College of the Arts, California (Master of Architecture)
Alexandra Barrett	Academy of Art University, California (Master of Architecture)
Alexandra Lacey	San Francisco State University, California (Master of Fine Arts)
Ana Mayoral Moratilla	Harvard University, Massachusetts (Master Design Studies)
Antonio Lao	University of California, Berkeley, California (Master of Arts)
Aurgho Jyoti	Harvard University, Massachusetts (Master Design Studies)
Benjamin Rice	Princeton University, New Jersey (Master of Architecture)
Carl Wilford	University of California, Davis, California (Master of Science)
Carlo Sturken	Academy of Art University, California (Bachelor of Architecture)
Carol Buhrmann	Columbia University, New York (Master of Science)
Charles Green	University of California, Berkeley, California (Master of Architecture)
Christopher Pizzi	Yale University, Connecticut (Master of Architecture)
Darby Rowland	Milwaukee School of Engineering, Wisconsin (Bachelor of Science)
David Campbell	University of California, Berkeley, California (Master of Architecture)
David Schragger	Syracuse University, New York (Master of Architecture)
Dennis Paoletti	Penn State University, Pennsylvania (Bachelor of Architecture)
Elizabeth Cohn-Martin	Columbia University, New York (Master of Architecture)
Eric Reeder	University of California, Berkeley, California (Master of Architecture)
Ethen Wood	Harvard University, Massachusetts (Master's Other)
Eva Chiu	Harvard University, Massachusetts (Master of Architecture)
Francesca Oliveira	Villanova Univeristy, Pennsylvania (Master of Business Admin)
Jaime Daroca	Harvard University, Massachusetts (Master of Architecture)
Jason Austin	Cornell University, New York (Bachelor of Architecture)
Jesse Agosta	Boston University, Massachusetts (Bachelor of Science)
Jonah Rosenberg	University of Oxford, United Kingdom (Doctor of Philosophy)
Jose Mayoral Moratilla	Pontificia Universidad Catolica, Chile (Doctor of Philosophy)
Jose Ramon Sierra Gomez de Leon	Harvard University, Massachusetts (Master of Architecture)
Julia Grinkrug	Harvard University, Massachusetts (Master of Architecture)
Katy Martin	University of Pennsylvania, Pennsylvania (Master of Architecture)
Laura Brugger	Columbia University, New York (Doctor of Philosophy)
Lusi Morhayim	University of California, Berkeley, California (Doctor of Philosophy)
Madhulika Singh	Iowa State University, Iowa (Master of Arts)
Maria Paz De Moura Castro	Cornell University, New York (Master of Architecture)
Mark Myers	Boston Architectural College, Massachusetts (Bachelor of Architecture)
Matthew Williamson	Virginia Polytechnic State University, Virginia (Bachelor of Science)
Mei Liu	Cornell University, New York (Master of Engineering)
Mini Chu	Univeristy of California Los Angeles, California (Master of Architecture)
Nathan Ogle	Columbia University, New York (Master of Science)

Paul Burgin	University of California, Berkeley, California (Master of Arts)
Peter Engel	Columbia University, New York (Master of Arts)
Peter Suen	University of California, Berkeley, California (Master's Other)
Philip Ra	Harvard University, Massachusetts (Master of Architecture)
Rebal Knayzeh	University of London, United Kingdom (Master of Architecture)
Rob Best	Stanford University, California (Doctor of Philosophy)
Sannihita Takkallapalli	University of California, Berkeley, California (Master of Architecture)
Shruti Dixit	Pennsylvania State University, Pennsylvania (Master's Other)
Simon McKenzie	McGill University, Canada (Master of Architecture)
Stephen Ellis	University of Pennsylvania, Pennsylvania (Master of Architecture)
Susanna Douglas	University of California, Berkeley, California (Master of Architecture)
Vasilena Vassilev	Massachusetts Institute of Technology, Massachusetts (Master of Architecture)
Vivek Anand	Virginia Polytechnic State University, Virginia (Master of Arts)
Zachary Meade	University of California, Santa Barbara, California (Bachelor of Arts)

SCHOOL OF ART EDUCATION

Kate Rees-Finnis	University of London, United Kingdom (Master of Arts)

SCHOOL OF ART HISTORY

Anna Glaze	University of California, Davis, California (Master of Arts)
Craig Griffeath	Dominican College, California (Master of Arts)
Kate Rees-Finnis	University of London, United Kingdom (Master of Arts)
Monica Neiman Sotomayor	University of Edinburgh, United Kingdom (Master of Fine Arts)

SCHOOL OF COMMUNICATIONS & MEDIA TECHNOLOGY

Anton Wannenburg	20+ yrs exp producer, animator & editor & a certificate in anim frm School of Comm Arts
Dianne Fukami	University of California, Berkeley, California (Bachelor of Arts)
Joe Fonzi	California State University, Chico, California (Bachelor of Arts)
Kimberly Coyle	16+ yrs. of experience in broadcasting
Manny Ramos	San Jose State University, California (Bachelor of Arts)
Marjorie Sturm	San Francisco State University, California (Master of Fine Arts)
Mark Willard	Cal Polytechnic State Univ San Luis Obispo, California (Bachelor of Science)
Matthew Staudt	West Virginia University, West Virginia (Bachelor of Arts)
Michelle Kennedy	San Francisco State University, California (Master of Arts)
Pamela Uzzell	San Francisco State University, California (Master of Fine Arts)
Paul Colardo	Providence College, Rhode Island (Bachelor of Science)
Peter Shaplen	Tufts University, Massachusetts (Bachelor of Arts)
Roger Apolinar	Academy of Art University, California (Bachelor of Fine Arts)
Sharon Chin	Northwestern University, Illinois (Master of Science)
Tiffany McElroy	Univeristy of California Los Angeles, California (Bachelor of Arts)
Timothy Swartz	Syracuse University, New York (Bachelor of Arts)

SCHOOL OF FASHION

Alexey Timbul Bulokhov	College of New Rochelle, New York (Master of Science)
Andrew Hagenbuch	Ithaca College, New York (Bachelor of Fine Arts)
Arijana Kajdic	Academy of Art University, California (Master of Fine Arts)
Benjamin Ellis	Academy of Art University, California (Bachelor of Fine Arts)
Bette Bondo	Copenhagen Business School, Denmark (Master of Business Admin)
Candace Hynson	7+ years of experience as a fashion stylist
Cassandra Jenkins	Academy of Art University, California (Master of Fine Arts)
Catherine Campbell	Florida Memorial University, Florida (Master of Business Administr.)
Christine Crook	University of California, San Diego, California (Master of Fine Arts)
Christine Peregrin	University of Kansas, Kansas (Bachelor of Arts)
Chun-Ming Yang	Academy of Art University, California (Bachelor of Fine Arts)
Cory London	Savannah College Art Design, Georgia (Bachelor of Fine Arts)
Dale Dombrowski	Fashion Institute Technology, New York (Bachelor of Arts)
Danielle Wallis	Academy of Art University, California (Bachelor of Fine Arts)
David McGrane	28+ yrs. experience in Advertising/Marketing.
David Trautz	Maryland Institute College of Art, Maryland (Bachelor of Fine Arts)
Deenie Bernsten	Florida Atlantic University, Florida (Bachelor of Science)
Diana Jan	21+ yrs experience in marketing and an AA in Fashion from Fashion Inst. Design & Merchan.
Diane Dorrans Saeks	Canterbury University, United Kingdom (Bachelor of Arts)
Dina Meoli	North Carolina State University, North Carolina (Master of Science)
Elisa Benzoni	Univeristy of California Los Angeles, California (Bachelor of Arts)
Elizabeth Barsali	University of California, Davis, California (Bachelor of Science)
Emma Trewartha	University of Copenhagen, Denmark (Bachelor of Arts)
Ernesto Fernandez	Academy of Art University, California (Master of Fine Arts)
Flora Tsapovsky	Hebrew University of Jerusalem, Israel (Master of Arts)
Hao Fang	Savannah College Art Design, Georgia (Master of Arts)
Jackson Riker	California State University, Los Angeles, California (Master of Fine Arts)
Jacqueline Phelan	Fashion Institute Technology, New York (Master of Arts)
Jaime Galli	University of Oregon, Oregon (Master of Science)
Janet Pedersen	University of California, Santa Cruz, California (Bachelor of Arts)
Jenny Krasteva	Academy of Art University, California (Bachelor of Fine Arts)
Jeremy Butts	Art Institute of California, California (Bachelor of Fine Arts)
Jill Giordano	State University of New York at Plattsburgh, New York (Bachelor of Science)
Jill Siefert	Fashion Institute Technology, New York (Bachelor of Science)
John Sun	Univeristy of California Los Angeles, California (Bachelor of Arts)
Joseph Khawane	Academy of Art University, California (Master of Fine Arts)
Josh Walker	London College Fashion, United Kingdom (Bachelor of Arts)
Julie Kessler	Victoria College Of Art, Canada (Bachelor of Arts)
Karen Hook	San Francisco State University, California (Bachelor of Arts)
Kari Lantin	California State University, Chico, California (Bachelor of Arts)
Katie Sabo	Fashion Institute Technology, New York (Master of Arts)

Kelliane Parker	20+ yrs of exp in sales and marketing management in Japan and U.S.
Kim Data	18+ yrs. exp. as a designer, consultant, design instructor and an AA from FIDM
Kristine Osgood	University of Minnesota Morris, Minnesota (Bachelor of Arts)
Kwang-Hi Cho	Savannah College Art Design, Georgia (Master of Arts)
Leesa Klotz	26+ years of experience in Design and Visual Merchandising
Lia Larrea	San Francisco Art Institute, California (Bachelor of Fine Arts)
Linda Butler	Oral Roberts University, Oklahoma (Bachelor of Science)
Lindie Wilhelm	42+ yrs exp fashion design and merchandising and an AA in fashion design from Parson's
Lisa Scott	Fashion Institute Technology, New York (Bachelor of Science)
Maggie Koenig	University of South Carolina, South Carolina (Bachelor of Science)
Mandana MacPherson	Stanford University, California (Master of Science)
Marcela Pinzon	11+ years of experience of design and product development
Marcy Frank	University of North Carolina, North Carolina (Bachelor of Fine Arts)
Margot Urbanowicz	Academy of Art University, California (Bachelor of Fine Arts)
Martin Nunez	Academy of Art University, California (Bachelor of Fine Arts)
Matthew Robinson	San Francisco State University, California (Bachelor of Science)
Mung Lar Lam	California College of the Arts, California (Master of Fine Arts)
Namrita Gupta	University of Mysore, India (Bachelor of Science)
Nancy Sommer	University of Missouri, St. Louis, Missouri (Bachelor of Science)
Olga Kedik	Academy of Art University, California (Bachelor of Fine Arts)
Philip Chidel	University of Michigan, Michigan (Bachelor of Arts)
Renata Lindroos	Academy of Art University, California (Bachelor of Fine Arts)
Ricardo Sison	San Francisco State University, California (Master of Arts)
Sandra Parenti	Temple University, Pennsylvania (Bachelor of Arts)
Sara Shepherd	Academy of Art University, California (Bachelor of Arts)
Sarah Dean	17+ yrs experience as a makeup artist and hair stylist
Shannon Price	Bard College, New York (Masters Of Philosophy)
Sharon Murphy	Ohio State University, Ohio (Bachelor of Arts)
Stephanie Thomas	Academy of Art University, California (Master of Arts)
Suzanne Ashford	Academy of Art University, California (Bachelor of Fine Arts)
Tria Connell	University of Cincinnati, Ohio (Bachelor of Arts)
Tricia Theodosis	University of San Francisco, California (Bachelor of Science)
Tsomo Tsering	Tibet University, China (Bachelor of Arts)
Uduak Oduok	Hastings College Law, California (Juris Doctor)
Wa Shan Yeung	Hong Kong Polytechnic, China (Master of Arts)
Yoko Ichikawa	New School University, New York (Master of Arts)

SCHOOL OF FINE ARTS

Anne Stryke	Academy of Art University, California (Master of Fine Arts)
Carla Crawford	University of California, Davis, California (Bachelor of Fine Arts)
Daniel Segrove	Academy of Art University, California (Bachelor of Fine Arts)
Dean Larson	Towson State University, Maryland (Master of Education)

Ed He	Academy of Art University, California (Master of Fine Arts)
Gregory Gandy	Academy of Art University, California (Master of Fine Arts)
Ho Jun Lee	Academy of Art University, California (Master of Fine Arts)
James Yamasaki	Art Center College Design, California (Bachelor of Fine Arts)
Joevic Yeban	Academy of Art University, California (Bachelor of Fine Arts)
John Neary	Pratt Institute, New York (Bachelor of Fine Arts)
John Poon	Academy of Art University, California (Bachelor of Fine Arts)
Kevin Wueste	McDaniel College, Maryland (Bachelor of Arts)
Kristan Le	Academy of Art University, California (Bachelor of Fine Arts)
Lynne Osgood	Northwestern State University, Louisiana (Master of Arts)
Mark Elliot	Academy of Art University, California (Bachelor of Fine Arts)
Mark Jason Bowen	American University, District of Columbia (Master of Fine Arts)
Meri Brin	Academy of Art University, California (Bachelor of Fine Arts)
Sandy Frank	University of San Francisco, California (Bachelor of Fine Arts)
Sean Connor	New York Academy of Art, New York (Master of Fine Arts)
Sheldon Greenberg	San Jose State University, California (Bachelor of Science)
Suzanne D'Arcy	University of California, Davis, California (Bachelor of Arts)
Suzanne Taylor	Glasgow School of Art, United Kingdom (Master of Arts)
Zachary Zdrale	Academy of Art University, California (Master of Fine Arts)

SCHOOL OF GAME DEVELOPMENT

Ana Nelson	Trinity College, Dublin University, (Doctor of Philosophy)
Billy Burger	Argosy University, California (Master of Education)
Brendan Milos	Academy of Art University, California (Bachelor of Fine Arts)
Christopher Middleton	Academy of Art University, California (Bachelor of Fine Arts)
Cody Miles	Virginia Commonwealth University, Virginia (Bachelor of Fine Arts)
Daniel Kane	11+ yrs of exp as a programming consultant, programmer, and lab technician
David Markowitz	Brown University, Rhode Island (Bachelor of Arts)
Denmark Gibbs	Academy of Art University, California (Master of Fine Arts)
Dustin Aber	Cogswell Polytechnic College, California (Bachelor of Arts)
Filip Krstevski	Ryerson University, Canada (Bachelor of Science)
Geatano Sacco III Bisbee	Academy of Art University, California (Bachelor of Fine Arts)
Gordon Tian	Art Center College Design, California (Bachelor of Science)
Graham Pezzuti	Academy of Art University, California (Bachelor of Fine Arts)
Henry Yamada	Art Institute of Fort Lauderdale, Florida (Bachelor of Science)
Jacqueline Jocson	University of Southern California, California (Master of Fine Arts)
Jae Cheol Hong	Academy of Art University, California (Master of Fine Arts)
James Marion	New York University, New York (Master of Fine Arts)
Jonathan Sakamoto	Academy of Art University, California (Bachelor of Fine Arts)
Jonathan Usiak	Academy of Art University, California (Bachelor of Fine Arts)
Joseph Simons	Purdue University, Indiana (Bachelor of Science)
Joshua Morton	California State University Northridge, California (Bachelor of Science)
Joshua Stefanski	Full Sail University, Florida (Bachelor of Science)

Kevin Harkness	Columbus College of Art & Design, Ohio (Bachelor of Fine Arts)
Lawrence Mangum	Academy of Art University, California (Bachelor of Fine Arts)
Lisa Liang	Art Center College Design, California (Bachelor of Fine Arts)
Lloyd Hoshide	Academy of Art University, California (Bachelor of Fine Arts)
Lori Hyrup	San Diego State University, California (Bachelor of Science)
Marius Millar	Academy of Art University, California (Bachelor of Fine Arts)
Mark Girouard	Academy of Art University, California (Bachelor of Fine Arts)
Mary Krefting	University of California, Berkeley, California (Bachelor of Arts)
Matthew Greene	10+ yrs exp in prod. mngmt and quality assur. and an AA in Multimedia from Ohlone College
Max Rebuschatis	Arizona State University, Arizona (Bachelor of Science)
Michael Witzel	Academy of Art University, California (Bachelor of Fine Arts)
Patrick Hillstead	Expression College for Digital Arts, California (Bachelor of Arts)
Patrick Wagner	Academy of Art University, California (Bachelor of Fine Arts)
Robert Cabrera	Academy of Art University, California (Master of Arts)
Robert Kavert	University of California, Santa Cruz, California (Bachelor of Science)
Steve Hubbard	Columbus College of Art & Design, Ohio (Bachelor of Fine Arts)
Steven Lee	California Institute of the Arts, California (Bachelor of Fine Arts)
Todd Gorang	9+ years of game design experience
William Oglesby	Columbus College of Art & Design, Ohio (Bachelor of Fine Arts)
William Todd	Boston University, Massachusetts (Bachelor of Science)

SCHOOL OF GRAPHIC DESIGN

Adele Wiejaczka	Academy of Art University, California (Master of Fine Arts)
Alexander Vaughn	Academy of Art University, California (Bachelor of Fine Arts)
Amy Broadbent	University Santo Tomas, Philippines (Bachelor of Fine Arts)
Andrew Cambouris	Academy of Art University, California (Bachelor of Fine Arts)
Anthony Palmer	Monash University, Australia (Bachelor of Arts)
Ariel Grey	Art Center College Design, California (Bachelor of Fine Arts)
Becky Sehenuk Waite	Academy of Art University, California (Master of Fine Arts)
Bob Slote	School of the Art Institute of Chicago, Illinois (Master of Fine Arts)
Brian Minards	University of the West of England, United Kingdom (Bachelor of Arts)
Christopher Morlan	Academy of Art University, California (Bachelor of Fine Arts)
David Hake	Kunstgewerbeschule, Switzerland (Master of Arts)
David Spears	Academy of Art University, California (Master of Fine Arts)
Erin Kristine Canoy	Academy of Art University, California (Master of Fine Arts)
Gina Richter	Academy of Art University, California (Master of Fine Arts)
Hannah Coward	Academy of Art University, California (Master of Fine Arts)
Hunter Wimmer	Virginia Commonwealth University, Virginia (Bachelor of Fine Arts)
Jacques Rossouw	Stellenbosch Academy of Design and Photography, South Africa (Bachelor of Arts)
Jessica Peltz	Savannah College Art Design, Georgia (Master of Arts)
John Nettleton	Virginia Commonwealth University, Virginia (Master of Fine Arts)
Justin Lee	Academy of Art University, California (Master of Fine Arts)

Kathryn Morgan	Saint Mary's College, California (Master of Business Admin)
Lian Ng	California State University, Fresno, California (Bachelor of Science)
Lloyd Mitchell	Argosy University, California (Master of Arts)
Michael Newhouse	Texas A&M University-Commerce, Texas (Bachelor of Science)
Nancy Cutler	State University of New York, College at Buffalo, New York (Bachelor of Science)
Patrice Anderson	Jacksonville State University, Alabama (Master of Fine Arts)
Penny Lorber	Academy of Art University, California (Master of Fine Arts)
Sandra Isla	Academy of Art University, California (Master of Fine Arts)
Shel Perkins	Academy of Art University, California (Bachelor of Fine Arts)
Thomas Mungovan	Goddard College, Vermont (Master of Fine Arts)
Tracy Merchant	University of South Australia, Australia (Bachelor of Fine Arts)
Troy Alders	California Institute of the Arts, California (Bachelor of Fine Arts)

SCHOOL OF ILLUSTRATION

Aaron Gregory	Academy of Art University, California (Bachelor of Fine Arts)
Alexandria Gold	San Francisco State University, California (Bachelor of Arts)
Angela Dominguez	Academy of Art University, California (Master of Fine Arts)
Benjamin Jelter	Academy of Art University, California (Bachelor of Fine Arts)
Carl Potts	State University of New York at New Paltz SUNY, New York (Bachelor of Arts)
Christopher Canga	Academy of Art University, California (Bachelor of Fine Arts)
Christopher Marrinan	Academy of Art University, California (Bachelor of Fine Arts)
Christopher Sloan	30+ years as an Art Director
Christy Hale	Lewis Clark College, Oregon (Master of Arts)
David Ball	Massachusetts College of Art and Design, Massachusetts (Bachelor of Fine Arts)
David Mar	Boston University, Massachusetts (Master of Fine Arts)
Dylan Vermeul	Academy of Art University, California (Bachelor of Fine Arts)
Eda Kaban	Istanbul Technical University, Turkey (Master of Arts)
Gary Weiss	Art Center College Design, California (Bachelor of Fine Arts)
George Pitcher	Academy of Art University, California (Master of Fine Arts)
Jorge Mascarenhas	California College of the Arts, California (Bachelor of Fine Arts)
Joseph Cavalieri	School of Visual Arts, New York (Bachelor of Fine Arts)
Julie Downing	Rhode Island School of Design, Rhode Island (Bachelor of Fine Arts)
Julie Peterson-Goonan	San Francisco State University, California (Bachelor of Fine Arts)
Lourdes Livingston	Academy of Art University, California (Bachelor of Fine Arts)
Marc Ericksen	Art Center College Design, California (Bachelor of Fine Arts)
Marc Lopez	Academy of Art University, California (Bachelor of Fine Arts)
Mick Gray	34+ yrs exp. in Drafting and Illustration and an AS in Illustration from Mission College
Mike Dubisch	School of Visual Arts, New York (Bachelor of Fine Arts)
Phillip Hua	Academy of Art University, California (Bachelor of Fine Arts)
Sandra Speidel	Ohio University, Ohio (Master of Science)
Sara Palacios	Academy of Art University, California (Master of Fine Arts)
Shari Warren	San Francisco State University, California (Bachelor of Arts)

Tanya Ericson	Art Center College Design, California (Bachelor of Fine Arts)
Theresa Fleming	Academy of Art University, California (Master of Fine Arts)
Thomas Denmark	Academy of Art University, California (Bachelor of Fine Arts)
Victoria Vebell	Art Institute Boston, Massachusetts (Master of Fine Arts)
Warren Chang	Art Center College Design, California (Bachelor of Fine Arts)

SCHOOL OF INDUSTRIAL DESIGN

Aaron Powers	Academy of Art University, California (Bachelor of Fine Arts)
Agota Jonas	San Jose State University, California (Master of Arts)
Akino Tsuchiya	Art Center College Design, California (Bachelor of Science)
Andrew Morandi	Academy of Art University, California (Bachelor of Fine Arts)
Aric Armon	Academy of Art University, California (Bachelor of Fine Arts)
Daniel Seifert	Fashion Institute Technology, New York (Bachelor of Fine Arts)
David Curiel	The Art Institute of Fort Lauderdale, Florida (Bachelor of Science)
David Melvin	Art Institute of Pittsburgh, Pennsylvania (Bachelor of Science)
Didula Jayaratna	Academy of Art University, California (Bachelor of Fine Arts)
Hanbin Youn	Art Center College Design, California (Bachelor of Science)
Hector Silva	University Illinois Champaign Urbana, Illinois (Bachelor of Fine Arts)
Inbal Lishansky	Academy of Art University, California (Bachelor of Fine Arts)
Jim Shook	San Jose State University, California (Bachelor of Science)
Jiyeon Kim	Art Center College Design, California (Bachelor of Science)
John Armour	Dayton Art Institute, Ohio (Bachelor of Fine Arts)
John Bavaresco	15+ yrs. experience in VFX and in the 3d industry.
John Guenther	California State University, Long Beach, California (Bachelor of Arts)
John Marsh	Art Center College Design, California (Bachelor of Fine Arts)
Joseph Choi	University of California, San Diego, California (Bachelor of Arts)
Joseph Perez	Art Center College Design, California (Bachelor of Fine Arts)
Joseph Rider	Academy of Art University, California (Bachelor of Fine Arts)
Kwan Kim	Art Center College Design, California (Bachelor of Science)
Lawrence Davidson	California College of the Arts, California (Master of Architecture)
Leif Petersson	Art Center College Design, California (Bachelor of Science)
Manuel Rojas	Art Center College Design, California (Bachelor of Science)
Mark Garcia	Academy of Art University, California (Bachelor of Fine Arts)
Michael Campbell	University of Arizona, Arizona (Master of Fine Arts)
Scott Bergan	34+ yrs. experience as a master automobile craftsman
Shizunori Kobara	San Jose State University, California (Bachelor of Science)
Susan Kralovec	Cranbrook Academy of Art, Michigan (Master of Fine Arts)
Theodore Renteria	San Jose State University, California (Bachelor of Science)
Theodore Somogyi	Academy of Art University, California (Bachelor of Fine Arts)
Thomas Balaguer	Academy of Art University, California (Bachelor of Fine Arts)

SCHOOL OF INTERIOR ARCHITECTURE & DESIGN

Aaron Powers	Academy of Art University, California (Bachelor of Fine Arts)
Agota Jonas	San Jose State University, California (Master of Arts)
Akino Tsuchiya	Art Center College Design, California (Bachelor of Science)
Andrew Morandi	Academy of Art University, California (Bachelor of Fine Arts)
Aric Armon	Academy of Art University, California (Bachelor of Fine Arts)
Daniel Seifert	Fashion Institute Technology, New York (Bachelor of Fine Arts)
David Curiel	The Art Institute of Fort Lauderdale, Florida (Bachelor of Science)
David Melvin	Art Institute of Pittsburgh, Pennsylvania (Bachelor of Science)
Didula Jayaratna	Academy of Art University, California (Bachelor of Fine Arts)
Hanbin Youn	Art Center College Design, California (Bachelor of Science)
Hector Silva	University Illinois Champaign Urbana, Illinois (Bachelor of Fine Arts)
Inbal Lishansky	Academy of Art University, California (Bachelor of Fine Arts)
Jim Shook	San Jose State University, California (Bachelor of Science)
Jiyeon Kim	Art Center College Design, California (Bachelor of Science)
John Armour	Dayton Art Institute, Ohio (Bachelor of Fine Arts)
John Bavaresco	15+ yrs. experience in VFX and in the 3d industry.
John Guenther	California State University, Long Beach, California (Bachelor of Arts)
John Marsh	Art Center College Design, California (Bachelor of Fine Arts)
Joseph Choi	University of California, San Diego, California (Bachelor of Arts)
Joseph Perez	Art Center College Design, California (Bachelor of Fine Arts)
Joseph Rider	Academy of Art University, California (Bachelor of Fine Arts)
Kwan Kim	Art Center College Design, California (Bachelor of Science)
Lawrence Davidson	California College of the Arts, California (Master of Architecture)
Leif Petersson	Art Center College Design, California (Bachelor of Science)
Manuel Rojas	Art Center College Design, California (Bachelor of Science)
Mark Garcia	Academy of Art University, California (Bachelor of Fine Arts)
Michael Campbell	University of Arizona, Arizona (Master of Fine Arts)
Scott Bergan	34+ yrs. experience as a master automobile craftsman
Shizunori Kobara	San Jose State University, California (Bachelor of Science)
Susan Kralovec	Cranbrook Academy of Art, Michigan (Master of Fine Arts)
Theodore Renteria	San Jose State University, California (Bachelor of Science)
Theodore Somogyi	Academy of Art University, California (Bachelor of Fine Arts)
Thomas Balaguer	Academy of Art University, California (Bachelor of Fine Arts)

SCHOOL OF JEWELRY & METAL ARTS

Alexis Pavlantos	University of New Mexico, New Mexico (Bachelor of Fine Arts)
Chrystal Sunshine	Academy of Art University, California (Bachelor of Fine Arts)
David Casella	Maine College of Art, Maine (Bachelor of Fine Arts)
Francesca MacKie	Academy of Art University, California (Master of Fine Arts)
Heather Blaikie	Georgia Institute of Technology, Georgia (Bachelor of Science)
Killean Evans	Academy of Art University, California (Master of Fine Arts)
Lindsey Eason	Academy of Art University, California (Master of Fine Arts)
Wendy McDermott	San Jose State University, California (Master of Fine Arts)

SCHOOL OF LANDSCAPE ARCHITECTURE

Brett Marsengill	Arizona State University, Arizona (Master of Architecture)
Charu Sharma	School of Planning and Architecture, India (Master's Other)
Dan Hogman	Academy of Art University, California (Master of Architecture)
Lee Toney	University of California, Berkeley, California (Bachelor of Arts)
Matt Perotto	University of Toronto, Canada (Masters Landscape Architecture)
Megan Esopenko	University of Toronto, Canada (Master's Other)
Sergio Lima	University of Palermo, Italy (Master of Architecture)
Toni Bava	University of California, Berkeley, California (Master's Other)

SCHOOL OF MOTION PICTURES & TELEVISION

Annette Haywood-Carter	University of Georgia, Georgia (Bachelor of Arts)
Bruce Finn	25+ years experience in cinematography
Cari-Esta Albert	Williams College, Massachusetts (Bachelor of Arts)
Charlotte Grossman	Queens College, The City University of New York, New York (Bachelor of Arts)
Consuelo Lopez-Robbins	9+ years of experience as a make-up artist
David Hauslein	Temple University, Pennsylvania (Bachelor of Arts)
David Taylor	School of Visual Arts, New York (Bachelor of Fine Arts)
Doug Williams	Mills College, California (Master of Fine Arts)
Douglas Campbell	California Institute of the Arts, California (Bachelor of Fine Arts)
Ellen Sumter	Howard University, District of Columbia (Master of Fine Arts)
Erin King	New York University, New York (Master of Fine Arts)
Ian Valentine	Univeristy of California Los Angeles, California (Master of Fine Arts)
Janice Engel	University of Southern California, California (Bachelor of Arts)
Jeremy Stuart	20+ years as an editor and producer
John Isgro	St. John Fisher College, New York (Bachelor of Arts)
Julie Oxendale	Dartington College of Arts, United Kingdom (Bachelor of Arts)
Kenneth Estin	University of California, Davis, California (Bachelor of Arts)
Lee Redmond	Art Center College Design, California (Bachelor of Fine Arts)
Michael Meltzer	University of Southern California, California (Bachelor of Science)
Nana Greenwald	30+ yrs exp in Film Production
Richard Cascio	Academy of Art University, California (Bachelor of Fine Arts)
Richard Kizu-Blair	San Francisco Art Institute, California (Bachelor of Fine Arts)

Robert Martin	San Francisco State University, California (Bachelor of Arts)
Roy Langbord	New York University, New York (Juris Doctor)
Spenser Querry	Academy of Art University, California (Master of Fine Arts)
Tracy Ward	Univeristy of California Los Angeles, California (Master of Fine Arts)

SCHOOL OF MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA

Barnaby Palmer	University of Michigan, Michigan (Master of Music)
Baxter Robertson	Univeristy of California Los Angeles, California (Bachelor of Arts)
Brian Magerkurth	Academy of Art University, California (Bachelor of Arts)
Bruno Pelletier	38+ yrs experience as musician and composer
Carla Lucero	California Institute of the Arts, California (Bachelor of Fine Arts)
Craig Kupka	Univeristy of California Los Angeles, California (Master of Arts)
David Sonnenschein	University of Southern California, California (Master of Fine Arts)
Dirk Epperson	Yale University, Connecticut (Master of Fine Arts)
Eric Bikales	Belmont University, Tennessee (Bachelor of Music)
Fabrizio Dal Bello	Technical Institute in Varese, Italy (Bachelor of Science)
George Peterson Jr.	San Francisco State University, California (Bachelor of Arts)
Gregory Kupka	California State University, Los Angeles, California (Master of Music)
Gunnard Doboze	Berklee College Music, Massachusetts (Bachelor of Arts)
Harry Gold	California Jazz Conservatory, California (Bachelor of Music)
James Lay	25+ years as a sound editor and designer
Jason Martineau	Manhattan School of Music, New York (Doctor of Music)
Jeffrey Byron	Stanford University, California (Bachelor of Arts)
Jeremy Liu	Stanford University, California (Master of Arts)
Jim Lively	25+ years experience in recording, editing and mixing. A total of 40+ years experience as a professional musician and composer.
Kit Ruscoe	20+ yrs. experience in music performance and theory instruction
Lauren Sharkey	California State University, Chico, California (Master of Arts)
Lincoln Andrews	Expression College for Digital Arts, California (Bachelor of Science)
Michael Axinn	California College of the Arts, California (Master of Fine Arts)
Miik Dinko	11+ yrs. experience as Sound Editor, Designer and Mixer
Raju Ramayya	University of Saskatchewan, Canada (Bachelor of Fine Arts)
Sahba Aminikia	San Francisco Conservatory of Music, California (Master's Other)
Scott Looney	California Institute of the Arts, California (Master of Fine Arts)
Sonia Mokhtari	University Lumiere Lyon II, France (Master of Music)
Tiannan Cai	Academy of Art University, California (Master of Fine Arts)

SCHOOL OF PHOTOGRAPHY

Alyson Belcher	San Francisco State University, California (Master of Fine Arts)
Anthony Rogers	Academy of Art University, California (Bachelor of Fine Arts)
Bryan Hewitt	San Francisco Art Institute, California (Master of Fine Arts)
Cadrian Johnson	Academy of Art University, California (Bachelor of Fine Arts)
Cecelia (Cissy) Spindler	31+ yrs. experience in photography
Chloe Meynier	Universite de Poitiers, France (Doctor of Philosophy)

Chris Wahlberg	42+ yrs. experience photography
Connie Begg	Mills College, California (Master of Fine Arts)
David Arnold	San Francisco State University, California (Master of Arts)
David Spindler	Mannes College The New School for Music, New York (Bachelor of Fine Arts)
David Wasserman	Colorado State University, Colorado (Master of Science)
Diane Choplin	The University of North Carolina at Chapel Hill, North Carolina (Master of Fine Arts)
Edward Caldwell	Brooks Institute, California (Bachelor of Arts)
Edwin Vargas	Universtiy of Art Ganexa, Panama, Panama (Bachelor of Fine Arts)
Emmanuelle Namont Kouznetsov	San Francisco Art Institute, California (Master of Fine Arts)
James Goins	University of Missouri, St. Louis, Missouri (Bachelor of Fine Arts)
John Vano	20+ yrs. of experience in photography
Joseph Lavine	Savannah College Art Design, Georgia (Master of Arts)
Katharine Woodman	Worcester Polytechnic Institute, Massachusetts (Bachelor of Science)
Kris Lattimore	Academy of Art University, California (Master of Fine Arts)
Laura Kurtenbach	Academy of Art University, California (Master of Fine Arts)
Luca Iannuzzi	Nottingham Trent University, United Kingdom (Bachelor of Arts)
Marc Simon	37+ yrs. of experience in photography
Marc Ullom	Andrews University, Michigan (Bachelor of Science)
Mark Murrmann	University of California, Berkeley, California (Master of Arts)
MD Welch	University of Nevada, Nevada (Bachelor of Arts)
Michael Erdman	Art Center College Design, California (Bachelor of Fine Arts)
Michael Nieland	Carroll College, Wisconsin (Bachelor of Science)
Michael ten Pas	San Francisco Art Institute, California (Master of Fine Arts)
Nicolas Gutierrez	Academy of Art University, California (Master of Fine Arts)
Nik Clements	Academy of Art University, California (Master of Fine Arts)
Patrik Argast	Academy of Art University, California (Master of Fine Arts)
Peter Tonningsen	San Jose State University, California (Master of Fine Arts)
Shannon Ayres	Academy of Art University, California (Master of Fine Arts)
Steven Moeder	Art Center College Design, California (Bachelor of Fine Arts)
Tim Mena	San Jose State University, California (Bachelor of Fine Arts)
Trace Nichols	Academy of Art University, California (Master of Fine Arts)
Vicente Llopis	Florida International University, Florida (Bachelor of Arts)
William Purcell	Stockton University, New Jersey (Bachelor of Arts)

SCHOOL OF VISUAL DEVELOPMENT

Brandon Pike	Academy of Art University, California (Bachelor of Fine Arts)
Glenn Kim	Academy of Art University, California (Bachelor of Fine Arts)
Marco Kunardi	Academy of Art University, California (Master of Fine Arts)
Michael Judge	San Francisco State University, California (Bachelor of Arts)
Sean Pando	Brigham Young University, Utah (Bachelor of Fine Arts)
Steve Galgas	Columbus College of Art & Design, Ohio (Bachelor of Fine Arts)
Vincenzo Barkasy	Academy of Art University, California (Bachelor of Fine Arts)
Wilbur Liang	San Jose State University, California (Bachelor of Fine Arts)

SCHOOL OF WEB DESIGN & NEW MEDIA

Aaron Lawrence	10+ years experience working as a visual designer and an UX designer.
Baez Rodolfo	Art Institute of Pittsburgh, Pennsylvania (Bachelor of Arts)
Clarke Robinson	San Jose State University, California (Bachelor of Fine Arts)
Claudia Dallendoerfer	Berlin University of the Arts, Germany (Master of Fine Arts)
Dale Jones	California State University Northridge, California (Master of Communications)
Dan Eriksson	44+ yrs. experience in graphic design
Daniel Kim	Academy of Art University, California (Bachelor of Fine Arts)
Erik Hartley	Western Michigan University, Michigan (Bachelor of Fine Arts)
Frank Pietronigro	San Francisco Art Institute, California (Bachelor of Fine Arts)
Heather Norvall	Academy of Art University, California (Bachelor of Fine Arts)
Johnny Ahmad	Arizona State University, Arizona (Bachelor of Science)
Kevin Kidwell	Academy of Art University, California (Master of Fine Arts)
Maria Pentkovski	Academy of Art University, California (Bachelor of Fine Arts)
Matt Moresco	Academy of Art University, California (Master of Arts)
Matthew Bennett	Swinburne University of Technology, Australia (Bachelor of Arts)
Michael Lee	University of California, Berkeley, California (Bachelor of Arts)
Nikolai Lokteff	San Jose State University, California (Bachelor of Science)
Ryan Hanau	Art Center College Design, California (Master of Fine Arts)
Ryan Medeiros	University of California, Santa Cruz, California (Bachelor of Arts)
Sarah Birdwell	California College of the Arts, California (Bachelor of Fine Arts)
Teylor Feliz	University of Denver, Colorado (Master of Science)
Zachary Mexicano	Academy of Art University, California (Bachelor of Fine Arts)

SUPPORT DEPARTMENT: ACADEMIC RESOURCE CENTER

Anita Mamoun	Emmanuel College, Massachusetts (Master of Arts)
Anne Steckler	San Francisco State University, California (Master of Arts)
Chantelle Ferguson	California State University East Bay, California (Master of Arts)
Heyward Gignilliat	School for International Training, Vermont (Master of Arts)
James O'Hara	University of California, Berkeley, California (Master of Arts)
Janelle Quintin	Chapman University, California (Master of Arts)
Justin DeCristofaro	Hiram College, Ohio (Bachelor of Arts)
Kimberly Grogan-Donner	California State University East Bay, California (Master of Arts)
Lynda Espana	Marietta College, Ohio (Bachelor of Arts)
Penelope Hondrogen	San Francisco State University, California (Master of Arts)
Robert McDonald	San Francisco State University, California (Master of Arts)
Serena O'Hara	California State University, Sacramento, California (Bachelor of Arts)
Shayla Griffin	California State University, San Bernardino, California (Bachelor of Arts)
Siobhan Fleming	Monterey Institute of International Studies, California (Master of Arts)
Suzanna Rogstad	Portland State University, Oregon (Master of Science)
Tessa Steffens	San Francisco State University, California (Bachelor of Arts)

SUPPORT DEPARTMENT: FOUNDATIONS

Ali Bereuter	Kansas City Art Institute, Missouri (Bachelor of Fine Arts)
Chris Dorosz	Nova Scotia College of Art, Canada (Master of Fine Arts)
Helen Uger	New York Academy of Art, New York (Master of Fine Arts)
James Gleeson	Academy of Art University, California (Bachelor of Fine Arts)
Jane Cozart	Academy of Art University, California (Master of Fine Arts)
Jerry Boxley	School of Visual Arts, New York (Bachelor of Fine Arts)
Jinny Tomozy	Academy of Art University, California (Bachelor of Fine Arts)
Justin Howard	7+ yrs. experience as an artist
Kris Komsthoeft	University of California, Santa Cruz, California (Bachelor of Arts)
Michele Goodwin	Academy of Art University, California (Bachelor of Fine Arts)
Rachel Moseley	Academy of Art University, California (Master of Fine Arts)
Thomas Marsh	California State University, Long Beach, California (Master of Fine Arts)
Thomas Starnes	Academy of Art University, California (Bachelor of Fine Arts)
Todd Casey	Massachusetts College of Art and Design, Massachusetts (Bachelor of Fine Arts)

SUPPORT DEPARTMENT: LIBERAL ARTS

Andrea Maison	University of California, Santa Barbara, California (Master of Arts)
Benjamin Mirov	New School, Florida (Master of Fine Arts)
Billy Cash	Portland State University, Oregon (Master of Arts)
Caroline Hood	Southern Methodist University, Texas (Master of Arts)
Cheryl Barton	San Francisco State University, California (Master of Arts)
Chris Frederick	Regent University, Virginia (Master of Arts)
Christopher Braun	University of Wales Trinity Saint David, United Kingdom (Master of Arts)
Cristen Cassell	Boston University, Massachusetts (Bachelor of Fine Arts)
Crucita Polizzi	Keiser University, Florida (Master of Science)
David Chernick	Academy of Art University, California (Master of Fine Arts)
Elizabeth Hille	Bennington College, Vermont (Master of Fine Arts)
Eric Frederick	Westminster Theological Seminary, Pennsylvania (Master of Divinity)
Erica Valponi	University of London, United Kingdom (Master of Arts)
Georgia Sang-Baffoe	Howard University, District of Columbia (Master of Science)
Heather Holliger	George Mason University, Virginia (Master of Fine Arts)
Heather Lindsay	Brigham Young University, Utah (Master of Science)
Helen Klonaris	New College of California, California (Master of Fine Arts)
James Sidel	University of Iowa, Iowa (Master of Fine Arts)
Jennifer Taylor	University of California, Santa Barbara, California (Master of Arts)
John Dobson	San Francisco State University, California (Master of Arts)
Kevin Brent Forman	San Francisco State University, California (Master of Arts)
Kimberly Schafer	California State University East Bay, California (Bachelor of Arts)
Laine Ballard	Academy of Art University, California (Master of Fine Arts)
Laura Maschietto	Instituto De Ensenanza Superior, Argentina (Master of Arts)
Lisa Feder	Cornell University, New York (Doctor of Philosophy)
Lucia Brown	Portland State University, Oregon (Master of Arts)

Ludmila Kisseleva	Herzen State Pedagogical University of Russia, Russian Federation (Doctor of Philosophy)
M. Nichole Clark	Sonoma State University, California (Master of Arts)
Margaret Hayden	Columbia University, New York (Master of Arts)
Maria Matthies	Academy of Art University, California (Master of Arts)
Mark Wasserman	Arizona State University, Arizona (Master of Arts)
Matthew Pevey	California State University East Bay, California (Master of Arts)
Maya Akpinar	University of California, Berkeley, California (Master of Arts)
Michael Routery	New College of California, California (Master of Fine Arts)
Robert Tindall	San Francisco State University, California (Master of Arts)
Roxanne Farrar	Florida State University, Florida (Doctor of Philosophy)
Samuel Tsitrin	University of California, Berkeley, California (Bachelor of Arts)
Sandy Zhang	San Jose State University, California (Master of Communications)
Steven Weiss	University of Leuven, Belgium (Master of Arts)
Suzanne L'Heureux	American University, District of Columbia (Master of Arts)
Teddy Goldsworthy-Hanner	Saint Mary's University, Minnesota (Master of Business Admin)
Trista Martin	University of New Mexico, New Mexico (Master of Arts)

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