



Ringling College  
of Art + Design

2022-2023 Catalog

RICHARD BARRABASO  
VISUAL ARTS CENTER



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# 2022-2023 Catalog

## General Information

### 2022-2023 Calendar

Please view the 2022-2023 Academic Calendar at:  
<https://www.ringling.edu/calendar/>

### Accreditation

Ringling College of Art and Design is accredited by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) to award baccalaureate degrees. Questions about the accreditation of Ringling College of Art and Design may be directed in writing to the Southern Association of Colleges and Schools Commission on Colleges at 1866 Southern Lane, Decatur, GA 30033-4097, by calling (404) 679-4500, or by using information available on [SACSCOC's website](#).

Ringling College of Art and Design is also accredited by the National Association of Schools of Art and Design.

### Catalog Disclaimer

The information in this catalog is current at the time of publication. If you are pursuing a degree, you are obligated to fulfill the requirements as they are listed in the catalog for the semester in which you enroll in that program.

If the requirements change after you have enrolled in the program, you have the option of fulfilling either the old or new requirements. If you elect to fulfill the old requirements and find that necessary courses have been eliminated or substantially revised, you may substitute other courses with the approval of the Vice President for Academic Affairs (VPAA). If a revision is required by an external accreditation certification body, and this body submits a written statement to the College that the accreditation of a program or certification of its graduates is in jeopardy unless students fulfill the new requirements, the option of fulfilling the old requirements may not apply.

Students returning from a withdrawal or absence exceeding one semester will require a review by the Department Head and Dean of

Undergraduate Studies who will subsequently recommend course standing to the VPAA for a final decision.

Find out more about the Ringling College of Art and Design at: [www.ringling.edu](http://www.ringling.edu).

## College Leadership

The Ringling College Board of Trustees acts as the guiding body for the College. Their leadership ensures a continuously improving institution of higher education.

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## Mission and Core Values

### Mission

Ringling College of Art and Design recognizes that artists and designers play a significant role in society. The College's primary mission is to provide programs leading to degrees that prepare students to be discerning visual thinkers and ethical practitioners.

Visual arts and creative professionals must understand diverse aspects of past and present cultures, and develop their capacity for creative expression and effective communication. Ringling's curriculum, therefore, balances the teaching of technical knowledge and skills with the development of critical, conceptual and

creative abilities and supports courses that provide historical, multicultural, global and future perspectives. Ringling faculty consists of professionally active and teaching-oriented artists, designers and scholars.

Ringling College of Art and Design strives to enroll both full- and part-time students from diverse backgrounds who intend to become professionals in the visual arts. Through its policies and practices, the College supports excellence in teaching and fosters the aesthetic, intellectual, professional, personal, and social development of its students. Academic programs and advising, career services, and an extensive co-curricular student life program prepare students for an art or design profession, or when appropriate, for continued studies on the graduate level.

In addition to its degree program, Ringling College offers courses, lectures, exhibitions and other art related services to the local, national and international communities through its museum, galleries, library, continuing education and community service programs.

Through the efforts of its Board of Trustees, administrators, faculty, support staff, alumni, and friends, Ringling endeavors to provide the necessary resources, services and environment to fulfill its institutional mission.

Founded in 1931, Ringling College of Art and Design is a private, independent, nonprofit, four-year college.

Adopted by the Board of Trustees, April 11, 1991  
Revision adopted by the Board of Trustees, October 24, 2002  
Revision adopted by the Board of Trustees, April 12, 2007  
Reaffirmed by the Board of Trustees, February 12, 2015  
Revision adopted by Board of Trustees, April 15, 2021

### Core Values

In Support of the Institutional Mission We Value:

- The arts as essential in the cultural and intellectual life of a society.
- Rich and varied arts education that engages innovation and tradition.
- Educational experiences in and out of the classroom that nurture lives of learning and creativity.

- Development and support of the whole student.
- Academic freedom, inquiry and freedom of expression.
- Integrity and social responsibility in an interdependent world.
- Diverse community that serves as a source of empowerment.

## Indicators of the Mission and Values in Action

- Preparing students as future artists and designers by providing a curriculum that explores ideas, technical and conceptual skills, and aesthetic choices. In addition to appropriate support for the major disciplines, this includes support for the liberal arts as an essential component, an adequate number of qualified faculty, high standards in teaching with attention to appropriate class size and provision of adequate academic support through facilities and services.
- Attending to the whole student by providing qualified staff and appropriate services, adequate and safe facilities for on campus life. This strengthens the classroom and educational
- Recognizing the importance of an engaged faculty of working artists, designers, writers and researchers as absolutely essential to the educational process. This takes place through an environment that nurtures creativity, provides ongoing professional and artistic development opportunities and supports interdisciplinary collaboration.
- Upholding academic freedom and a safe environment for members of the campus community to responsibly question, examine and explore all intellectual ground. This creates an environment of intellectual enrichment open to all and one that supports creative risk-taking and experimentation as well as the ongoing exploration of the history and traditions of the visual arts.
- Exploring ways to play a greater leadership role in the advocacy, understanding and protection of the visual arts at the community, state, national and international level. This includes recognizing and providing opportunities that assist the entire campus in the understanding of the social role, value and ethical implications of the artist/designer in society.

- Engaging actively in the exploration of historical, multicultural, global and future oriented perspectives, and striving for a diverse educational environment of inclusiveness, acceptance and equal opportunity.
- Promoting greater awareness and a more active commitment to environmental issues in a future oriented perspective that acknowledges our individual and institutional relationship with the earth and our obligations to conserve natural resources.
- Building a community of mutual respect for differences, that values relationship and works to break down barriers that divide. On campus, this means continuing to provide opportunities for personal connection and building bridges across departments and disciplines. It is a campus community of shared responsibility working together toward common values and goals that will enable each person to continue a life of learning and growth.

Adopted by the Board of Trustees, February 13, 2003

## Admissions

### Admissions

Admissions Office  
 Ringling College of Art and Design  
 2700 N. Tamiami Trail  
 Sarasota, FL 34234-5895  
 (941) 309-0195  
[admissions@ringling.edu](mailto:admissions@ringling.edu)

### First Year (Freshman) Applicant

A First Year applicant is typically a recent high school graduate who has not previously matriculated to a college or university accredited by an approved agency as outlined in the transfer applicant section. To be considered for First Year admission, an applicant must provide the following:

1. A completed application via the Common Application Form, along with a nonrefundable \$70 application fee or fee waiver.
2. Submission of a formal letter of recommendation or teacher evaluation is

optional. Applicants can submit the following as supplemental material for admission consideration:

- a. Submission of a Secondary School Report from a high school counselor.
  - b. Submission of a Teacher Evaluation Form from a high school teacher.
  - c. Submission of a formal Letter of Recommendation from a high school teacher.
  - d. For Homeschool Applicants: Submission of a formal Letter of Recommendation from an appropriate non-family member.
3. Submission of official academic transcripts from all high schools (Grades 9-12) that the applicant attended. If the applicant took any courses from a college or university for credit, those transcripts should be submitted as well. A minimum 2.0 cumulative academic grade point average (or its equivalent) is required to be considered for admission. The applicant must also be in good academic standing (not on academic probation or dismissal) at their last attended institution. Transcripts will only be received in the following ways:
- a. A sealed, official copy sent via mail or courier.
  - b. Parchment, Clearinghouse, or other approved E-transcript services.
  - c. The Central Application Service in the Common Application.
4. Completion of a standard high school diploma or possess a Certificate of High School Equivalency (GED), as recognized by a State Board of Education.

*Homeschool Applicants:*

Homeschoolers must achieve and submit one of the following:

- a. Standard high school diploma recognized by their local school district.
  - b. GED diploma.
  - c. A minimum of 12 college credits through dual enrollment.
  - d. A homeschool transcript with corresponding course descriptions, syllabi, and/or curricular details.
  - e. An ACT score of 15 or above or a SAT score of 899 or above.
5. Submission of an art portfolio via the Arts Supplement portion of the Common Application (SlideRoom). Submission of a

visual art or written portfolio is required for all majors unless otherwise noted on the application.

6. While SAT and ACT scores are not required for admission, it is recommended that applicants submit those test scores for academic advising.

## Transfer Applicant

A transfer applicant is typically someone who has previously matriculated to a college or university within the past 10 years that is accredited by any of the following:

- Accrediting Council for Independent Colleges and Schools
- Higher Learning Commission
- Middle States Commission on Higher Education
- National Association of Schools of Art and Design
- National Association of Schools of Dance
- National Association of Schools of Theatre
- New England Commission of Higher Education
- Northwest Commission on Colleges and Universities
- Southern Association of Colleges and Schools, Commission on Colleges
- WASC Accrediting Commission for Community and Junior Colleges
- WASC Senior College and University Commission

Institutions accredited by agencies other than above may be evaluated through an appeal.

To be considered for transfer admission, an applicant must provide the following:

1. A completed application via the Common Application Form, along with a nonrefundable \$70 application fee.
2. Submission of a formal letter of recommendation or evaluation through the Common App is optional.
3. Submission of official academic transcripts from all high schools (Grades 9-12) that the applicant attended. Submission of official academic transcripts from all colleges or universities that the applicant attended and that are accredited as determined above. A minimum 2.0 cumulative academic grade point average (or its equivalent) is required to be considered for admission. The applicant must also be in good academic

standing (not on academic probation or dismissal) at their last attended institution. The high school academic transcript requirement is waived if the applicant has earned more than 24 semester credit hours from colleges or universities accredited as determined above. Transcripts will only be received in the following ways:

- a. A sealed, official copy sent via mail or courier.
  - b. Parchment, Clearinghouse, or other approved E-transcript services.
  - c. The Central Application Service in the Common Application.
4. Submission of an art portfolio via the Arts Supplement portion of the Common Application (SlideRoom). The determination of the format of the portfolio is similar to the requirements of First Year students.

## International Applicant

In addition to the above requirements for First-Year or Transfer Admission, students who are citizens of countries where English is not the common language nor language of instruction at school, must demonstrate proof of English proficiency by submitting results of one of the following: Test of English as a Foreign Language (TOEFL), the International English Language Testing System (IELTS), the Critical Reading section of the SAT, or Duolingo.

Minimum score requirements:

1. TOEFL: A minimum score of 61 (internet version) is required for admission. Students who score between 61 and 79 may be required to enroll in English as a Second Language (ESL) courses at the College. Students who score 80 or higher may be allowed to waive English as a Second Language (ESL) courses at the College.
2. IELTS: A minimum score of 6.0 is required for admission. Students who score between 6.0 and 6.5 may be required to enroll in English as a Second Language (ESL) courses at the College. Students who score 6.5 or higher may be allowed to waive English as a Second Language (ESL) courses at the College.
3. Minimum score of 450 on the Reading and Writing section of the SAT or a minimum of 18 on the English section of the ACT.
4. Duolingo score of 90 or higher. Students who score between 90 and 104 may be required to enroll in English as a Second

Language (ESL) courses at the College. Students who score 105 or higher may be allowed to waive English as a Second Language (ESL) courses at the College.

ESL courses are taught concurrently with other coursework and do not require additional semesters or delay graduation. There is no additional charge for ESL courses.

International students who have earned university-level credit outside the United States and seek transfer credit are required to have their official transcripts evaluated by a foreign credentials evaluation service.

1. World Education Services (WES)
2. Joseph Silny & Associates International Education Consultants

## Veteran Applicant

Ringling College of Art and Design is approved for veterans' study under several GI Bills®, and participates in the Yellow Ribbon Program. Veterans and eligible dependents need to contact the School Certifying Official in the Office of Advising, Records and Registration.

In accordance with Amended Title 38 US Code 3679 subsection (f) a deferment of tuition and fees will be issued for all students who are using VA educational benefits, while payment to the institution is pending from the Department of Veteran Affairs. This school will not:

- Prevent the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to:

- Produce the VA Certificate of Eligibility (COE) by the first day of class;
- Provide a completed request for certification form;

- Provide additional information needed to properly certify the enrollment as described in other institutional policies. In some cases, discharged veterans must provide a copy of their Certificate of Release or Discharge from Active Duty (DD 214)\* in order to prove eligibility for other benefits such as those provided for in State of Florida statutes, for example.

\*The best way to receive a copy of your DD 214 is to register for an eBenefits account at [www.ebenefits.va.gov](http://www.ebenefits.va.gov). Once you have an account, click the "Manage Benefits" tab, and go to the Military Personnel File (DPRIS) link to request a copy of your DD 214. If you served before records were scanned into the system, please visit <https://www.archives.gov/veterans> and click the "Request Military Records Online" tab.

Office of Advising, Records and Registration  
 School Certifying Officer  
 Ulla Searing Center, 2nd Floor  
 (941) 359-7529  
[vabenefits@ringling.edu](mailto:vabenefits@ringling.edu)

## Readmission Applicant

Students who have previously attended Ringling College of Art and Design and wish to return to complete their degree program should complete an Application for Readmission form which is available through the Office of Advising, Records and Registration. Students who took courses at other institutions since attending Ringling College must present an official final transcript with grades of "C" or better to be considered for readmission. Additional information such as updated portfolio may be required. Acceptance will be decided on a competitive basis among other readmit students vying for the same level and on a space-available basis.

## Second Bachelor Degree Applicant

To obtain a second bachelor's degree, students must meet the following requirements:

1. Hold a bachelor's degree from a college or university that is accredited by any of the following:

- a. Accrediting Council for Independent Colleges and Schools
- b. Higher Learning Commission
- c. Middle States Commission on Higher Education
- d. National Association of Schools of Art and Design
- e. National Association of Schools of Dance
- f. National Association of Schools of Theatre
- g. New England Commission of Higher Education
- h. Northwest Commission on Colleges and Universities
- i. Southern Association of Colleges and Schools, Commission on Colleges
- j. WASC Accrediting Commission for Community and Junior Colleges
- k. WASC Senior College and University Commission

Institutions accredited by agencies other than above may be evaluated through an appeal.

2. Complete a minimum of 30 credits of new upper-level coursework with Ringling College, after the completion of the first degree and admission into the second-degree major. The combined total must be no less than 150 credits for the two degrees.
3. Must complete the appropriate form(s) in the Admissions Office and be admitted, or if a former Ringling College student, with the Registrar's Office and be readmitted to the College.
4. Complete Ringling College's major requirements (see Catalog for more detailed information). If any of these requirements were satisfied in the previous degree, the remainder necessary to complete the minimum 30 credits of new coursework should be satisfied with courses related to the major.
5. A minimum grade point average of C (2.0). The GPA will be calculated on the basis of courses taken after completion of the first bachelor's degree and admission to the student's second bachelor degree major at Ringling College.
6. The degree requirements for students who enroll continuously are determined by the Catalog in effect at the date of enrollment following admission into the second bachelor's degree major at Ringling College.

7. Must comply with all other Ringling College regulations.

## Spring Semester Applicant

Ringling College permits first year and transfer students to matriculate for the Spring Semester depending on selected major and, in some cases, contingent on the completion of specific college-level courses. Spring Semester admission is not available for the Computer Animation program.

## Transfer Credits and Placement

Ringling College will consider for transfer any liberal arts or studio art credit that meets our academic requirements and where a grade of C or better was earned from an accredited\* college or university. Studio art credit will be awarded based upon the criteria above and a portfolio review. All of Ringling College's studio courses are sequential and have prerequisites. Students have to complete the first-year studio courses before taking second-year studio courses; second-year studio courses before taking third-year studio courses; and third year studio courses before taking the fourth-year capstone/thesis courses.

Students are limited to a total of 66 semester hours of transfer credits. A minimum of 54 semester hours must be taken at Ringling College of Art and Design. The last two academic years of study for a Ringling College of Art and Design degree must be completed in courses of study within a major of the College. Ringling College of Art and Design reserves the right to decline credit for coursework that is more than 10 years old.

If you have taken Liberal Arts courses at another college/university, those courses will be evaluated by the Academic Advisors in the Office of Advising, Records, and Registration Services to determine if they meet the degree requirements for the Bachelor of Fine Arts or Bachelor of Arts Degree. The number of Liberal Arts classes completed has no bearing on your class level. Only studio classes determine your class level. Students enrolling with an Associate of Arts or a Bachelor of Arts degree from a regionally accredited college or university will be considered to have met the Liberal Arts requirements for the BFA degree. Please make sure you have requested a final transcript from all

colleges/universities that you have attended so that you can receive the appropriate transfer credit.

Please note that admission to upper-level studies is contingent on space availability and portfolio review.

\*Ringling College accepts liberal arts transfer credit from institutions that are accredited by: Accrediting Council for Independent Colleges and Schools, Higher Learning Commission, Middle States Commission on Higher Education, National Association of Schools of Art and Design, National Association of Schools of Dance, National Association of Schools of Theatre, New England Commission of Higher Education, Northwest Commission on Colleges and Universities, Southern Association of Colleges and Schools Commission on Colleges, WASC Accrediting Commission for Community and Junior Colleges, WASC Senior College and University Commission. Other institutions accredited by agencies other than above may be evaluated through an appeal.

## Transfer Credits

As a transfer student to Ringling College of Art and Design, you will be choosing a major at the time you apply. Ringling College offers 13 undergraduate programs and each curriculum is distinct. It is important that you read about the majors carefully and then review the portfolio requirements for that major.

### Bachelor of Arts:

- Business of Art and Design
- Visual Studies

### Bachelor of Fine Arts:

- Computer Animation
- Creative Writing
- Entertainment Design
- Film
- Fine Arts
- Game Art
- Graphic Design
- Illustration
- Motion Design
- Photography and Imaging
- Virtual Reality Development

Students apply directly to one of 13 undergraduate majors, and a portfolio of work

specific to that major is required. While it is possible to change majors, it is not guaranteed, and can result in starting over in the new major.

We encourage students to spend time exploring their academic interests prior to applying to Ringling College of Art and Design.

Opportunities to learn about and experience each major include the contact with Ringling Admissions Counselors, campus tours, Ringling College Website, the Pre-college summer program, Open House events, and National Portfolio Day events.

All degree requirements, including studio, art history and liberal arts classes, are offered at Ringling College of Art and Design. Students matriculating at Ringling College are encouraged to complete all their coursework at the College. The rationale for this policy rests in the mission and philosophy of the institution and in its concern for the essential unity and integrity of all aspects of the curriculum: major requirements, liberal arts, art history and open electives. However, you can take the entire program in residence, or transfer in credits prior to entry.

Ringling College of Art and Design will consider for transfer any liberal arts or studio credit that meets academic requirements and in which a grade of "C" or better was earned from a regionally accredited college or university. Only the course credit is transferred. Transfer credit is not used in the calculation of grade point averages.

Student transfer credit evaluations for studio art classes will be handled by the department head or his/her designee. The Office of Advising, Records and Registration Services evaluates transfer credit for liberal arts and art history courses. Once the evaluation is complete, transfer students will be able to see what courses have transferred and how they satisfy degree requirements by logging onto Self-Service and reviewing their on-line transcript. Students with liberal arts transfer credits may take additional studio or art history electives.

Students are limited to a total of 66 semester hours of transfer credits. A minimum of 54 semester hours must be taken at Ringling College of Art and Design. The last two academic years of study for a Ringling College of Art and Design degree must be completed in courses of study within a major of the College.

Ringling College of Art and Design reserves the right to decline credit for coursework that is more than 10 years old.

## Studio Transfer Credit

Students who have taken studio art courses at another regionally-accredited institution of higher education may have those courses and a portfolio reviewed by the department head or Academic Affairs designee to determine if the credits can apply to the degree requirements for the Bachelor of Fine Arts or Bachelor of Arts degrees. Requests for studio transfer credit must be supported by a sufficient number of portfolio submissions that demonstrate the competencies associated with those required by the majors. Studio Transfer Competencies typically include skills such as: Drawing, Life Drawing, Computer Art, 2D Design, 3D Design and 4D Design (Time base media), Photography, Color Theory.

Permission to take courses at other colleges during the summer is granted through the Office of Advising, Records and Registration Services. Students must meet with their Academic Advisor who will consider all aspects of the student's request, including the quality and level of the proposed course and its role in the student's program of study before completing a Transient Student form. Courses intended to fulfill major requirements must also be approved by the department head.

Students entering with an Associate of Arts or Bachelor of Arts degree from a regionally accredited college or university will be considered to have met the liberal arts requirements for the Bachelor of Fine Arts degree or Bachelor of Arts degree. Students entering with an Associate of Science or Bachelor of Science degree from a regionally-accredited college or university will have their liberal arts credits evaluated to determine if they fulfill the distribution requirements for the B.F.A. degree or the B.A. degree. Additional course work may be required.

## Art History Transfer Credit

Students who have taken art history courses at another regionally accredited institution of higher education may have those courses evaluated by the Academic Advisors in the Office of Advising, Records, and Registration Services to determine if they meet the degree requirements for the Bachelor of Fine Arts or Bachelor of Arts

Degree. Departments at Ringling College may have specific art history requirements such as a history of the discipline. The proposed transfer credit will be reviewed by the Academic Advisor and/ or an Academic Affairs designee to determine if the credit meets institutional standards for course equivalence.

## Liberal Arts Transfer Credit

Consistent with the requirements for the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), Ringling College will accept for credit, courses drawn from the following three areas of knowledge: humanities and fine arts; social and behavioral sciences; and natural sciences and mathematics.

## Admission to Advanced Standing by Portfolio Review

A portfolio of work is internally reviewed by the department head or designee for advanced standing in the student's selected program of study. The portfolio must demonstrate mastery of skills and sufficient knowledge of content in the college level course for which placement is being sought. Students demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the portfolio review, provided that such demonstration of competence is confirmed by further successful study in residence in the same field. Credit is not awarded for advanced standing and students will be expected to complete a minimum of 120 credit hours for graduation. Transfer credit is granted only when the coursework is externally validated through a regionally accredited institution of higher education with a C or better or through programs such as IB and AP.

## Dual Enrollment

Courses taken in high school on a dual enrollment basis with a regionally-accredited college or university will be considered for transfer credit.

## International Students: Transfer Credit

International students who have attended a college/university outside the United States and are requesting transfer credit must have their

academic credentials evaluated by a Foreign Credential Evaluation Service. This evaluation must include a "course by course" evaluation with grades or marks and credits or hours equated to the U.S. system. The official and sealed credential evaluation must be submitted directly to the Office of the Registrar at Ringling College of Art and Design. International students must have their transcripts evaluated by World Education Services <http://www.wes.org> or Josef Silny & Associates <http://www.jsilny.com>, which are Ringling's required evaluation services.

## International Students: English as a Second Language (ESL) Program

ESL Skills is a course that runs concurrently with Writing Studio, and is required for international students whose English proficiency is not sufficient to foster success in their major and other courses. A speaking proficiency, listening comprehension and writing proficiency tests will be administered during the first few days of Student Orientation to determine whether a student requires additional ESL Skills classes.

ESL classes are designed to help non-native English speakers prepare for the coursework required for their degree. ESL Skills and other ESL classes may be waived upon successful performance on the proficiency tests, or if one or more of the following conditions is met and supporting documentation is received by the Office of International Student Affairs:

- The student's first language is English.
- The student has earned a final degree from an accredited college or university where English is the official language of instruction.
- The student has passed the equivalent of Writing Studio at an accredited college/ university with a C or better, or qualifies for the equivalent transfer credit through accepted IB, AP or ALevel test scores.

Any student who receives a waiver from ESL classes and later fails a course due to language deficiencies may be required to enroll in and successfully complete ESL classes in order to continue in their degree program.

# International Baccalaureate

Ringling College recognizes the International Baccalaureate (IB) diploma. Students with an IB diploma may be given up to 12 credits for individual courses if they score four through seven on the Higher-Level Examinations. No credit is given for Subsidiary-Level or Standard-Level exams. Official scores must be sent directly from the testing organization to the Office of the Registrar.

## IB Equivalency Chart

IB Higher Level Test	Minimum Score for Credit	Ringling College General Education Course Equivalency
Biology	4	Scientific Practices
Business Management	4	General Education Elective
Chemistry	4	Scientific Practices
Classical Languages	4	General Education Elective
Computer Science	4	Scientific Practices
Dance	4*	Open Elective
Design Technology	4	Scientific Practices
Economics	4	General Education Elective
Film	4*	Open Elective
Further Mathematics	4	Scientific Practices
Geography	4	Social and Behavioral Sciences
Global Politics	4	Social and Behavioral Sciences
History	4	General Education Elective
Information Technology in Global Society	4	Open Elective
Language A: Language and Literature	4	Writing
Language A: Literature	4	Literature and Media Studies
Language B	4	General Education Elective
Mathematics	4	Scientific Practices
Mathematics: Analysis and Approaches	4	Scientific Practices
Mathematics: Applications and Interpretation	4	Scientific Practices
Music	4*	Open Elective
Philosophy	4	Arts and Humanities
Physics	4	Scientific Practices
Psychology	4	Social and Behavioral Sciences
Social and Cultural Anthropology	4	Social and Behavioral Sciences
Sports, Exercise, and Health Science	4	Scientific Practices
Theatre	4*	Open Elective
Visual Arts	4*	Open Elective

\*Students are not eligible to receive credit for IB foreign language exams that are the same as

their native language. However, they may receive credit for AP foreign literature exams that are the same as their native language.

\*\*Studio Art IB tests can only count for open elective credit, not Liberal Arts Elective credit.

## Approved CLEP Examinations

Below is a listing of the College-Level Examination Placement (CLEP) examinations for which Ringling College awards credit. Ringling College will grant a maximum of three credits per exam as long as your score is 50 or better. (Students must score at or above the 50th percentile of the national norms.)

CLEP Test	Minimum Score for Credit	Ringling College General Education Course Equivalency
American Government	50	General Education Elective
American Literature	50	Literature and Media Studies
Analyzing and Interpreting Literature	50	Literature and Media Studies
Biology	50	Scientific Practices
Business	50	General Education Elective
Calculus	50	Scientific Practices
Chemistry	50	Scientific Practices
College Algebra	50	Scientific Practices
College Composition	50	Writing
College Composition Modular	50	Writing
College Mathematics	50	Scientific Practices
English Literature	50	Literature and Media Studies
Financial Accounting	50	General Education Elective
French Language: Levels 1 and 2	50	General Education Elective
German Language: Levels 1 and 2	50	General Education Elective
History of the United States I	50	General Education Elective
History of the United States II	50	General Education Elective
Human Growth and Development	50	Social and Behavioral Sciences
Humanities	50	Arts and Humanities
Information Systems	50	Open Elective
Introduction to Educational Psychology	50	Social and Behavioral Sciences
Introductory Business Law	50	Open Elective
Introductory Psychology	50	Social and Behavioral Sciences
Introductory Sociology	50	Social and Behavioral Sciences
Natural Sciences	50	Scientific Practices
Precalculus	50	Scientific Practices
Principles of Macroeconomics	50	General Education Elective

CLEP Test	Minimum Score for Credit	Ringling College General Education Course Equivalency
Principles of Management	50	General Education Elective
Principles of Marketing	50	Open Elective
Principles of Microeconomics	50	General Education Elective
Social Sciences and History	50	Social and Behavioral Sciences
Spanish Language: Levels 1 and 2	50	General Education Elective
Spanish with Writing: Levels 1 and 2	50	General Education Elective
Western Civilization I: Ancient Near East to 1648	50	General Education Elective
Western Civilization II: 1648 to the Present	50	General Education Elective
World Languages	50	General Education Elective

Ringling College of Art and Design is not a CLEP Testing Site. State College of Florida (SCF) in Bradenton is the nearest open CLEP Testing Site.

For more information about CLEP exams, in general, including sample test exams, visit their website: <http://clep.collegeboard.org/>

## Advanced Placement Credit

Ringling College will award up to six semester hours credit for advanced placement examinations in art history with a score of four, or five. Advanced placement examinations in liberal arts courses with a score of three, four, or five will be considered for credit toward the degree. Advanced placement examinations in English Language and Composition and English Literature and Composition require a score of 4 or 5 to be considered for credit toward the degree. Advanced placement examination/portfolios in studio art with scores of 4 or 5 will be evaluated by Ringling College for credit and/or placement

## AP EQUIVALENCY CHART

Ringling College must receive the official Advanced Placement (AP) Transcript within the first year of matriculation to properly advise students of their graduation requirements. AP credit may be awarded after the first year, however the equivalencies stated in the student's course catalog from the year they matriculated will be used.

AP Exam	Minimum Score for Credit	Ringling College General Education Course Equivalency
2-D Art and Design	**4	Open Elective

AP Exam	Minimum Score for Credit	Ringling College General Education Course Equivalency
3-D Art and Design	**4	Open Elective
Art History	4	ARTH 111
Biology	3	Scientific Practices
Calculus AB	3	Scientific Practices
Calculus BC	3	Scientific Practices
Chemistry	3	Scientific Practices
Chinese Language and Culture	*4	General Education Elective
Comparative Government and Politics	3	General Education Elective
Computer Science A	3	Open Elective
Computer Science Principles	3	Open Elective
Drawing	**4	Open Elective
English Language and Composition	4	Writing
English Literature and Composition	4	Literature and Media Studies
Environmental Science	3	Scientific Practices
European History	3	General Education Elective
French Language and Culture	*4	General Education Elective
German Language and Culture	*4	General Education Elective
Human Geography	3	Social and Behavioral Sciences
Italian Language and Culture	*4	General Education Elective
Japanese Language and Culture	*4	General Education Elective
Latin	*4	General Education Elective
Macroeconomics	3	General Education Elective
Microeconomics	3	General Education Elective
Music Theory	3	General Education Elective
Physics 1: Algebra-Based	3	Scientific Practices
Physics 2: Algebra-Based	3	Scientific Practices
Physics C: Electricity and Magnetism	3	Scientific Practices
Physics C: Mechanics	3	Scientific Practices
Psychology	3	Social and Behavioral Sciences
Spanish Language and Culture	*4	General Education Elective
Statistics	3	Scientific Practices
United States Government and Politics	3	General Education Elective
United States History	3	General Education Elective
World History: Modern	3	General Education Elective

\*Students are not eligible to receive credit for AP foreign language exams that are the same as their native language. However, they may receive credit for AP foreign literature exams that are the same as their native language.

\*\*Studio Art AP test can only count for open elective credit, not Liberal Arts Elective credit.

## AICE

AICE Exam	Minimum Score for Credit	Credits	Ringling College General Education Course Equivalency
Biology	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Chemistry	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Computer Science	Score A-E	AS - 3 Credits / A - 6 credits	Open Elective
Design and Technology	Score A-E	AS - 3 Credits / A - 6 credits	Open Elective
Environmental Management	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Further Mathematics	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Information Technology	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Marine Science	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Mathematics	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Physical Science	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Physics	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Psychology	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Afrikaans	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Arabic	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Chinese	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
English Language	Score A-E	AS - 3 Credits / A - 6 credits	Writing
French	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
German	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Hindi	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Japanese Language	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective

AICE Exam	Minimum Score for Credit	Credits	Ringling College General Education Course Equivalency
Language and Literature in English	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Marathi	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Portuguese	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Spanish	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Spanish	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Tamil	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Telugu	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Urdu	*Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Accounting	Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Art and Design	**Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Business	Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Classical Studies	Score A-E	AS - 3 Credits / A - 6 credits	Humanities
Design and Textiles	**Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Digital Media & Design	**Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Divinity	Score A-E	AS - 3 Credits / A - 6 credits	Humanities
Economics	Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Environmental Management	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
Food Studies	Score A-E	AS - 3 Credits / A - 6 credits	Scientific Practices
French Literature	Score A-E	AS - 3 Credits / A - 6 credits	Literature and Media Studies
Geography	Score A-E	AS - 3 Credits / A - 6 credits	Social and Behavioral Sciences
Hindi Literature	Score A-E	AS - 3 Credits / A - 6 credits	Literature and Media Studies
Hinduism	Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective

AICE Exam	Minimum Score for Credit	Credits	Ringling College General Education Course Equivalency
History	Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Islamic Studies	Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Language and Literature in English	Score A-E	AS - 3 Credits / A - 6 credits	Literature and Media Studies
Law	Score A-E	AS - 3 Credits / A - 6 credits	Open Elective
Literature in English	Score A-E	AS - 3 Credits / A - 6 credits	Literature and Media Studies
Media studies	Score A-E	AS - 3 Credits / A - 6 credits	Literature and Media Studies
Music	Score A-E	AS - 3 Credits / A - 6 credits	Literature and Media Studies
Nepal studies	Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Portuguese Literature	Score A-E	AS - 3 Credits / A - 6 credits	Literature and Media Studies
Psychology	Score A-E	AS - 3 Credits / A - 6 credits	Social and Behavioral Sciences
Sociology	Score A-E	AS - 3 Credits / A - 6 credits	Social and Behavioral Sciences
Spanish Literature	Score A-E	AS - 3 Credits / A - 6 credits	Literature and Media Studies
Travel & Tourism	Score A-E	AS - 3 Credits / A - 6 credits	Open Elective
English General Paper	Score A-E	AS - 3 Credits / A - 6 credits	General Education Elective
Thinking Skills	Score A-E	AS - 3 Credits / A - 6 credits	Humanities

\*Students are not eligible to receive credit for AICE foreign language exams that are the same as their native language. However, they may receive credit for AP foreign literature exams that are the same as their native language.

\*\*Studio Art AICE tests can only count for open elective credit, not Liberal Arts Elective credit.

## Transfer Credits for Military Courses

Transfer credit may be awarded for military courses based upon ACE Guidelines. If the student's military course has an ACE recommended equivalency, and the recommended equivalent is a course that

Ringling offers, transfer credit may be given at the discretion of the Registrar with as needed consultation with Academic Affairs administrators and Department Chairs/Program Directors. All other transfer credit must be from a regionally accredited institution. Ringling College of Art and Design does not award credit for noncredit work or for experiential learning.

## International Students

International students who have earned university-level credit outside the U.S. and seek transfer credit are required to have their transcripts evaluated by a foreign credentials evaluation service.

## Portfolio Requirements by Major

The purpose of the portfolio is to allow you to demonstrate your creative thinking abilities and potential to succeed in one of the College's degree programs. Please review the departmental recommendations for each major before submitting a portfolio.

## Business of Art & Design

Business of Art and Design applicants fulfill the portfolio requirement by submitting a resume or short written statement.

Your resume or short written statement, no more than three double-spaced pages, should address one or more of the following:

- Represents who you are as well as your interests in leadership, entrepreneurship, production, or other areas relating to the business of art and design.
- Documents your interests and creative activities that are an outlet for personal expression.
- Personal creativity reflective of innovation, collaboration, and imagination.
- Provides examples of excellence in the arts and/or business. Examples may include:
  - Leadership in business, entrepreneurship, and creative media clubs
  - Creation of after school enterprises that have led to the development of a new product or service.
  - A personal history of creativity and accomplishment.

- The critical or creative projects you are interested in pursuing at Ringling College. Internships or work experiences with creative businesses or organizations.

Although not required, applicants may also submit a visual art portfolio to supplement the written submission. You may incorporate any or all of the following in the optional visual art portfolio:

- Design projects
- Creative presentation decks
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation
- Visual representation of other creative projects

Please note that if you are accepted to the Business of Art and Design major and later decide to change to a studio-based major, you may be required to submit a portfolio.

## Computer Animation, Game Art, Illustration & Virtual Reality Development

**BE SURE TO SHOW LOTS OF EXAMPLES OF DRAWING FROM LIFE AND DIRECT OBSERVATION, SUCH AS:**

- Hands, feet, human figures and animals
- Representational drawing
- Interior and/or exterior environments

**YOU CAN ALSO INCLUDE:**

- Class assignments, design projects
- Animation, multimedia
- Paintings, photographs, and/or sculptures

**IMPORTANT TO REMEMBER:**

- Do not copy from another artist.
- Avoid clichés like anime, tattoo designs, dragons, or unicorns
- At least half of your portfolio should consist of drawing from direct observation.
- Your ability to think creatively is important to us, so feel free to include pages from your sketchbook.

## Creative Writing

Creative Writing applicants fulfill the portfolio requirement by submitting a written portfolio that best represents who you are as well as your abilities as a creative writer.

**APPLICANTS SHOULD SUBMIT:**

- Original writing samples of any kind
- Poetry
- Essays
- Fiction and nonfiction
- Stage Plays and Screen Plays

Additionally, applicants are asked to include a short-written statement—no more than three doublespaced pages—that addresses the following:

- Your literary influences, specifically in terms of what you've learned from them, not just what you like.
- The critical or creative issues you are interested in pursuing at Ringling College.
- Anything else that supports your interest in Creative Writing.

Although not required, applicants may also submit a visual art portfolio to supplement the written submission.

**YOU MAY INCORPORATE ANY OR ALL OF THE FOLLOWING IN THE OPTIONAL VISUAL ART PORTFOLIO:**

- Design projects
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation

## Entertainment Design

**PREFERRED:**

- Environment sketches demonstrating proper use of perspective
- Paintings, drawings, sketches from observation
- 3D modeling/sculpture

**MAY ALSO INCLUDE:**

- Floor plans, cross-sections, elevations, themed façade design, themed props, etc.
- Concept/mood boards expressing a theme
- Typography/signage, logo/branding design

- Theatrical set design
- Photography
- written works - story
- Unique ideas for themed guest experiences, written or visual Show us your imagination!

## Film

Film applicants may fulfill the portfolio requirement by submitting a visual art portfolio, or by submitting writing samples. You may submit both if you wish. Film brings together all of the arts, including visual and performing arts, music, and writing—literature and storytelling.

**YOU MAY INCORPORATE ANY OR ALL OF THE FOLLOWING IN YOUR VISUAL ART PORTFOLIO:**

- Design projects
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation

**SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE WRITTEN PORTFOLIO:**

- Tell us your story: Who you are, and what you love to do
- Write about a performing arts experience, if any
- If you're a writer, give examples (screenplay, stage play, short story, essay, poetry, or article)

## Fine Arts, Graphic Design, Motion Design, Photography and Imaging & Visual Studies

Your portfolio is reviewed with your chosen major in mind.

**YOU MAY INCORPORATE ANY OR ALL OF THE FOLLOWING IN YOUR VISUAL ART PORTFOLIO:**

- Design projects (logos, posters, books, sculpture, products, etc.)
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation
- Samples of your writing
- Images from your sketchbook
- Website or mobile app designs.

Work may be created by hand or digitally and should demonstrate diversity of style and strong sense of overall composition, regardless of medium. Make sure all of your work is original!

Visual Studies applicants may fulfill the portfolio requirement by submitting writing samples. You may submit both if you wish.

**SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE VISUAL STUDIES PORTFOLIO:**

- Tell us your story: Who you are, and what you love to do
- Describe how you would present a life changing experience as a public art project.
- If you're a writer, give examples (screenplay, stage play, short story, essay, poetry, or article).
- Successful candidates could demonstrate a range of ideas—for example: technology driven art projects, studio based exploration, online art and crafts stores and photo and/or movie projects.

## Financial Information

### Cost of Attendance, Tuition and Fees

The Cost of Attendance (COA) is the cornerstone of establishing a student's financial need, as it sets a limit on the total aid that a student may receive. The COA for a student is an estimate of that student's educational expenses for the period of enrollment. The COA includes all potential costs associated with attending the College both direct (billable) and indirect (non-billable) costs. Specific information about direct and indirect costs can be found on the Ringling College website at: [www.ringling.edu/financialaid](http://www.ringling.edu/financialaid).

### Financial Aid

The Financial Aid Office at Ringling College of Art and Design is here to help you navigate through the many available financial aid options, assist you and your family in securing the resources necessary to fund your education and help you understand your rights and responsibilities for financial aid. While some assistance is available to students regardless of their financial need (e.g. some scholarships and the tuition payment plan), the primary purpose of Ringling College's financial aid programs is to enable students to

attend Ringling College. Parents and students are expected to make a maximum effort toward meeting college costs; where they cannot meet full costs, Ringling College seeks to provide assistance.

#### Financial Aid Office

Ulla Searing Center, 2nd Floor

(941) 359-7534

Email: [finaid@ringling.edu](mailto:finaid@ringling.edu)

[www.ringling.edu/financialaid](http://www.ringling.edu/financialaid)

## Financial Aid Application Process

The Free Application for Federal Student Aid (FAFSA) is the primary form required, allowing determination of the student's financial eligibility. This eligibility may be funded through gift assistance (grants) and/or self-help funds (loans and student employment), most frequently offered in combination in a financial aid "package."

Applicants should submit the FAFSA to the Federal Student Aid Processor as soon after October 1 as possible and no later than March 1st. Students are encouraged to complete the yearly FAFSA online at [www.studentaid.gov](http://www.studentaid.gov). All students, and for dependent students, a parent, should also apply for a PIN at [www.studentaid.gov](http://www.studentaid.gov). This will serve as an electronic signature.

## Financial Aid Programs

Detailed descriptions of financial aid policies and procedures may be obtained from the Financial Aid Office and on the financial aid website. A new FAFSA must be filed each year for reconsideration, and certain conditions govern all forms of aid. These include the maintenance of certain academic standards. Students should be aware of deadlines for appealing aid ineligibility based upon unsatisfactory academic performance.

## Scholarships and Grants

These "gift" aid programs may be obtained through federal, state and institutional sources. Federal assistance includes the Federal Pell Grant and the Federal Supplemental Educational Opportunity Grant (SEOG). In addition, the State of Florida offers the Bright Futures Scholarship program as well as need-based and non-need-based grants. Grants also are made by Ringling College through endowed funds and special gifts. Ringling College further recognizes

outstanding academic and talent based potential of our students by sponsoring several merit award programs, in which awards are made regardless of financial need. Merit-based scholarships are offered to students based on academic and talent-based performance.

## Federal Direct Student Loans

Federal Direct Loans are low interest loans for students, borrowed directly through the U.S. Department of Education. While student loans are an excellent option to help you meet your educational goals, loans are borrowed money that must be repaid with interest. Interest rates vary based on the loan program and year in which you borrowed the loan. Subsidized Loans are awarded based on financial need (as determined by the FAFSA). The U.S. Department of Education pays interest on the loans: while the student is enrolled at least half time, for the first six months after dropping below half time, and during periods of deferment. Unsubsidized Loans are awarded to any student eligible for financial aid regardless of financial need (as determined by the FAFSA). The U.S. Department of Education does NOT pay interest on this loan. The student has the option of making interest-only payments while in school or deferring all payments until six months after the student leaves school or is no longer enrolled half time. Students who have never borrowed Direct Loans before will need to complete the Entrance Counseling and Direct Loan Master Promissory Note (MPN). This may be done through the website, [www.studentaid.gov](http://www.studentaid.gov). To complete the MPN you will need your U.S. Department of Education PIN. This will act as your electronic signature. You will be asked to provide your driver's license number and two references.

## Financial Aid and Enrollment

Financial Aid is calculated on full-time enrollment, or 12 to 18 credit hours. You must be enrolled in a minimum of 6 credit hours to receive financial aid. Part-time enrollment affects the Pell Grant, Bright Futures, EASE, FSAG and Ringling College scholarships and grants. It has a limited effect on federal or private loans. The Pell Grant, Bright Futures and Ringling College scholarships and grants will be prorated based on credit hours. EASE and FSAG would be eliminated as you must be enrolled full-time to receive these programs. Please contact the Office of Financial Aid to discuss your options. If you must withdraw from classes, you may be

required to repay a portion of your financial aid. If you receive Bright Futures, you may need to pay back the amount you received for that class. However, withdrawing from a class may have an impact on the continuation of certain programs in subsequent years. Visit the Office of Financial Aid to discuss how this might affect you before you withdraw from your class.

Eligibility for financial aid is based on the costs involved with attending for an entire semester. If you withdraw from the College, a portion of your federal aid may need to be returned to the federal government. Please read carefully the Return of Title IV Aid policy listed on our website. If you have loans, you will enter into repayment within six months after you withdraw unless you enroll in a degree seeking program for at least six credit hours. Contact the Office of Financial Aid to discuss your options before you withdraw from the College.

## Military Affiliated Education Benefits and Enrollment

The Office of Advising, Records and Registration assists veterans and Members of the United States armed forces, as well as military-affiliated students, receive education benefits in compliance with the regulations of the U.S. Department of Veterans Affairs (VA).

Ringling College of Art and Design School Certifying Official (SCO) serves as the liaison between the College and the VA and is responsible for transmitting certifications for education benefits and verifying enrollment to the VA.

For questions about how VA education benefits, including the Yellow Ribbon Program, impact student aid and billing, email the School Certifying Official at: [vabenefits@ringling.edu](mailto:vabenefits@ringling.edu).

VA education benefits are calculated on full-time enrollment, or 12 or more credit hours. VA education benefits payments will vary depending on which benefit being used and hours of enrollment required for degree.

If a student must withdraw from class(es), a debt may be incurred with the Department of Veteran Affairs. Students must complete a new request for certification with the College when withdrawing from class(es) during a semester. The appeals process for VA debts differs from

that of the College and students should contact the VA directly for any questions regarding that process.

Eligibility for VA education benefits follows Ringling's Academic Sanctions for probation and dismissal for students using VA education benefits.

## Repeating Courses

1. Repeating any course in which a grade of "C" or better is received is not permitted in determining enrollment for financial aid eligibility. A course in which a grade of "D" or "F" is received may be repeated one time.
2. Incomplete grades ("I") will be considered only if they are made up by the dates posted in the official semester calendar.

Under certain conditions, a student may be eligible for a semester of Financial Aid Probation, which is the status assigned to a Ringling student who has failed to make satisfactory academic progress, has appealed, had their appeal approved and their eligibility for federal student aid reinstated. A student seeking to be placed on Financial Aid Probation and who has had their financial aid terminated may submit a written appeal with an academic plan of study to the Office of Financial Aid.

## Extra Credit Charges

A student taking more than 33 total credits during a single academic year will be charged an extra credit fee. Calculations will be based on each student's credit-hour load at the conclusion of the add/drop period for the fall and spring semesters. If an exception is made to allow the student to add credits after the add/drop deadline, the additional credits will be included in the total calculation. Extra credit charges are based on the number of credits that exceed the 33 credit limit multiplied by the current extra credit fee.

## Full-Time Status & Tuition

The comprehensive tuition pays for a minimum of 24 semester hours per year (12 per semester) and a maximum of 33 semester hours per year. Therefore, students may take 18 hours in one semester in each of their first, second, third and fourth years at no additional charge. Students who take less than 12 semester hours per semester are considered part-time and pay for

courses on a prorated basis, as do those who wish to take additional courses not covered by the comprehensive tuition.

## Off-Campus Financial Aid Policy

Ringling College of Art and Design believes in the value of students who would like to study in one of its off-campus study programs. Questions have often arisen as to the extent of financial aid a student may receive who participates in the International Center of Photography Program, the Association of Independent Colleges of Art and Design (AICAD) Mobility Program and other off-campus programs affiliated with Ringling College. Federal, state and institutional financial aid that support tuition and fees charges at Ringling College will be maintained. Typically, all government sponsored grants (e.g. Federal Pell Grants, Federal SEOG, Florida Resident Access Grant and Bright Futures) are also fully applicable to all such programs. Students who receive institutional financial aid for non-tuition and fee costs of attendance, such as room and board, will not be able to apply this financial aid toward their off-campus study.

The cost for many off-campus study programs can be greater than the cost of studying at Ringling College. Students should consider out-of-pocket expenses when deciding whether they can afford a given program. Students considering off-campus study are encouraged to meet with the Office of Financial Aid for assistance in reviewing their financial aid to determine what can be applied to the costs of the offcampus program and for help in identifying potential outside scholarship funds.

## Student Employment (Work-Study)

Part-time employment on campus may be offered as part of the aid package. Utilizing both Ringling College and federal funds (Federal Work-Study), this program pays students for work in a variety of positions. To obtain the Federal Work Study funds offered in the aid package, students must be employed under the FWS program. Ringling College Student Employment is an institutionally funded work program designed to provide limited employment on campus with no prerequisite of financial need. The College permits you to work a maximum of 20 hours per week when classes are

in session. During holidays and periods of non-enrollment, you may work up to 29 hours per week. Work varies depending on the job. Most jobs will include light office work, such as filing, phone work, etc. Other areas include giving tours, computer lab, library, etc.

## Trustee Scholars Program

Every educational institution has an aura, which pervades the campus, and the Trustee Scholarship Program rewards what is truly honored, prized and admired at Ringling College. Selection as a Trustee Scholar is the highest honor awarded at the Ringling College of Art and Design. The award recognizes:

- Exceptional talent and distinction of mind.
- Contributions to the department, College and/or community during the sophomore and junior years.
- On-campus leadership and citizenship and/or the ability to be a department or Student Life mentor.

Each spring, prior to the April meeting of the Board of Trustees, the faculty of each major and the staff of the Office of Student Life, meet to select the names of two candidates for the Trustee Scholarship. Student nominees are asked to submit digital images and / or video with descriptive information, written artist statement and résumé to be presented to the Trustee Scholars Selection Committee for review and recommendation. The materials of the award recipients will later be on permanent file in the Alfred R. Goldstein Library. Each Trustee Scholar is awarded a \$5,000 scholarship and is introduced to the Board of Trustees at a special reception following the selection process. While completing their senior year, Trustee Scholars will work closely with the department faculty or Office of Student Life staff to serve as mentors to other students.

## Student Services

The advising system is based upon the theory of developmental advising, and thus combines personal, academic and career counseling services. First-year students are advised about the transition to college, goal setting and personal and academic matters by the designated First Year Faculty Coordinators, the Director of Advising, the Academic Advisors, and the Office of Student Life staff.

Upper-level students receive advice about their program of study from the Academic Advisors and their Department Head. They receive advice about careers and graduate schools from Department Career Advisors and the Center for Career Services. The Office of Student Life staff will provide personal counseling and advice about the transition to a career and life after Ringling College.

The Office of Advising, Records and Registration Services tracks the progress toward a degree for all students. Students, however, are ultimately responsible for ensuring they have completed the academic requirements for their degree. Academic Advisors provide special help to students on probation, international students, readmitted students and those with disabilities. Throughout the four years, students are encouraged by their advisors "to clarify interests, skills, attitudes and values; develop habits of discipline; experience choice and develop autonomy; and develop purpose and direction."

#### Office of Advising, Records and Registration Services

Ulla Searing Student Center, 2nd Floor  
(941) 359-6116  
advising@ringling.edu

### Career Services

Faculty Career Advisors are available to assist students with specific questions about programs of study, career tracks, graduate school recommendations, requests to observe a class in any major, advice on portfolios and target audiences. Faculty Career Advisors are appointed or reappointed each year by major.

Center for Career Services  
Ferguson Studio Building  
(941) 359-7502  
talent@ringling.edu

### Health Services

We are proud of our high quality medical and counseling services provided in our on-campus Health Center. Our Health Center aims to provide a holistic health experience for students in an accessible location. Through our partnership with Sarasota Memorial Health (SMH), we have a Physician's Assistant available for medical visits Monday-Friday, 8:30 AM to 4:30 PM. After hours, a student can visit any of the Sarasota Memorial walk-in clinics, show their Ringling Student ID, and be seen without cost (additional testing and

medication would be billed through insurance). When needed, the Health Services staff can assist students in setting up a wide range of additional services with a small co-pay and billing to students' insurance through Sarasota Memorial's network of providers. Medical oversight is provided by SMH and administrative management of the medical team and counseling staff is provided by the Associate Dean of Students and Director of Health Services. For a full list of services, please visit [www.ringling.edu/healthservices](http://www.ringling.edu/healthservices).

Within Health Services, the Peterson Counseling Center offers confidential counseling services to all students at no cost. Services include individual, group, consultation and walk-in crisis services, as well as psychiatric services for on-going therapy clients.

Recreation and Wellness coordinates a range of outdoor events and team sports for students.

### General Office Hours

The Health Center is located at 2712 Bradenton Road. Its hours of operation are Monday to Friday, 8:30 am to 4:30 pm with other hours as announced. The Health Center is closed on weekends and during official College Holidays.

### Emergency Services

In case of emergency after 4:30 pm and on weekends, please contact the Office of Public Safety at 941-359-7500 and an officer will contact the on-call staff.

### Documented Disabilities

The staff of the Ringling College Health Center is not able to provide assessment and/or documentation of learning disabilities. Receiving services from PCC or SMH will not lead to accommodations or other services, even if you disclose a qualifying disability. Disabilities services are available to anyone with a condition that interferes with classes, coursework or activities on campus and accommodations can only be arranged through Student Access Services. Appropriately credentialed and licensed professionals for a specific disability can provide the required testing and documentation required for approval of accommodations at Ringling College of Art and Design.

## International Student Advising

International students can obtain information and advising on immigration rules and regulations from the Director, International Student Affairs Amy Pettengill, who is located in the Faculty Center. Services and information provided by this office include: SEVIS compliance, I-20 signatures, visa information, employment options including OPT and CPT applications, income tax information, change-of-status assistance, as well as information on many other immigration procedures and policies.

Please visit the International Student Affairs office on the first floor of the Faculty Center. It is very important that you register with the International Student Advisor within the first two weeks of your arrival. You will need to bring your passport, I-20 and visa with you and know your campus address. It is also important to meet your International Student Advisor regularly during the school year (at least once a semester), as she needs to make sure you remain in good status. NEVER leave the country without first meeting with your Advisor. Your International Student Advisor can help you with such issues as employment, filing tax forms with the IRS, maintaining status and much more.

## Temporary Departure from the United States

Each time you leave the United States (e.g., Canada, Mexico, return home for vacation), you must confirm that you have a valid signature (within the past 12 months) on your I-20 to present at your port of entry when you return to the United States. Please plan ahead; if you need your I20 signed, please request a signature in advance using the relevant form available in the office of International Student Affairs.

Note: Students visiting Canada may need a special Canadian Visitors Visa to enter Canada. Canadian citizens do not need a visa to enter the United States and will receive their I-94 Arrival Stamp or Card at the U.S. port of entry. An I-20 is still required.

If you have any questions regarding your student status at Ringling College, please call International Student Services at 941-893-2051.

## Student Access Services

In keeping with Ringling College's commitment to diversity and conformity to legal mandates, the College provides accommodations to students with disabilities for full access to its curricula and programs in accordance with the Americans with Disabilities Act, amended (ADA) and Section 504 of the 1973 Civil Rights Act.

Accommodations are arranged through Student Access Services (SAS) based on information from diagnosing and treating professionals and from students' self-reports. Documentation from diagnostic testing and other evaluations is required. Recent Individualized Education Programs are often part of this information but additional documents may be needed. Based on the documentation, SAS will determine accommodations on a case-by-case basis.

Students who have diagnosed cognitive, psychiatric, medical or other conditions that may limit their access to instruction, facilities or activities should contact SAS after acceptance at [sas@ringling.edu](mailto:sas@ringling.edu). Having submitted appropriate documentation, they will then work with SAS personnel to determine the right combination of accommodations to support their equal opportunity.

## Student Life

Ringling College of Art and Design is quite unique among colleges of art and design, offering a dynamic and diverse Student Life program. Programs and services are designed to promote the artistic development, academic success, personal growth and overall well-being of the entire student body.

Students are encouraged to take advantage of all Ringling College has to offer by using the resources provided by the staff for engagement, problem-solving and assistance. Staff specializes in a number of areas including Diversity and Inclusion, Residence Life, Career Services, Student Activities, Leadership Development, Student Organizations, Volunteerism and Community Service, Recreation, Wellness, Health Services (Counseling and Medical services), Food Service, Mail Services and Campus Ministry.

# Academic Policies and Procedures

## Academic Forgiveness Policy

Up to 12 semester hours (four courses) in which a student earned less than a "C-" may be repeated, provided the B.F.A. or B.A. has not yet been awarded. The student's grade point average will be adjusted to include only the last attempt of the course at Ringling College. Only one failure in the same course will be calculated in the cumulative grade point average. All attempts will remain on the student's permanent academic transcript.

## Academic Integrity Policy

Ringling College of Art and Design recognizes that scholarly and creative work does not occur in a vacuum but rather emerges from students' complex connections and experiences with life and with the intellectual and artistic world. Academic integrity is the process of openly acknowledging the sources of one's ideas and creations in the building of one's personal and public identity as a practitioner in the artistic community.

Faculty are responsible for clearly communicating their standards and expectations to their students. Because practices regarding intellectual property will vary depending on medium, genre, and context, students must take responsibility for accurately understanding and abiding by faculty expectations for each course in which they enroll. Ringling College expects all students to act with integrity in and out of the classroom, and among collaborators. The College also expects work done outside of course assignments—such as work submitted for exhibit and competitions, work done for freelance clients, or other work on or off campus—to be an ethical and honest creative endeavor. Both inside and outside the classroom and/or off campus, students must acknowledge the sources of their ideas and images in a manner consistent with best professional practices in their field and department.

A violation of the following policy will be determined based upon the preponderance of the evidence standard, meaning that a student will be held responsible if it is more likely than not that a violation has occurred.

Full details of Ringling College's Academic Integrity Policy, including penalties and processes regarding violations, can be found at <http://www.ringling.edu/policies-and-procedures>.

## Violations of Academic Integrity Defined

Examples of violations of academic integrity may include but are not limited to:

- Cheating: Taking credit for another person's work, or allowing another person to take credit for one's own work; using study or test-taking aids not permitted by the instructor or copying the work of another test taker; using commercial term paper companies or ghostwriters; submitting the same work for credit more than once without prior approval of the instructor(s).
- Copying, imitating, or appropriating in whole or in part another person or persons' work without appropriate attribution.
- Plagiarism: Attributing to oneself the work of another person or persons.
- Fabrication: Falsification or invention of source material; altering audio, visual, or data files without appropriate notice of the alterations.
- Failure to follow attribution policies or citation practices advocated by the course instructor and/or described in the syllabus or other course materials.
- Reproducing and/or publicly distributing or posting electronically copyrighted or otherwise protected intellectual property without permission of the owner of rights to that intellectual property.
- Impeding the work of other persons by giving false or misleading information, stealing, or deliberately misplacing or destroying materials.
- Facilitating or abetting violations of academic integrity by others.

## Administration of the Academic Integrity Policy

The Vice President for Academic Affairs (VPAA) or designee is responsible for overall administration of this policy.

Contested findings of violations of the Academic Integrity Policy or otherwise referred cases will be reviewed by a subset of the Academic Standards Committee (ASC). This Sub Committee is formed by the Chairperson of the

Academic Standards Committee in consultation with the VPAA. Decisions of the Sub Committee shall not be subject to further review.

Throughout this document, written notice is defined as United States Postal Service mail, postage prepaid, with signature required and/or electronic communication with a read/receipt request attached to the document. In the event the student does not acknowledge receipt of written notice through the above methods, written notice may be accomplished by sending a letter, via regular United States Postal Service mail, postage prepaid, to the student's mailing address as contained in the College's official records, it being presumed that the student receives all mail addressed to her/him at that address. Adequate written notice will be presumed to have been delivered four (4) days after mailing.

The specified number of calendar days is meant to apply under usual conditions, and may be modified by the VPAA if, in his or her judgment, special circumstances of the case so warrant.

## Informal Resolution

If a student is accused of an infraction of the Academic Integrity Policy, a faculty member must inform the student in question and the Department Head or Program Director to whom he or she reports by written notice of the alleged violation normally within ten (10) calendar days after the faculty member becomes aware of the circumstances giving rise to the accusation. If the faculty member is also the Department Head, then the Office of the Vice President of Academic Affairs may appoint an otherwise uninvolved faculty member to serve as a witness. The faculty member, Department Head or Program Director, and student will discuss the alleged violation in a conference normally within seven (7) calendar days after the faculty member notifies the student of the accusation. The role of the Department Head or Program Director at this conference is as a witness and not as an advocate for either the faculty member or student. During this conference or at any other informal or formal part of the resolution process, the student may choose to have an advisor for assistance. The definition and role of the advisor is described in the Ringling College of Art and Design Student Handbook and reads as follows: "An Advisor is a person, chosen by an accused student, to serve in an advisory capacity during his/her involvement in the meeting/hearing

process. The primary role of the Advisor is to assist the student in preparing for meetings/hearings and to attend meetings/hearings as support for the student. The student is responsible for presenting his/her own information and, therefore, advisors are not permitted to speak or participate directly in any meetings/hearings without approval. The use of an Advisor is strongly recommended."

The student's failure to respond to this accusation may be considered to be an admission of responsibility.

If, upon completion of the conference, the faculty member concludes that the student has not violated the Academic Integrity Policy, the matter will be closed, and the Department Head or Program Director will be so informed.

## Finding of Violation

**Agreement as to violation with agreement as to resolution:** If the student admits his or her Academic Integrity Policy violation, and the student and faculty member are able to agree on an appropriate resolution, including the penalty, written notice will be sent to the VPAA or designee. After receipt of the resolution document, the VPAA or designee shall review the College Academic Integrity files. If no prior instance of violation is on record for the student, the matter may be closed. If a prior instance of violation by the student exists, the VPAA or designee shall refer the case to the Sub Committee for its recommendation.

**Agreement as to violation with disagreement as to resolution or penalty:** If the student admits his or her Academic Integrity Policy violation, but the faculty member and student are not able to agree on an appropriate resolution, the student will notify the Department Head or Program Director and the VPAA of her/his decision to appeal. This notice of intent to appeal shall be submitted in writing within ten (10) calendar days following the conference to the VPAA or designee will refer the case to the Sub Committee for a formal review.

**Disagreement as to violation:** If the faculty member concludes a violation has occurred and the student disagrees, the student shall notify the Department Head or Program Director and the VPAA of her/his decision to appeal. This notice of intent to appeal shall be submitted in writing within ten (10) calendar days following

the conference. The VPAA or designee will refer the case to the Sub Committee for a formal review.

## Formal Review

The Sub Committee will contact the student and faculty member involved and schedule a formal review to take place within ten (10) calendar days, at which time the student or faculty may present his or her position in writing or in person. The Committee will rule on the case and make a recommendation within ten (10) calendar days, with a report to the student and the VPAA.

The student may have the assistance of an Advisor. An Advisor is a current College employee or student, chosen by an accused student, who agrees to serve in an advisory capacity during the student's involvement in the meeting / hearing process. The primary role of the Advisor is to assist the student in preparing for meetings / hearings and to attend meetings / hearings as support for the student. The student is responsible for presenting his / her own information and, therefore, Advisors are not permitted to speak or participate directly in any meetings / hearings without approval of the chair of the Committee. The Sub Committee must receive advance notification of the Advisor's identity and that the Advisor will be present.

The Vice President for Academic Affairs may ratify the Sub Committee's decision or return the case to the Sub Committee with recommendations for further consideration, or may reduce or retain any sanction.

## Academic Integrity Policy Penalties as Levied by the Academic Standards Committee

- Teachable Moment (provided by the Faculty Member)
- Failure of the assignment (imposed by the Faculty Member)
- Failure of the course (imposed by the Faculty Member)
- Official Reprimand (A letter of reprimand from the VPAA or designee)
- Academic Probation (period of time based on severity of violation and existence of past violations) (imposed by the Sub Committee and ratified by the VPAA or designee)

- Academic Suspension (period of time based on severity of violation and past violations) (imposed by the Sub Committee and ratified by the VPAA or designee)
- Other suitable action, including counseling, community service, or other reasonable action (may be imposed by the Sub Committee and ratified by the VPAA or designee)
- Complete a workshop on appropriate best practices for avoiding plagiarism or academic ethics with either a Ringling College Librarian and/or an Academic Resource Center staff member (imposed by the Sub Committee and ratified by the VPAA or designee)
- Expulsion from the College (imposed by the Sub Committee, ratified by the VPAA or designee and President).

The same penalties may apply to currently enrolled students for Academic Integrity offenses committed outside of a degree program course structure, such as: submitting plagiarized or falsified work for competitions and exhibitions.

These penalties are cumulative to the extent that they are not contradictory. That means that multiple penalties may be levied against a student. For example, a student may both fail the course as well as be required to complete a workshop on appropriate best practices.

## Statute of Limitation

No statute of limitation shall exist for issues of academic dishonesty, including post-graduation situations. Before the procedures may begin, the individual(s) in question must be located and contacted. The Office of the Vice President for Academic Affairs will send written notice to the individual(s) containing all required information. When the Office of the Vice President for Academic Affairs receives confirmation that the letter has been delivered or when other written notice requirements have been met, the timetable of events begins. The ultimate in post-graduation academic punishments is revocation of degree and/or revocation of academic awards.

## Academic Standards Committee: Charge/Membership

CHARGE: The purpose of the Academic Standards Committee is to make recommendations on academic standards and the consequent policies that affect the academic standing of students. In line with existing

standards and policies, the Committee hears the appeals of students who have been academically dismissed.

**MEMBERSHIP:** The committee consists of the Associate Vice President for Academic Affairs and Dean of Faculty, the Registrar, the Vice President for Student Life and Dean of Students, Academic Advisors and regular, full-time faculty members. The faculty members will be appointed from the Liberal Arts Program and the Majors.

## Timing of Grade

During the informal and formal resolution processes, if the infraction is connected to coursework, the student's enrollment and participation in class shall not be affected.

If at the semester's end the matter has not been resolved and the student has not been assigned a grade in the course, the student shall receive an "Incomplete" in the course until such time as a grade can be determined pursuant to this policy.

If the student has already been assigned a grade in the course at the time the student is accused of an academic integrity violation, the assigned grade shall not be changed unless and until the student is determined to be in violation of or not in violation of academic integrity pursuant to this policy.

This Ringling College Academic Integrity Policy and its administration is the official policy for Ringling College students. It may be amended or revised without notice. The most recent copy of the Policy is available in the online Student Handbook and in the Catalog. Students, faculty, and staff may also be interested in other resources (which are not part of the Ringling College Academic Integrity Policy) including the following books in the Alfred R. Goldstein Library's collection:

Crawford, Tad, ed. *AIGA Professional Practices In Graphic Design*. New York: Allworth Press, 2008. Print.

—. *Legal guide for the visual artist*. New York: Allworth Press, 2010. Print.

Gilmore, Barry. *Plagiarism: A How-Not-to Guide for Students*. Portsmouth, NH: Heinemann, 2009. Print.

MLA Citation Style Quick Guide (Goldstein Library).

## Academic Probation, Dismissal, and Withdrawal Administrative Withdrawal

Ringling College reserves the right to administratively withdraw students who stop attending classes. Administratively withdrawn students are responsible for all financial obligations incurred for the entire semester and will not be permitted to remain in campus housing.

### Academic Probation

All undergraduate students must maintain minimum semester and cumulative grade point averages (GPA) of 2.0 (equivalent to a C) to remain in Good Standing. Students are placed on Academic Probation if their semester GPA or cumulative GPA falls below 2.0, or if they fail (grade of F) three credit hours.

### Academic Dismissal

Students falling into any of the following categories will be subject to academic dismissal:

1. If a student has been placed on probation in the two previous consecutive semesters, and his or her cumulative GPA falls below 2.0 for a third consecutive semester or if they fail (grade of F) three credit hours.
2. Students who have failing grades for six or more credit hours in a semester.
3. First semester, first-year students who have a cumulative GPA below 1.00.

Academically dismissed students have 10 days from receipt of notification to appeal their academic dismissal. They must appeal in writing to the Academic Standards Committee. Letters of appeal should be addressed to the Office of Advising, Records and Registration Services. The decision of the Academic Standards Committee is final. Transcripts of students who have been academically dismissed will bear the notation "Academic Dismissal," which indicates the student has been involuntarily separated from Ringling College for failure to meet minimum academic standards. Generally, academically dismissed students will not be considered for readmission for one academic year. Successful progress at Ringling College means more than

just maintaining a 2.0 G.P.A. Students failing to make satisfactory academic progress may not meet the requirements for scholarships, state and federal grants, or student loans. Those students with a weak G.P.A. should check immediately with the Director of Financial Aid to review how their academic status may affect their financial aid.

## Academic Probation & Dismissal for Military Affiliated

Academic probation for two consecutive semesters or academically dismissed military affiliated students will result in the termination of VA education benefits for unsatisfactory progress. The U.S. Department of Veterans Affairs will be notified of this action.

## Military Mobilization/Activation Withdrawal

Military members, veterans, reservists and members of the National Guard who are attending Ringling College of Art and Design may receive orders for active duty, redeployment or relocation. Dependents of military personnel who receive orders also may be affected in a similar manner.

In such cases, the College must receive a copy of the student's or military personnel's activation, redeployment or relocation orders issued from the military in order to proceed with the dropping of courses for the term of activation. Activation documentation must be submitted to the School Certifying Official with the Military Withdrawal Form.

Students called to active service are guaranteed readmission upon the completion of active service. A readmission application will need to be completed through the Office of Advising, Records, and Registration when ready to return.

Depending on when the activation occurs students have two options:

### Option 1.

Students called to active service prior to the last five (5) weeks of the end of the term may elect to withdraw from the college with a full refund of all out of pocket fees. No course credit and no course grades will be awarded.

The financial aid office will perform the standard return of Title IV refund calculation based on the student's last date of attendance. Funds will be returned to the appropriate program as mandated by federal regulation.

Students will be refunded 100% of the student's payment. Any balance created by the return of funds to appropriate programs and personal funds will be written off by the college.

### Option 2.

Students called to active service within five (5) weeks of the end of the term may elect to receive Incomplete (I) grades in all courses. The time period allowed for satisfying the Incomplete grades would begin on the date of release from active service. Students who elect this alternative are not eligible for the refund of fees.

## Voluntary Withdrawal from College

Students considering withdrawing from the College must complete a "Withdrawal Form," available through the Office of Advising, Records and Registration Services. All financial commitments to the College must be fulfilled, as stipulated in the Refund Policy in effect at the time of withdrawal. It is the student's obligation to remove their possessions from campus housing within 24 hours of withdrawing.

The refund policy does not apply if the student does not follow the withdrawal policy outlined here. Additionally, if a student abandons possessions, those items will be donated to charity.

## Medical Withdrawal Policy for Serious Illness &/or Documented Disabilities

Medical withdrawals are not permitted at Ringling College of Art and Design except in extraordinary circumstances due to either documented serious illness or documented disabilities necessitating a medical withdrawal. A student who feels that such extraordinary circumstance exists must comply with the following requirements for consideration of a medical withdrawal:

1. A request for a medical withdrawal must be made in writing and directed to the Associate Dean/Director of Health Services. The writing must state the reason for the

request, the particular semester or semesters for which the request is made, and the length of leave requested.

2. The medical withdrawal request must be accompanied by documentation supporting the reason for the request, including without limitation, documentation by any treating physician relating to any medical condition or disability which specifically relates to the requested medical withdrawal.
3. Following receipt of the documentation referenced above, a meeting with the Associate Dean/Director of Health Services or designee may or may not be offered or required at the discretion of the Associate Dean/Director and / or Vice President for Student Life and Dean of Students. A recommendation will be made to the Vice President for Student Life and Dean of Students after review.
4. Decisions relating to medical withdrawals will be made by the Vice President for Student Life and Dean of Students, after submission of the foregoing documentation and interview.
5. Once medical withdrawal is granted, in order to return, the student will need to apply for readmission.

The student will need to provide a completed Provider Report Form and a letter from such student's attending physician stating that the student is able to return to College and will be able to perform the essential functions of the educational program. If the medical withdrawal is for psychological health reasons, the student will also need to follow the procedures in the Policy for Required Medical Withdrawal. See asterisk in next section.

## Address Changes

Notify the Office of Advising, Records and Registration Services of address changes. It is important to remember all Ringling College communications sent home are mailed to the permanent address furnished to the Office of Advising, Records and Registration Services by the student.

## Attendance Policy

### I. Rationale for Attendance Policies

Studio art and design courses offer significant opportunities to complete coursework during class meetings with the help and guidance of the faculty. Each class meeting can build on the

experience of the one before it. The fundamental nature of most art and design courses rely on student participation as an essential method for learning. If a student misses too many classes, he or she may miss a significant portion of any hand-on experience, as well as the skills and techniques taught that will be necessary in future courses. It is important to realize that even if excused, absences could impact the student's academic performance because the student will not have the benefit of such things as full classroom interaction and the opportunity to ask questions while the material is being presented. Student contributions during class time constitute a significant component of the learning process. Students should not miss one class in order to do homework or study for another class. Some students mistakenly think this is prioritizing; in reality it is poor time management.

### II. Overall Attendance Policy That Applies Irrespective of Major, Department, or Faculty of Record

Regular attendance in all classes is required. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. Tardiness, early departure or other time away from class in excess of 15 minutes per class session may be considered absence for that class session. Classes missed due to late registration are counted in the general absences permitted for the class.

In most cases, more than two absences in a course that meets once per week, or more than four absences in a course that meets twice per week will result in a grade of F. Regardless of meeting schedules, students who miss more than 13.3% of a course will fail the course, barring exceptional circumstances.

Documented exceptional circumstances include, but are not limited to: death in the family, serious medical conditions, hospitalization, observance of religious holidays, reasonable disability accommodations and other special/unforeseen circumstances beyond the student's control. Numerous absences due to any reason including exceptional circumstances may warrant course withdrawal or failure.

Exceptional circumstances are determined on a case-by-case basis in an interactive process with the student, faculty of record, Department Head or Program Director of the course or other

Ringling College professionals, as needed. Known circumstances, such as religious holidays should be discussed with the faculty of record in advance of the absence. Absences that are deemed exceptional will not affect the final grade.

For the courses being delivered online via Zoom, students are required to have their videocam on at all times, and the audio on when appropriate. As expected when attending a course in-person, students must be engaged, showing their entire face, and actively participating as appropriate during the scheduled class time. Students may wish to utilize an appropriate virtual background.

### III. Attendance Policy Determined by Faculty of Record

At the determination of the Faculty of Record, other absences can carry a grade penalty on the final grade percentage up to:

1. For courses that meet twice a week:  
Two absences may drop a final course grade 5%.  
Three absences may drop a final course grade up to 10%.  
Four absences may drop a final course grade up to 20%.  
Five or more absences will result in a failing grade.
2. For courses that meet once a week:  
One absence may drop a final course grade up to 5%.  
Two absences may drop a final course grade up to 10%.  
Three or more absences will result in a failing grade.

Ringling College will make every effort to reasonably accommodate students' disability related academic needs. However, neither the college nor an individual faculty member is required to waive essential or fundamental academic requirements of a course regardless of the nature of a student's disability.

The complete policy is posted to the Ringling website <http://www.ringling.edu/policies-and-procedures/>

## Calendar, Credit, Course Load

The academic calendar consists of a fall and spring semester of 15 weeks each. A course that meets once a week has 15 meetings. A course that meets twice a week has 30 meetings.

Most Ringling College courses carry three semester hours of credit. Studio courses usually meet for six contact hours per week; academic courses for three contact hours per week. Students are expected to spend nine hours per week on each class. Studio courses expect three hours of homework and academic courses expect six hours of homework per week for 15 weeks. Several advanced-level courses carry six semester hours of credit. Six credit courses meet for a minimum of six contact hours per week and can expect up to 12 hours of homework per week for 15 weeks.

The standard course schedule consists of five studio and academic courses for 15 credit hours per semester. Full-time status is defined as a minimum of 12 credit hours per semester. A minimum of 120 semester credit hours is required for a Bachelor of Fine Arts Degree (B.F.A.) or a Bachelor of Arts Degree (B.A.).

For further clarification or details on specific course contact and credit hours, refer to the Course Descriptions section.

## Change of Major

Change of Major forms are available in the Office of Advising, Records and Registration Services. They must be signed by an Academic Advisor and Department Head for the student's prospective major. Admission to majors with limited space is decided on a competitive basis with incoming transfer students. Students must declare a major during the first semester of their first year.

Changing the major after completing the first year may incur an additional year of study.

## Classroom Policies

While each instructor has his or her own policies regarding classroom conduct and requirements, the College does have a few policies covering all classes.

Smoking and alcoholic beverages are prohibited in all classrooms, whether or not class is in session.

No pets are allowed in class. Exceptions will be made in the case of service dogs.

Because of past abuse, cell phones, radios, tape decks, headsets, iPods, televisions, and other audiovisual equipment are also prohibited during class time.

The College's dress code requires shoes and appropriate shirts be worn during all classes, as well as in the Alfred R. Goldstein Library, Ulla Searing Student Center, dining facilities, and galleries.

It is the instructor's sole prerogative to determine whether a student is:

1. In a fit condition to perform classroom work (in other words, is not under the influence of alcohol or drugs and is not sleeping).
2. Indeed working on assignments for that particular class (rather than working on projects for another class or doing freelance work).
3. Distracting other students as to impair the learning environment.

If the instructor finds a student in violation of any of these provisions, or the policies outlined in the course syllabus, he or she may require the student to leave the classroom and may subsequently mark the student absent, which could affect the student's final grade.

## Contacting an Instructor

If students cannot get in touch with an instructor during class, or need to reach him or her on a day when they don't have class, a note can be left with the Faculty Services Coordinator in the Faculty Center. Students should leave a phone number and a time when they can be reached.

The only time students should try to contact an instructor at home is in the event of an absolute emergency and only if the instructor's number is listed in the phone book or the instructor has provided the number.

## Course Descriptions Contact and Credit Hours

The contact and credit hours of each course are shown in column to the right of the course description.

- Credits represents the total semester hours of credit awarded to students for satisfactory completion of the course.
- Studio Hours indicates the number of contact hours per week in studio courses.
- Lecture Hours indicates the number of contact hours per week in lecture format.
- Minimum Study Hours represents the minimum expected number of hours outside of class for study, preparation and projects.

*In Self-Service the information is displayed in a different format. It appears at the beginning of the course description.*

- *The first number indicates the number of contact hours per week in lecture format.*
- *The second number indicates the number of contact hours per week in studio courses.*
- *The third represents the total semester hours of credit awarded to students for satisfactory completion of the course.*
- *The fourth represents the minimum expected number of hours outside of class for study, preparation and projects.*

*For example, (3,0,3,6) indicates that the student will spend three hours in lecture, no hours in studio, worth 3 semester hour credits with an expectation of 6 hours of outside class preparation per week. In the case of seminars, lecture/lab and individual instruction courses only the credit is shown, e.g. (3). In the case of variable credit courses or six credit courses only the minimum and maximum credit is shown, e.g. (1-6).*

## Course Schedule Changes

Students may add and drop classes through the first Friday of the semester. Students may withdraw from classes without academic penalty through the 10th week of each semester. The deadlines each semester are included in the Academic Calendar. Classes dropped after the first week of the semester, but before the deadlines, will have a "W" (Withdrew Passing) recorded on the student's academic transcript. If a student withdraws from a class after the

deadline, a “WF” (Withdrew Failing) will be recorded for that class on the transcript. A “WF” impacts the G.P.A. in the same manner as an “F.”

Students may appeal a “WF” grade to the Academic Standards Committee, which is chaired by the Vice President for Academic Affairs or designee. Official “Drop” forms are available from the Academic Advisors. Please note that withdrawals may affect financial aid eligibility. It is the student’s responsibility to check with the Office of Financial Aid before officially withdrawing from a class.

## Course Sequencing

Completing required coursework in the prescribed order will assure students of enrollment in all required courses for their major within the time frame proposed for graduation. If required courses are taken out of sequence, the student will forfeit priority status for the course and will be enrolled on a space-available basis, possibly delaying graduation.

## FERPA

### Notification of Rights under FERPA for Postsecondary Institutions

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. They are:

1. The right to inspect and review the student’s education records within 45 days of the day the College receives a request for access. Students should contact the Registrar’s Office with 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.
2. The right to request an amendment of the student’s education records that the student believes is inaccurate. Students may ask the College to amend a record that they believe is inaccurate. They should write the College official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate. If the College decides not to amend the record as requested by the student, the College will notify the student of the decision and advise the student of 5 his or her right to a hearing regarding the request for amendment. Additional

information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

3. The right to consent to disclosures of personally identifiable information contained in the student’s education records, except to the extent that FERPA authorizes disclosure without consent. One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the College in an administrative, supervisory, academic or support staff position (including security personnel and health staff); a person or company with whom the College has contracted (such as an attorney or auditor); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting 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 responsibility. Upon request, the College discloses education records without consent to officials of another school in which a student seeks or intends to enroll.
4. The right to file a complaint with the U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA. Mailing Address: U.S. Department of Education, Student Privacy Policy Office, 400 Maryland Avenue, SW, Washington, D.C., 20202-8520.

The College may release information without the student’s consent where the information is classified as “Directory information.” The following categories of information have been designated by the College as directory information: name, address, telephone listing, e-mail address, photograph, place of birth, major field of study, participation in officially recognized activities, dates of attendance, degrees and awards received, full-time/part-time status, and the most recent previous educational institution attended by the student.

Direct questions concerning this law and the College’s policy concerning release of academic information to Office of Advising, Records and Registration Services, 941-359-6116.

## Limitations on Student Rights

There are some limitations on the rights of students to inspect records. Students shall have no right of inspection or review of:

1. Financial information submitted by their parents/guardians.
2. Confidential letters and/or recommendations in the student's file prior to Jan. 1, 1975, if such documents were intended to be confidential and were only used for the purpose intended.
3. Confidential letters and/or recommendations in the file subsequent to Jan. 1, 1975, associated with admissions, employment, or job placement or the receipt of an honor or honorary recognition, if the student has waived his or her right to inspect confidential letters and/or recommendations.
4. Educational records containing information about more than one student, in which case the institution will permit access only to that part of the record pertaining to the inquiring student.

## Waiver of Student Rights

Students may waive any or all of their rights under FERPA. Ringling College does not require waivers and no institutional service shall be denied to students who fail to supply waivers. All waivers must be in writing and signed by the student. Students may waive their rights to inspect and review either individual documents (e.g., letter of recommendation) or class of documents (e.g., admissions file). The items or documents, to which students have waived the right of access, shall be used only for purpose(s) for which they are collected. If used for other purposes, the waivers shall be void and the student may inspect the documents. The student may revoke the waiver in writing, but by revoking it, he or she does not regain the right to inspect and review documents collected while the waiver was in force.

## Eligible Persons Able to View the Record

In compliance with the Family Educational Rights and Privacy Act of 1974 (FERPA), the student records at Ringling College (in the Office of Advising, Records and Registration Services) are open for inspection only by the student and

as per paragraph #99.31 of the Family Educational Rights and Privacy Act of 1974, and to the following:

1. College officials who have legitimate educational interests.
2. State educational authorities.
3. Federal and state officials representing state or federal programs.
4. Persons having written authorization for release.
5. Officials in compliance with judicial orders.

## Viewing the Records

Permanent records are never allowed out of the Office of Advising, Records and Registration Services.

Students may view their records at the counter in the presence of office personnel.

Students may view their transcripts from other institutions, but may not obtain a copy of the record, except by writing to request a copy from the institution from which the transcript originated.

## Prior Consent for Disclosure or Release of Records

Transcripts are only released upon written consent of the student.

## Permanent File

In addition to the academic transcript, a student's permanent file contains transcripts from other institutions and the transfer credit evaluation, admissions application and other documents, such as test scores. Students may see their files upon request in the Office of Advising, Records and Registration Services. The information contained in the file is not disclosed to any party outside the College without the student's written consent, as required by the Family Educational Rights and Privacy Act of 1974 (FERPA).

## Correcting Permanent Records

If a student feels there is an error in their permanent record, they should contact the Office of Advising, Records and Registration Services to arrange a hearing according to paragraph #99.22 of the Family Educational Rights and Privacy Act of 1974:

1. The hearing will be within a reasonable period of time after the request has been received by the institution.
2. The student shall be given notice of date, place, and time reasonably in advance.
3. A written decision shall be made by the educational institution within a reasonable period of time after the hearing. The written decision and summary will be based on evidence presented.

## Directory Information

Directory information includes the following: student name, address, telephone number, e-mail address, picture ID, dates of attendance, class year, previous institutions attended, major, awards, honors, degrees conferred, past and present participation in officially recognized sports and activities, date and place of birth. Directory information is only withheld upon written request made to the Registrar at fall semester registration.

## Final Grades

Students may access their grades on Self Service by going to the portal: [my.ringling.edu](http://my.ringling.edu), and logging in by using their user name and password.

## General Education

### Statement of Purpose

The Liberal Arts Program of the Ringling College of Art and Design offers courses in art history, scientific practices, arts and humanities, literature and media studies, social and behavioral sciences, and writing. These courses, required for the B.F.A. and B.A. degrees, develop the knowledge base and skill-sets essential to the lifelong practice of art and design. Courses are customized for studio artists and designers, emphasizing interconnections between the studio and liberal arts. The Program promotes values crucial to understanding issues of importance for artists and designers, so they can powerfully and sensitively interact with local, national, and global communities.

### Student Learning Outcomes

The general education competencies outlined below are the intended outcomes that all students should attain by the time they graduate from Ringling College. Students have multiple

opportunities to develop and demonstrate these abilities as creators, communicators and collaborators.

### Competency Threads Woven Throughout All Areas

1. Communication Skills: Demonstrate effective skills in visual communication, speaking, writing, reading and computer literacy.
2. Thinking Skills: Demonstrate abilities in conceptual, logical and intuitive thinking within a variety of contexts.
3. Global Perspectives: Demonstrate an understanding of differences in cultures and societies.
4. Artistic Discernment: Show an ability to discern artistic merit of diverse forms of art/design in their contexts. Be able to defend critical interpretations concerning the significance of artistic expression.
5. Self-Directed Learning: Demonstrate responsibility for independent learning and perseverance towards goal attainment.
6. Collaboration: Understand and practice collaboration in appropriate situations.
7. Social Responsibility: Recognize the social and ethical responsibility of creating art and design.

### General Education Requirements for the Bachelor of Fine Arts (BFA) Degrees in Art and Design

The general education requirements for the Bachelor of Arts (BFA) degrees in Art and Design total 42 credit hours.

#### First Year Gateway Requirement (3 Credit Hours)

First Year Gateway courses introduce students to the foundational issues of contemporary art and design, providing students with a shared understanding of issues and terminology that are necessary for success in their respective programs. Additionally, the courses provide a general introduction to the experience and goals of the liberal arts.

#### Liberal Arts Core Requirement (21 Credit Hours)

Core courses combine general content area knowledge with the development of essential competencies. They meet the following criteria:

- Introduce students to important figures, events, works, and ideas, from a wide variety of historical and cultural perspectives;
- Offer breadth of context, exhibit multiple methodologies of study, and illustrate the multidimensional complexity of the topics or problems studied;
- Introduce a discipline's perspective and background knowledge in a problem- or project-based manner.

**Core Requirements for the BFA Degree Include the Following:**

Writing (6 credit hours)  
Arts and Humanities (3 credit hours)  
Social and Behavioral Sciences (3 credit hours)  
Literature and Media Studies (6 credit hours)  
Scientific Practices (3 credit hours)

**Art and Design History Requirement (12 Credit Hours)**

Art History Survey (3 credit hours)  
History of the Major (3 credit hours)  
Upper-Level Art History electives (6 credit hours)

**General Education Electives (6 Credit Hours)**

Specific general education electives may be required or recommended by the major.

**General Education Requirements for the Bachelor of Arts (BA) Degrees**

The general education requirements for the Bachelor of Arts (BA) degrees total 36 credit hours.

**First Year Gateway Requirements (3 Credit Hours)**

First Year Gateway courses introduce students to the foundational issues of contemporary art and design, providing students with a shared understanding of issues and terminology that are necessary for success in their respective programs. Additionally, the courses provide a general introduction to the experience and goals of the liberal arts.

**Liberal Arts Core Requirement (21 Credit Hours)**

Core courses combine general content area knowledge with the development of essential competencies. They meet the following criteria:

- Introduce students to important figures, events, works, and ideas, from a wide variety of historical and cultural perspectives;
- Offer breadth of context, exhibit multiple methodologies of study, and illustrate the multidimensional complexity of the topics or problems studied;
- Introduce a discipline's perspective and background knowledge in a problem- or project-based manner.

**Core requirements for the BA Degree include the following:**

Writing (6 credit hours)  
Arts and Humanities (3 credit hours)  
Social and Behavioral Sciences (3 credit hours)  
Literature and Media Studies (6 credit hours)  
Scientific Practices (3 credit hours)

**Art and Design History Requirement (6 credit hours)**

Art History Survey (3 credit hours)  
Upper-Level Art History elective (3 credit hours)

**General Education Electives (6 Credit Hours)**

Specific general education electives may be required or recommended by the major.

**General Education Requirements for the Bachelor of Fine Arts (BFA) in Creative Writing Degree**

The general education requirements for the Bachelor of Fine Arts (BFA) degree in Creative Writing total 36 credit hours.

**First Year Gateway Requirements (3 Credit Hours)**

First Year Gateway courses introduce students to the foundational issues of contemporary art and design, providing students with a shared understanding of issues and terminology that are necessary for success in their respective programs. Additionally, the courses provide a general introduction to the experience and goals of the liberal arts.

**Liberal Arts Core Requirement (24 Credit Hours)**

Core courses combine general content area knowledge with the development of essential competencies. They meet the following criteria:

- Introduce students to important figures, events, works, and ideas, from a wide variety of historical and cultural perspectives;
- Offer breadth of context, exhibit multiple methodologies of study, and illustrate the multidimensional complexity of the topics or problems studied;
- Introduce a discipline's perspective and background knowledge in a problem- or project-based manner.

**Core requirements for the BFA in Creative Writing include the following:**

Writing (6 credit hours)  
 Arts and Humanities (3 credit hours)  
 Social and Behavioral Sciences (3 credit hours)  
 Literature and Media Studies (6 credit hours)  
 Scientific Practices (3 credit hours)  
 Gender and Sexuality Studies Elective (3 hours)

**Art and Design History Requirement (3 credit hours)**

Art History Survey (3 credit hours)

**General Education Electives (6 Credit Hours)**

Specific general education electives may be required or recommended by the major.

## General Education Course Inventory

### First Year Gateway Requirement

3 Credit Hours

Item #	Title	Credits
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
LIBA 111	Contemporary Design Culture	3
LIBA 112	Film & Narrative	3

## Liberal Arts Core Requirement

6 Credit Hours

WRIT 151 - required by all majors

Item #	Title	Credits
WRIT 151	Writing Studio	3
WRIT 120	Professional Writing	3
WRIT 270	Professional Communication and Presentation	3
CRWR 110	Writing for Digital Media	3
CRWR 111	Reading for Writers	3
CRWR 105	Story Fundamentals: Character	3
CRWR 106	Story Fundamentals: Plot	3
CRWR 200	Introduction to Storytelling	3
CRWR 205	Story Fundamentals: Revision	3
CRWR 210	Topics in Editing and Publishing	3
CRWR 211	Writing for Video Games	3
CRWR 212	Short Story Workshop	3
CRWR 213	True Stories: Writing for Creative Non-Fiction	3
CRWR 214	Writing for Tabletop Games	3
CRWR 310	Magazine and Feature Writing	3
CRWR 311	Writing for Shared Worlds	3
CRWR 315	Creative Writing Topics	3
CRWR 316	Introduction to Scriptwriting	3
CRWR 317	Poetry Workshop	3
CRWR 318	Writing Comics & Graphic Narratives	3
CRWR 319	Writing Horror	3
CRWR 320	Writing Fantasy	3
CRWR 321	Writing Science Fiction	3
CRWR 322	Writing Picture Books	3
CRWR 323	Writing for Young Adults	3
CRWR 325	Advanced Writing for Games	3
CRWR 410	Creative Writing Masterclass	3

## Liberal Arts Core Requirement: Arts and Humanities

3 Credit Hours

Item #	Title	Credits
ARHU 242	Artists Among Poets	3
ARHU 270	Arts in Context: Comparing the Arts	3
ARHU 295	Dangerous Ideas	3
ARHU 342	Arts in Performance	3
ARHU 345	Western Music and Painting	3
ARHU 360	Classical Mythology in Lit., Art, & Music	3
ARHU 380	American Creativity I (1900-1940)	3
ARHU 381	American Creativity II (1940-Present)	3
ARHU 400	Topics in Arts & Humanities	3

## Liberal Arts Core Requirement: Social and Behavioral Sciences

3 Credit Hours

Item #	Title	Credits
SBSC 180	Intro to Psychology	3
SBSC 200	Digital Culture, Media, and Society	3
SBSC 200	Digital Culture, Media, and Society	3
SBSC 201	Organizing Innovation	3
SBSC 203	Introduction to Gender & Sexuality Studies	3
SBSC 220	Consumer Culture & Behavior	3
SBSC 221	Psych of Social Interaction	3
SBSC 230	Topics in Social Science	3
SBSC 245	Psychology of the Arts	3
SBSC 250	Gender, Race and Culture	3
SBSC 270	Visual Anthropology	3
SBSC 275	Changing Cultures	3
SBSC 300	Sociology of Fashion	3
SBSC 312	Sensation & Perception	3
SBSC 315	Intercultural Communication	3
SBSC 316	Ethics of Art and Design	3
SBSC 321	Studies in the Holocaust	3
SBSC 331	Human Factor in Design	3
SBSC 364	Worldwatch	3
HIST 271	History Documentaries	3

## Liberal Arts Core Requirement: Literature and Media Studies

6 Credit Hours

Item #	Title	Credits
LMST 240	Contemporary Literature	3
LMST 266	Crime Stories	3
LMST 241	A World of Stories	3
LMST 242	Contemporary Women's Literature	3
LMST 265	Topics in Literature and Media Studies	3
LMST 271	Understanding the Art of Film	3
LMST 272	Myth & Symbol in Media	3
LMST 275	World Cinema	3
LMST 282	Literature & Media Studies	3
LMST 305	Contemporary Writers of Color	3
LMST 310	National Cinemas	3
LMST 330	LGBT Identities in Lit & Film	3
LMST 340	Lit. of Comics & The Graphic Narrative	3
LMST 341	Children's Literature	3
LMST 345	Lit. of Horror, Fantasy, Science Fiction	3
LMST 370	Fiction and Drama in Film	3
LMST 378	Special Topics in Theatre	3

## Liberal Arts Core Requirement: Scientific Practices

3 Credit Hours

Item #	Title	Credits
ENVI 100	Ecology of Culture	3
ENVI 200	Environmental Science	3
ENVI 221	Ecology of Water	3
ENVI 230	Food, Fuel, Future	3
ENVI 250	The Biodiversity of Earth	3
ENVI 260	Environmental Headline News	3
ENVI 263	Sustainability	3
ENVI 301	Ecology of Sarasota	3
ENVI 330	Environmental Ethics & Ecological Beliefs	3
ENVI 340	The Business of Nature	3
ENVI 345	Communicating the Environment	3
ENVI 370	Topics in Ecology & Sustainability	3
ENVI 371	Creating an Ecological City	3
ENVI 375	Applied Environmental Design	3
MATH 256	Creative Geometry	3

## Art and Design History Requirement

BFA: 12 Credit Hours

BA: 6 Credit Hours

BFA in Creative Writing: 3 Credit Hours

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3
ARTH 120	History of Illustration	3
ARTH 121	History of Graphic Design	3
ARTH 123	History of Computer Animation	3
ARTH 124	History of Game Art	3
ARTH 125	History of Film	3
ARTH 127	History of Motion Design	3
ARTH 128	History of Immersive Media	3
ARTH 266	History of Interior Design	3
ARTH 310	20th Century Design	3
ARTH 315	Film Genre	3
ARTH 325	Topics of Film History	3
ARTH 326	Women in Film	3
ARTH 327	African-American Cinema	3
ARTH 330	History of Architecture: Up to 1400	3
ARTH 331	History of Architecture: 1400 -1900	3
ARTH 345	Latin American Art History	3
ARTH 360	Art Deco	3
ARTH 361	History of Garments & Textiles	3
ARTH 362	Gender and Sexuality in the Renaissance	3
ARTH 363	The African Diaspora	3
ARTH 364	Baroque Art & Architecture	3
ARTH 365	History of Modern Architecture	3
ARTH 366	Historical Precedents in Design	3
ARTH 370	History of Euro-Western Drawing	3
ARTH 385	Islamic Art and Culture	3
ARTH 386	Global Body Art	3
ARTH 387	Buddhist Art & Culture	3
ARTH 388	Survey Amer. Art: Colonial to Present	3
ARTH 391	History of Modern Art I	3
ARTH 392	History of Modern Art II	3
ARTH 422	Contemporary Issues in Art	3
ARTH 434	Women Artists in History	3
ARTH 451	Art History Seminar: Looking at the Landscape	3
ARTH 452	Art History Topics	3
ARTH 453	Art History Seminar: Adv. Art History Topics	3

ARTH 491	Renaissance Art History	3
ARTH 493	Chinese Art & Culture	3
ARTH 494	Japanese Art & Culture	3

## General Education Electives

6 Credit Hours

All liberal arts courses satisfy the requirement for general education electives. In addition to the liberal arts courses previously listed, the following courses fall under the general education elective category only. Specific general education electives may be required or recommended by the major.

Item #	Title	Credits
BOAD 151	Introduction to Creative Business Management	3
BOAD 165	Creative Team Dynamics	3
BOAD 201	Accounting & Finance for Creative Businesses	3
BOAD 210	Personal and Freelance Finance	3
BOAD 253	Economics for Art & Design	3
BOAD 275	Research and Data Analysis	3
BOAD 304	Legal Issues in Creative Industries	3
BOAD 310	Storytelling for Leaders	3
BOAD 352	Strategic Planning	3
BOAD 361	International Management	3
BOAD 370	The Pitch	3
BOAD 425	Leadership in Creative Environments	3
BOAD 455	The Role of the Curator in Arts Project Mgmt.	3
LIBA 202	Contemporary Research Methods for Creatives	3
LIBA 230	Worldbuilding	3

## Grading & Grade Review / Grade Appeals Process

Only the instructor of the course has the responsibility and authority to judge the quality of a student's work and assess the appropriate grade. The grading policy employed in a class, including the comparative weight of each component used to determine the final grade, is outlined in the syllabus. It is the student's responsibility to read and comply with the grading policy outlined in the syllabus. The instructor must review the basis of an assigned grade with an inquiring student and correct the grade if an error is found. Perceived or actual

differences in grading policies or standards between instructors, which are not a violation of College policies, are not a basis for review.

NOTE: This grade review procedure does not apply to instances where students have been assigned grades based on academic dishonesty or academic misconduct, which are included in Ringling College's Academic Policies and Procedures. Also excluded from this procedure are grade reviews alleging violations of the policies on Nondiscrimination, Equal Employment Opportunity and Non-Harassment, which shall be referred to the appropriate office at Ringling College as required by law and by Ringling College policy.

### STEP 1: Instructor Grade Review (Required)

Instructor Grade Review Process for Final Semester Grades

#### Student Responsibility

Students who have questions about final grades for the semester are required to contact their instructor by e-mail or in writing and request a review of the grade no later than 10 days after final grades are posted on to determine if an error has been made

#### Instructor Responsibility

The instructor must respond to the student within 10 days of being contacted by the student and explain to the student how the grade was determined.

If an error was made in calculating the grade, the instructor submits a grade change request to the Office of Advising, Records and Registration Services.

If no resolution is achieved, and if the student believes that: the composition of the semester grade conflicts with the grading policy stated in the syllabus, a clerical error exists, or the grade was given arbitrarily, with capriciousness or with prejudice, he or she may go to Step Two and request an additional meeting with the Department Head or Program Director and the instructor to formally appeal the final semester grade.

## STEP 2: Formal Appeal Process for Final Semester Grade

Department Head or Program Director Grade Review for Final Semester Grades

NOTE: The Instructor Grade Review MUST be concluded before initiating the Formal Grade Appeal process.

### Student Responsibility

The request for a formal grade appeal of a semester grade must be filed with the student's Academic Advisor in the Office of Advising, Records and Registration Services no later than 10 days after contact with the instructor. The "Grade Appeal" form can be requested from the Office of Advising, Records and Registration Services.

There are three reasons a student may request this review:

1. The student believes that the grade received conflicts with the grading policy on the syllabus.
2. The student believes that there is an error in calculation with the grade.
3. The student believes that the grade was given arbitrarily, or with capriciousness or prejudice.

### Academic Advisor's Responsibility

The Academic Advisor notifies the Department Head or Program Director of the grade appeal and sets up the meeting between the student, instructor of the course, Department Head / Program Director, and has a notetaker for the meeting.

### Department Head or Program Director's Responsibility

The Department Head or Program Director must inform the instructor of the substance of the student's grade appeal request. The instructor of the course shall forward the following information to the Department Head or Program Director:

A copy of the course syllabus outlining assignments, tests, and examinations, along with their respective weights to the final grade calculation. The student's grades for all tests and

assignments. A demonstration of the calculations by which the final grade was determined.

The Department Head / Program Director may also request any other appropriate documentation; however, the Department Head or Program Director's role is not to regrade the work completed for the course.

The meeting with the department head or program director and instructor of the course must be held before or during the Drop / Add Week of the following semester. At the conclusion of this meeting the grade appeal is over and the decision of the course instructor is final.

NOTE: If the instructor is the Department Head or Program Director, the Vice President for Academic Affairs or his or her designee will review the grade.

## STEP 3: Vice President for Academic Affairs (VPAA) Panel

If in the opinion of the Vice President for Academic Affairs or his / her designee, it appears that prejudicial, capricious, or arbitrary behavior may have occurred, the VPAA may convene a panel consisting of three full-time faculty members, the Vice President of Student Life and Dean of Students, or designee, and a representative from Human Resources. Faculty appointees to the panel must not have any apparent conflicts of interest with the instructor or the student. Through its review of all documentation and inquiries, the panel is charged to determine whether the grade was assigned in a fair and appropriate manner, or whether clear and convincing evidence of unfair treatment such as arbitrariness, capriciousness or prejudice might justify changing the grade. The VPAA shall receive the recommendation of the panel, review the documentation, and make additional inquiries if necessary before reaching a decision. After such review, the decision of the VPAA is final.

Should a student want to appeal an issued grade, "Final Semester Grade Appeal" forms are available at the Office of Advising, Records and Registration Services. The College requires the Instructor Grade Review Process for Final Semester Grades be completed before the "Grade Appeal" form is requested and filed with the Academic Advisor in the Office of Advising,

Records and Registration Services. If the matter cannot be resolved informally, the student must submit a "Grade Appeal" form to the Office of Advising, Records and Registration Services no later than 10 days after contacting the instructor of the course.

## Grading System

Course grades are issued to students at the end of each semester and are available for student viewing on Self-Service after all grades have been posted and the Academic Standards Committee has met. Errors or problems arising out of an assigned grade should be reported to the instructor or the Registrar within 10 working days after the semester ends. Approved changes in grades must be made within 30 days of the first month of the following semester.

Grade point averages (G.P.A.s) are based on a 4-point scale. Letter grades are assigned the following approximate numerical equivalents. To figure the G.P.A., multiply the number of credit hours each course carries by the numerical equivalent of the letter grade, add those results and divide by the total number of hours attempted. The result will be the G.P.A. Grades for transfer credit are not included in the computation of the student's G.P.A.

Grade	Numerical Equivalent	Percent Scores
A (Superior Performance)	4.00	94-100
A-	3.67	91-93
B+	3.33	88-90
B (Above Average)	3.00	84-87
B-	2.67	81-83
C+	2.33	78-80
C (Average Performance)	2.00	74-77
C-	1.67	71-73
D+	1.33	68-70
D (Below Average)	1.00	64-67
D- (Lowest Passing Grade)	0.67	61-63
F (Failing)	0.00	0-60
WF (Withdrew Failing)	0.00	0

\*Scores above .5 will be rounded up to the next full point.

## These grades are not computed in the G.P.A.:

- P Credit But No Grade
- N No Credit
- W Withdrew Passing
- I Incomplete

Incompletes are granted only by the direction of the instructor.

*The Amended Grading policy, utilized during the COVID pandemic from 2020-21 through 2021-22, is no longer in effect.*

## Graduation Requirements

In order to receive the Bachelor of Fine Arts Degree (B.F.A.) or Bachelor of Arts Degree (B.A.), students must have completed all departmental course requirements; been enrolled for a minimum of 54 credits in residence at Ringling College of Art and Design, including the senior year; satisfied all outstanding bills, charges and accounts; and have a minimum cumulative grade point average (G.P.A.) of 2.00. Degrees and diplomas are conferred once a year at the May Commencement Ceremony. Students expecting to complete requirements for a degree within the year are required to file a diploma application with the Office of Advising, Records and Registration Services where the Registrar will certify that the student has met the degree requirements and the degree will be awarded.

Students who are, as of the date of the May Commencement Ceremony, missing no more than 12 liberal arts or art history credits and can show proof of being able to complete the missing credits by the next degree confirmation date, may participate in the May commencement ceremony. Students will not receive their degree until all requirements and obligations to the College are met.

For students who complete degree requirements in the fall semester or the summer, the transcript and the diploma will be dated with the December or August date. Seniors are audited and certified for graduation honors for the May Commencement Ceremony at the end of the preceding fall semester. The fall semester cumulative G.P.A. is used to determine if they wear honor cords at Commencement. Wearing cords is a notice of eligibility, not of having earned actual honors. Actual degree honors are noted on the diploma and official transcript and are based on the cumulative G.P.A. computed through the Spring Semester.

The listing of candidates and degrees in the graduation program is preliminary and in some cases subject to final certification of grades at graduation. Actual degree honors will be noted on the diploma and official transcript and will be

based on the cumulative G.P.A. computed through the final semester. The posting of the earned degree on the permanent transcript record, issued by the Office of the Registrar, is the official testimony of possession of the degree and any honors associated with that degree.

## Honors Recognition

At Graduation Seniors are audited and certified for graduation honors for the May Commencement Ceremony at the end of the preceding fall semester. The fall semester cumulative G.P.A. is used to determine if they wear honor cords at Commencement. Wearing cords is a notice of eligibility, not of having earned actual honors. Actual degree honors are noted on the diploma and official transcript and are based on the cumulative G.P.A. computed through the spring semester. Regarding honors, the following notice will be placed in the graduation program:

Gold cords are worn by honors degree candidates whose cumulative G.P.A. is 3.5 or higher at the end of the fall semester of senior year. The listing of candidates and degrees in the graduation program is preliminary and in some cases subject to final certification of grades at graduation. Actual degree honors will be noted on the diploma and official transcript and will be based on the cumulative G.P.A. computed through the spring semester of senior year. The posting of the earned degree on the permanent transcript record, issued by the Office of the Registrar, is the official testimony of possession of the degree and any honors associated with that degree.

## Incomplete Policy

Students unable to finish coursework because of circumstances beyond their control may petition instructors to grant an Incomplete at the end of a semester. "Petition for an Incomplete" forms are available in the Office of Advising, Records and Registration Services.

Incomplete grades may be given to students who have not been able to complete the required coursework because of extenuating circumstances beyond the student's control such as documented illness, hospitalization, death in family, etc. The instructor may choose to issue the Incomplete grade, or the student may request the Incomplete, as long as there is a valid reason.

Assignment of an incomplete grade presumes that the student will be able to complete the coursework in the timeframe established and that the instructor will be able to review the completed work in that timeframe. It is the student's responsibility to make arrangements with the instructor to complete coursework by the established deadline.

For the purposes of Academic Standing calculation, Incomplete grades are averaged into a student's semester GPA with a grade point value of 0.00 and can affect a student's academic standing until resolved. An Incomplete grade not resolved by the deadline will revert to the earned grade as noted on the Incomplete Petition.

## Independent Studies Procedures

The "Independent Study Form" and information about the policy and procedures for requesting an Independent Study course are available in the Office of Advising, Records and Registration Services. Independent Study is only available to seniors with a G.P.A. of 3.00 or higher. Juniors may request Independent Study with approval from the Department Head and Dean of Undergraduate Studies.

An Independent Study course cannot replace a required course. A completed "Independent Study Agreement" approved by the faculty sponsor and appropriate Department Head or Program Director must be filed with the Office of Advising, Records and Registration Services by the end of the semester preceding that in which the study will be conducted.

## Internships

An internship is a form of immersive experiential learning that integrates knowledge and theory learned in the classroom and/or studio with practical application and skills development in a professional setting. Internships provide students with valuable applied experience and allow them to make connections in professional fields that they are considering for career paths. These experiences also give employers the opportunity to guide and evaluate student talent that may be suited for future opportunities with them. The College expects sponsors of credit-bearing internship experiences to provide career-related experiences that challenge college-level students.

No more than 20 percent of the internship should be clerical in nature. Students seeking internships must have enough information to be able to evaluate opportunities, make decisions as to whether or not they should apply, and later seek academic credit for the experience. Internship sponsors should provide the Center for Career Services complete internship descriptions similar to normal job descriptions. At a minimum, internship job descriptions must articulate the professional nature of work expected and the willingness of the internship sponsor to provide onsite supervision of the intern.

All international student employment is subject to USCIS (U.S. Citizen and Immigration Services) approval. International students must complete their Internship Agreement form and bring it along with their internship offer letter to the Director of International Student Affairs, who will authorize Curricular Practical Training on their I-20. Once international students have job offers and authorization for Curricular Practical Training on their I-20, they must take the documentation, along with passport and I94, to the Social Security Office to apply for a Social Security Number.

## Internship Credit Requirements

To be eligible to receive credit for an internship, students must meet the following standards:

- 3.0 GPA
- Register for an internship course (INTE 301 for elective credit or your major's specific course)
- Complete the Internship Agreement form signed by their Internship On-Site Supervisor, major's Department Head or a Faculty Designee, the Assistant Vice President for Academic Affairs/Dean of Undergraduate Studies and the Assistant Registrar/Senior Advisor. The form must be on file with the Office of the Registrar.

## Required Internships

For internships that are required in a program of study, majors have specific guidelines regarding student eligibility for participation. Students must work with their academic advisor in Advising, Records and Registration Services to ensure that they qualify and are registered for credit.

## Earning Elective Internship Credit

Students may receive from one to 12 elective credits for their internship based on the expectations of time spent on task. An internship experience must be a minimum of 45 hours to earn credit. Students must work with their On-Site Supervisor to determine a weekly schedule and/or total expected hours. Students should work with their Department Head or Faculty Designee to determine how they should document their hours worked—using a journal and/or time sheet for example. Credit awarded will be determined as follows:

Credits Earned	Hours Worked
0	Less than 45 hours
1	45-89
2	90-134
3	135-179
4	180-224
5	225-269
6	270-314
7	315-359
8	360-404
9	405-449
10	450-494
11	495-539
12	540

Earned credits are applied to the degree program as elective studio credits. Credit or no credit will be based on completion of a journal and/or timesheet, Supervisor Evaluation, and an oral presentation given in the fall semester following the internship experience.

## Midterm Grades

All students receive a grade of A through F at midterms. Students receiving a grade of a C- or lower are advised to meet with the instructor and their academic advisor to discuss ways in which they can improve their performance. Midterm grades are available on Self Service.

## Minors, Area of Emphasis, and Concentrations

### Academic Minors

A minor constitutes five courses, or 15 credit hours total, taken outside the specific degree program in which a student is matriculating. Transfer credits do not count towards a minor. A maximum of one course, or up to three credits, of the minor may also fulfill course requirements in the student's major. When this is not the case, students will use their four open electives for the

minor and will need to take one additional course to complete their 120 credit hour degree requirements with a minor (total of 123 credit hours). Independent Study courses may not replace a required course in the minor. Courses in all minors are offered on a space available basis and if there is sufficient demand. Because minors are not required and the demand for courses is uncertain, regular offerings of all courses for every minor cannot be guaranteed. Some courses have prerequisites that must be taken in the proper sequence. Some courses may require a lab fee. Successfully completed minors will be recorded on your official transcript along with your declared major. Ringling College of Art and Design has the right to cap the number of students wishing to enroll in any minor each year. Minors should be declared after successfully completing the first course in the minor curriculum. When ready to declare your minor, see the Academic Advisor for your major who will answer any questions you may have and help you complete the appropriate Declaration form, and advise you on steps to have your new minor added to your Ringling College transcript.

### Area of Emphasis

An area of emphasis within a degree program constitutes a minimum of 12 distinct and required credits. Courses within an area of emphasis may not serve as electives for students following the area of emphasis sequence, but may be counted as electives for students outside the major and/or area of emphasis.

### Concentration

A concentration within a degree program is an optional curriculum feature which constitutes a minimum of 9 required credits in a distinct category as specified by the given program. Courses within a concentration may serve as electives within the major, but not as general education electives. They also do not count toward any of the liberal arts required courses.

## Off-Campus Study Opportunities

The Academic Advisors in the Office of Advising, Records and Registration Services must approve all off-campus study opportunities. Study abroad brochures, summer school information, exchange applications and curriculum approvals

are available through the Office of Advising, Records and Registration Services. A minimum of 54 semester hours of studio and art history courses, to include the last year of the BFA and BA programs, must be taken at Ringling College of Art and Design. Students must have a 3.0 G.P.A. to study off campus.

## Part-Time Students

Degree-seeking students, who cannot attend full time because of personal or professional reasons, will be considered for admission on a part-time basis. Part-time students may enroll in classes on a space available basis. Part-time students will apply through the regular admissions procedure. There is no guarantee about their ability to finish all the courses required for the degree within any time frame. No course may be taken without its prerequisite.

Class standing will not be advanced until all of the requirements for each level are completed. Tuition for part-time students will be per credit hour.

## President's List

At the end of each semester, the President of Ringling College recognizes students with a semester average of 3.7 or better, and "President's List" is posted on their transcripts for that semester.

## Registration Policy

First Year students will be registered by their Academic Advisor based upon the required classes for their first two semesters. First Year students may be required to select Liberal Arts or Open Elective courses to complete their schedule. Continuing students registering for their second year and beyond may register in Self-Service via the my.ringling.edu portal on or after their registration date and time for their next semester's courses. It may not be your final schedule or instructor preference as course offerings may change before the semester starts. Registration occurs during the preceding term and will be announced by the Registrar's Office via the my.ringling.edu portal. Registration date and time is based upon priority and will occur over a five-day period following this sequence:

Day 1 – Priority registration for students qualified for accommodations as determined by Student Access Services and military affiliated students using VA education benefits

Day 2 – Fourth Year students for spring registration or rising Fourth Year students for fall registration

Day 3 – Third Year students for spring registration or rising Third Year students for fall registration

Day 4 – Second Year students for spring registration or rising Second Year students for fall registration

Day 5 – First Year students

Prior to registration, students must have all STOPS cleared from their account.

Registered students may make course schedule adjustments from the time of their initial registration through the first week of classes. Deadline information is available on the published Academic Calendar.

## Required Medical Withdrawal Policy

Ringling College of Art and Design strives to provide a safe environment in which all students are free to pursue their academic and social development. Thus, Ringling College reserves the right to require a Medical Withdrawal of any student who is believed to pose a threat to the health or safety of others.

Required Medical Withdrawals (which may or may not include grade forgiveness or other considerations) are made only after extensive involvement with a student and may be withdrawn at any future point if a student fails to comply fully with the remainder of the process. Voluntary withdrawal after alternative actions have been exhausted is encouraged. A Medical Withdrawal may be required if any of the following situations arise:

1. A student has a medical or psychological problem, which cannot be properly treated in the college setting.
2. A student engages in any behaviors, or there is reason to suspect student has an elevated risk of engaging in behaviors, that threaten or could cause bodily harm to others.
3. A student engages in any behaviors, or there is reason to suspect student has an elevated risk of engaging in behaviors, that seriously interferes with the student's ability to function and/or interferes with or in any way

disrupts the educational pursuits of other members of the Ringling College of Art and Design community.

4. A student refuses or is unable to cooperate with a recommended evaluation or treatment procedure.

It is the student's responsibility to comply with all treatment recommendations and where insufficient treatment options exist on campus to identify and obtain community treatment to manage their own health. Upon the recommendations of a qualified health professional who has evaluated a student, the Vice President for Student Life and Dean of Students makes the final decision regarding approval of a Required Medical Withdrawal for health reasons. The Vice President for Student Life and Dean of Students reviews the recommendation to ensure that procedures were followed to protect the student's rights. The student will be given oral notification of the decision immediately to be followed by appropriate written notification.

The Vice President for Student Life and Dean of Students places the student on a Required Medical Withdrawal and authorizes their return to the College after approval for the return has been granted by the health professional in an appropriate timeframe and with evidence of knowledge of the student's relevant conditions and reasons for the Required Medical Withdrawal. After a student has been granted a Required Medical Withdrawal for psychological health reasons, the student should consult a qualified mental health professional promptly. The student should initiate contact with the Counseling Center staff and Sarasota Memorial Hospital to assist with necessary and appropriate referrals.

\*Students who take a medical withdrawal or who are placed on a Required Medical Withdrawal for psychological health reasons should participate fully in the process. This includes meeting with an offcampus Mental Health Provider to complete a Provider Report Form within 15 days of the date of the medical withdrawal and again no less than 30 days prior to the start of classes during any following term for which the student intends to re-apply. Readmission after any form of medical or non-medical withdrawal is not guaranteed. Failure to follow timelines, recommendations, or submit sufficient documentation of post-treatment stability and

ability to function as a student in an academic community environment may result in an unsuccessful application for readmission.

When the student is ready to return to Ringling College of Art and Design, he / she student must arrange for the health professional who has evaluated or treated him / her to forward a copy of the Provider Report Form to both the Health Services and the Vice President for Student Life and Dean of Students stating that he / she is qualified to return as a student and that their presence at the College does not pose a threat to the health or safety of self or others. The report submitted by the health professional should be comprehensive and must include the Provider Report Form. Telephone calls or brief letters simply indicating that the student has received treatment will not be sufficient and will delay the return process. The student's continued participation with the recommendation from the health care provider will be monitored by the Peterson Counseling Center clinical staff. Failure to comply with any part of the process or recommendations may result in a required medical withdrawal.

Students may also be required to schedule interviews with the Vice President for Student Life and Dean of Students, the Associate Dean/ Director of Health Services, an Associate Director of Counseling Services, or designee.

## Residency Requirement

Students are limited to a total of 66 semester hours of transfer credits. A minimum of 54 semester hours must be taken at Ringling College of Art and Design. The last two academic years of study for a Ringling College of Art and Design degree must be completed in courses of study within a major of the College.

## Transcripts

The Office of Advising, Records and Registration Services issues transcripts upon written authorization by the student. The College does not copy or release transcripts furnished to the College by other institutions. Each transcript issued is a complete and accurate copy of a student's academic record to date. It includes all work completed at Ringling College, as well as all credit transferred from other colleges and universities. President's List, Academic Probation, Academic Dismissal, Withdrawal Dates, Suspension Dates, and Expulsion are noted on

the transcript, if applicable. Unofficial transcripts are available online via SelfService. Transcript fees are listed on the Advising, Records & Registration website. The Office of Advising, Records and Registration Services will not release transcripts to students who owe the College money or have defaulted on educational loans.

## Experiential & Off-Campus Study Opportunities

### Association of Independent Colleges of Art and Design (AICAD) Exchange Program

Ringling College is a member of Association of Independent Colleges of Art and Design's (AICAD) Exchange Program, which provides the opportunity for junior-year, full time students in good standing to study for one semester at any one of the following schools. Students must apply, meet Ringling College eligibility requirements, and be accepted by the host institution. Because of the variety of programs available, students are urged to carefully consider the school they would like to attend and be certain the program meets their educational goals and major program requirements. Students on exchange are still officially enrolled at Ringling College and pay Ringling College tuition.

INDEX, Industry Experience at Ringling College of Art and Design, is an experiential education initiative that provides students the opportunity to gain industry experience prior to graduation by connecting them with leading brands and clients to develop creative solutions for business challenges. INDEX mirrors the most successful studios and agencies by bringing together multiple disciplines to blend artistry with emerging techniques, seamlessly integrate design, storytelling and technology, and produce work that is driven by strategy and supported by style.

Students enrolled in the INDEX opportunities work directly with clients, executives and management teams in an environment that engages in immersive learning, collaboration, design teamwork, client relations and communications. Clients range from local, domestic and international businesses to

nonprofits and government entities. Through INDEX projects, students build industry contacts, portfolio work and resume experience.

## International Center of Photography, New York City

Ringling College has signed an affiliation agreement with the International Center of Photography (ICP) in New York City, which will provide selected Photography and Imaging majors an opportunity to study at the Manhattan-based ICP for one year. Located in midtown Manhattan, the ICP School is one of the world's most extensive and best-equipped schools of photography, serving more than 5,000 students each year, offering 400 courses in a curriculum that ranges from darkroom classes to Certificate and Master's degree programs. Other educational programming includes a lecture series, seminars, symposia and complementary activities that make ICP unique among photographic institutions.

## Institutional Information and Policies

### Animals and Pets on Campus

#### 1. Summary.

Ringling College prohibits animals in any College-controlled buildings, except for those animals that are specifically exempted by this policy. In addition, while on College-controlled property, animals must be attended and restrained at all times.

#### 2. Purpose.

While Ringling College appreciates the special nature of the owner-pet relationship, the College is a workplace and residence for many people and the welfare of the entire community must be considered paramount. The College recognizes that animals have the potential to impose on the safety, health, personal well-being and comfort of faculty, staff, students, and visitors as well as the sanitation, housekeeping and physical condition of the College-controlled buildings and property. Animals are restricted on College-controlled property to

provide a safe and healthful environment for members of the Ringling College community to study, work, and live; to preserve the integrity of its grounds, buildings, and other property; and to comply with all applicable laws and regulations.

#### 3. Policy Statement.

The College prohibits individuals from bringing dogs, cats, or other pets and animals inside any College-controlled buildings, except for those animals that are exempted from this policy. In addition, while on College-controlled property, animals must be attended and restrained at all times.

This policy applies to all College-controlled buildings, grounds, and spaces. This includes, but is not limited to, such facilities as classrooms, libraries, studios, food service areas, private offices, administrative spaces, or public access areas.

The College may require any person with an animal to remove the animal from College controlled property. In the event a visitor who is not a regular member of the Ringling College community brings an animal or pet onto College-controlled property, these animals are prohibited from Collegecontrolled buildings, unless exempted by this policy. Any dog, cat, or other animal brought to Collegecontrolled property must be licensed and fully inoculated in accordance with local regulations, with the burden of proof on the owner to demonstrate their compliance. Fecal matter deposited by any dog, cat, or other animal brought to College controlled property must be removed immediately and disposed of properly by the owner. If the owner is personally unable to perform this task, the burden is on the animal owner to arrange for removal of fecal matter. Animal owners are responsible for any damage caused by their pets.

When Public Safety observes or is made aware of an unrestrained or unattended animal, a reasonable attempt will be made to locate the animal's owner. Public Safety will remind pet owners of the policy and ask that the animal be taken home. If attempts to locate the owner are unsuccessful, the office will arrange to have the animal

removed from College property.

Whenever possible, Public Safety will use a no-kill pet shelter for relocating stray animals.

Faculty, staff, and students who fail to comply or who interfere with the implementation of this policy, will be subject to disciplinary action in accordance with the appropriate disciplinary procedures for employees and students.

To report a violation of this policy, contact the Office of Public Safety at (941) 359-7500.

#### 4. Exemptions.

- a. Animals used for approved educational purposes. Approval by the Vice President for Academic Affairs is required according to the procedures below.
- b. Service Animals performing their duties (see definition) (procedures can be found in Procedures for Service Animals and ESAs, in the Student Handbook.)
- c. Service Animals-in-training participating in Ringling College's approved programs (see definition) (procedures can be found in Procedures for Service Animals and ESAs, in the Student Handbook.)
- d. Emotional Support Animals (procedures can be found in Procedures for Service Animals and ESAs, in the Student Handbook.)
- e. One-Time events involving animals. Approval by the Vice President for Student Life is required, according to the procedures below.

#### 5. Procedures for Requesting an Exemption for Educational Purposes.

Exemptions must be registered by the requestor with the Office of Public Safety. Owners of animals approved for an exemption will be required to provide a Veterinarian Verification showing proof of up-to-date inoculations. To be granted such an exemption, an individual must make a specific request by filling out a Request for Animal on Campus Form.

One-time exemptions may be granted by the Vice President for Student Life for events involving animals.

Individuals seeking permission to have an animal for educational purposes in the degree program or the non-degree programs should contact the Office of Academic Affairs for approval by the Vice President for Academic Affairs.

Other inquiries should be directed to the Vice President for Student Life.

Exemptions must be approved by the Vice President of Student Life or the Vice President of Academic Affairs, and registered with the Office of Public Safety.

Procedures for Service Animal or Emotional Support Animal owners/handlers seeking exemption as a reasonable accommodation for a disability can be found in the Service Animal and Emotional Support Animal Procedures, in the Student Handbook.

#### 6. Appendix of Definitions

- a. College-controlled buildings and property: building or property that is owned, operated, or maintained by Ringling College.
- b. Attended and Restrained: in the immediate vicinity of the owner or handler, and either on a leash of six feet or shorter, in a cage, or in the case of a service animal, voice or signal controlled. To be attended, an animal may not be left fastened to a stationary object.
- c. College Residential Housing: College housing provided for students including: Goldstein; Appleton, Idelson & Harmon; Keating; Ulla Searing Student Center; The Cove; Roy & Susan Palmer Quadrangle; Bayou Village Apartments; 2409 Bradenton Road; Near Campus Houses.
- d. Service Animal: as defined by the ADA, any dog (or miniature horse), individually trained to do work or perform tasks for the benefit of an individual with a disability, including, but not limited to, guiding individuals with impaired vision, alerting individuals with impaired hearing to intruders or sounds, pulling a wheelchair, fetching dropped items, alerting and protecting a person who is having a seizure, reminding a person with mental illness to take prescribed medications, or performing other

duties. Crime deterrence, emotional support and/or companionship are not “work” or “tasks” that qualify an animal as a “service animal.” A miniature horse may be a service animal under this policy if (1) the miniature horse is housebroken; (2) is under the owner’s control; (3) the premises or facility can accommodate its type, size, and weight; and (4) its presence will not compromise legitimate safety requirements necessary for safe operation of the facility or the program.

- e. Service Animal In-Training: a dog (or in some cases a miniature horse) that is being trained to serve as a service animal. Service animals in training must already be obedience trained, and undergoing specific training related to the tasks that they will provide. The animal must be housebroken and controlled.
- f. Emotional Support Animal: animals that provide a sense of safety, companionship, and comfort to those with documented disabilities, and the animal is necessary to afford the person with a disability an equal opportunity to use and enjoy the residential facility.

## Campus Communication Policy

Students are required to read the *Student Handbook* and are responsible for knowing the College’s academic policies and procedures. Students are required to keep current with College communications by regularly checking the campus portal, their campus e-mail, and their campus mailbox and to be aware of the information presented.

## Child Protection Policy

It is Ringling College of Art and Design’s policy to take all appropriate steps to protect the health and welfare of the children who come to the Ringling College campus and of children with whom our employees, volunteers and students interact in other locations. Ringling College of Art and Design will comply with all applicable reporting laws.

Under Florida law, all faculty and staff are required to report suspected abuse, abandonment, or neglect of a child under age 18 by any individual, regardless of if the person is a

parent, legal guardian, or unknown individual to include but not limited to a parent, legal custodian, caregiver or other person responsible for the child’s welfare which includes a person who has permanent or temporary care or custody or responsibility for the supervision of such child (including any employee of the College) or any household or family member of the child. Additionally, faculty and staff are further required to report if a child is in need of supervision and care and has no parent, legal custodian, or other person responsible for the child’s welfare.

Report the situation to the Title IX Coordinator, Dr. Tracy Wagner, Executive Vice President at 941-359- 7595, or the Deputy Title IX Coordinators, Dr. Tammy Walsh, Vice President for Student Life and Dean of Students at 9413-59-7510 or Darren Mathews, Assistant Vice President and Director of Human Resources at 941-359-7619.

Revised October 8, 2014.  
Update June 1, 2021

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## College Facilities

Evening studio hours will start the week classes begin. Check specific facilities for opening dates. A high degree of cooperation is essential from students who use the facilities in the evening. Students must be responsible for clean-up before they leave, and all furniture must be returned to the regular set-up. If complaints from faculty or students occur regarding the condition of the studios in the morning, then studio hours will be reduced.

No smoking, eating, or drinking is allowed in the studios or computer labs. Food and drinks are only permitted in classrooms and lecture halls with approval by the Vice President for Academic Affairs for special meetings and functions. When Continuing Studies & Special Programs courses are in session, some facilities will not be available.

The following facilities will only be opened when a facility monitor is on duty: Various computer labs (primarily Computer Animation and Game Art), Cooley Photography Center, Letterpress, Daniel E. Offutt III Woodshop, BVAC 301 Printmaking, and Sculpture Studio. If a monitor is not present, Public Safety Officers will ask students to leave. Studios are closed to students

during School holidays, breaks and summer vacation, unless appropriate written approval from the Department Head / Program Director and VPAA is on file with the Office of Public Safety. Such requests are given to the Vice President of Academic Affairs or designee by the faculty member two business days in advance.

After midnight, two or more students must be in a room for it to remain open. If a facility is found with less than two students occupying it, a Public Safety Officer will ask the student to leave and will lock the room. Public Safety Officers are not authorized to make exceptions to the approved building hours unless notified by the Vice President for Academic Affairs or designee.

Students who are uncooperative with the Public Safety Officers, or who use the facility after the approved evening hours, are in jeopardy of losing their evening access privileges. All main facilities are closed during the summer break. (Limited facilities availability for School of Continuing Studies programs.)

## Building Hour Changes

Changes in building hours must be requested from the Vice President for Academic Affairs or designee at least two business days in advance. Requests must be made in writing by the Department Head or Program Director. If approved, the Vice President for Academic Affairs or designee will notify the Director of Public Safety.

## Drug Free Policy

Drug-Free Colleges and Communities Act Drug and Alcohol Abuse Prevention Policy

Ringling College considers the abuse of drugs or alcohol by its faculty, staff and students to be unsafe and counterproductive to the educational process and the work environment. It is Ringling College's policy that the illegal possession, use, consumption, sale, purchase, or distribution of alcohol, illegal drugs, or illegally possessed drugs by any employee, while in the workplace, on campus, or in the conduct of Ringling college-related work off campus, is strictly prohibited.

For purposes of this policy, campus is defined as any area used for work, recreation, residence hall or parking purposes, including sidewalks and exterior areas. The College permits persons of legal drinking age or older to possess and consume alcoholic beverages within the confines

or private units within the Bayou village and Palmer Quadrangle, subject to all federal, state, and local laws, and the guidelines which have been established by the College (see "Guidelines for Legal Use of Alcohol in Private Student Residences" in the Student Handbook.)

This policy is not designed to interfere with the appropriate use of prescription drugs. Employees should notify their supervisors if the proper use of prescribed medication will affect work or academic performance. Abuse of prescription drugs will be treated as a violation of this policy.

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Equal Employment Opportunity Policy

The College provides equal employment opportunity to all persons without regard to sex, age, gender, color, race, national or ethnic origin, religion, marital status, sexual orientation, sexual identity, disability, veteran status, genetic information, or any other basis prohibited by law.

The policy applies to all areas of employment, including: recruitment, hiring, training and development, promotion, transfer, termination, layoff, compensation benefits, and all other conditions and privileges of employment in accordance with applicable Federal, State, and Local laws.

The College complies with all relevant and applicable provisions of the Americans with Disabilities Act of 1990 (ADA), as amended and Section 504 of the Rehabilitation Act of 1973, as amended. The College will not unlawfully discriminate against any qualified employee or job applicant with respect to any terms, privileges, access or conditions of employment because of a person's physical or mental disability. The College also will make reasonable accommodations wherever necessary for employees or applicants with disabilities, provided that the individual is otherwise qualified to safely perform the essential functions of the job and provided that any accommodations made do not impose an undue hardship on the College.

Although managers and supervisors are primarily responsible for ensuring the implementation of the College's Equal

Employment Opportunity policies, all members of the faculty and staff share in the responsibility for assuring that by their personal actions the policies are effective and applied uniformly to everyone.

Anyone engaging in practices that violate the Equal Employment Opportunity Policy, including discrimination, harassment or retaliation against someone who complains about discrimination shall be subject to disciplinary action, up to and including discharge.

Anyone who believes he or she has been subjected to unlawful discrimination, harassment, retaliation or other practices in violation of the Equal Employment Opportunity Policy should immediately contact the Director of Human Resources. For students, the Student Conduct system will be the mechanism for handling reports of alleged violations of these policies.

For employees, the Faculty Grievance Procedures and the Staff Grievance Procedures will be the mechanism for handling reports of alleged violations of these policies.

Revision Approved by Board of Trustees, 11/6/2019.

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Environmental Health and Safety

The Department of Environmental Health and Safety (EHS) aims to facilitate safe practices into the working environment and learning curriculum. The EHS Policy demonstrates the commitment that the College assigns to matters of EHS. The President recognizes the importance of maintaining the health and safety of the College's employees, students and visitors and has delegated duties to specific employees to facilitate the day-to-day operation of particular areas and activities. The College has also adopted environmental protection procedures. The EHS Policy is available for download and/or viewing from the EHS website. Visit the "Offices and Departments" channel of the Ringling College campus portal.

The EHS Policy provides information on the Policy's aims, principles and general

arrangements. The roles and responsibilities of key personnel are explained with regard to EHS. The Department Heads maintain the environmental health and safety for their academic areas. Faculty members must be familiar with the EHS practices that affect their processes and instruct students in their classes on safe working practices.

EHS orientation training is provided to faculty, staff and students. Further training on specific processes and materials is provided to employees or students. All employees working with hazardous chemicals or equipment receive training in accordance with EHS procedures.

The College's EHS Committee reviews and/or recommends the adoption of policies and procedures. The Committee also considers campus-wide issues relating to industrial health and hygiene, security, and the campus facilities. The Environmental Health and Safety Sub-Committee reports to the EHS Committee. The purpose of this committees is to assist the College in achieving the objectives set by the EHS Policy.

It is the responsibility of faculty, staff, and students to follow safe working procedures and to report unsafe conditions, equipment, or practices to their supervisor or to the EHS department.

## Human Rights Committee

The Human Rights Committee is a fact-finding committee whose purpose is to respond to and resolve harassment complaints, except as otherwise indicated in the Sexual Misconduct Policy. The Committee is a standing committee appointed by the President and comprised of three faculty members, two staff members, and two students. The student members of the Committee will participate only in those cases where other students are involved. The Director of Human Resources will serve as coordinator without vote. If the complaint should be against the Director of Human Resources, one of the committee members is to serve as the coordinator, with vote.

## Student to Student Harassment

Student-to-Student harassment complaints are to be processed under the disciplinary procedure established and operated by the Office of Student Life except as otherwise indicated in the

Sexual Misconduct Policy. All other harassment complaints are to be processed by the procedures outlined in this policy.

### “On Notice” Option of Complaint

Individuals who feel they have been harassed may choose to put the offender “on notice” that the offender’s behavior is unwelcome. Often this direct communication by the individual brings a stop to the harassment, and no further action is necessary.

Use of the “on notice” option is not a prerequisite to initiating the complaint procedures set forth in this policy, and the College will not refuse to investigate a complaint on the grounds that the victim did not have a discussion with the offender. In other words, the victim always retains the right to avoid direct interaction with the offender and to initiate the complaint procedure explained in this policy.

### Procedures for Informal Complaint

Individuals who believe they have been the victim of harassment that does not fall under the Sexual Misconduct Policy may seek an informal resolution of the problem. Use of the informal complaint procedures is not a prerequisite to initiating a formal complaint.

Informal complaints may be oral or written and directed to the Director of Human Resources or to any member of the Human Rights Committee. Informal resolution will generally involve the Director of Human Resources or the Human Rights Committee serving as mediators in an effort to resolve the complaint. The accused will be informed of the existence and nature of the informal complaint and will have an opportunity to respond. The Human Rights Committee or the Director of Human Resources, serving as intermediaries, will seek a resolution that both the complainant and the accused can agree upon. If no mutually satisfactory resolution can be found, the Human Rights Committee, the Director of Human Resources, and/or the complainant can decide if further action is appropriate.

### Procedures for a Formal Complaint

Harassment complaints that do not fall under the Sexual Misconduct Policy are to be directed to the Director of Human Resources or to a member of the Human Rights Committee. The Director of Human Resources or the contact

person on the Committee will prepare a written record of the individual’s factual allegations which the complainant will then have the opportunity to review before signing. Although complaints should be brought as soon as possible, preferably within six months after an offensive incident, the College recognizes that the sensitivity involved in certain situations may cause individuals to delay taking action.

Once the initial complaint is prepared, the Director for Human Resources or the contact person on the Committee shall convene the entire Human Rights Committee to review the complaint, and to conduct an appropriate investigation of the allegations. This investigation may be limited to mediation and a negotiated settlement between the complainant and the accused. Based on the evidence collected, a designated member of the Human Rights Committee will prepare a report containing the Committee’s findings and conclusions.

Possible outcomes of the investigation are that the allegations are substantiated, or that allegations are not substantiated, i.e. an inconclusive investigation. In the event the allegations are substantiated, the Director of Human Resources or the Human Rights Committee may endeavor, through mediation, to reach a negotiated settlement of the complaint.

If a negotiated settlement cannot be reached, the Human Rights Committee will refer the matter to the College’s Vice Presidents for resolution. The Vice Presidents will not reopen a completed investigation unless it can be shown that the investigating individuals made specific errors in reviewing the facts. The Vice Presidents will consider the findings and recommendations of the Human Rights Committee and, in consultation with the President, render a decision. Decisions will be made using the preponderance of evidence standard (i.e. it is more likely than not that the alleged conduct occurred).

### Protection of Complainant and Others

All information regarding harassment will be kept in confidence to the greatest extent practicable and appropriate under the circumstances. The College cannot guarantee that the identity of the complainant will be concealed from the accused harasser, but any retaliation committed by the accused harasser

by way of irresponsible, malicious or unfounded complaints will be investigated. If an investigation reveals that the complainant falsely accused another of harassment knowingly or in a malicious manner, the complainant will be subject to appropriate sanctions and/or discipline.

In order to ensure that a complete investigation of harassment claims can be conducted it may be necessary for the College to disclose to others portions of the information provided by the complainant. The College will try to honor any complainant's request that the College not disclose certain information provided, consistent with the College's obligation to identify and correct instances of harassment.

## Penalties

Every claim of harassment will be considered on its own merits. The College will take whatever corrective action and/or disciplinary measures it considers appropriate under the circumstances, including but not limited to counseling, reprimand, probation, suspension, transfer, demotion or immediate termination of an employee or student in accordance with the provisions, policies and procedures outlined in the appropriate Faculty, Staff or Student Handbook.

Approved by President Larry R. Thompson, August 14, 2020.

Approved by the Board of Trustees, November 12, 2020.

Updated June 1, 2021.

## Intellectual Property Policy

Intellectual Property Ownership Policy Overview  
In keeping with sound academic practices for the purpose of fostering a shared understanding of intellectual property ownership rights, and to meet the requirements of accreditation of the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), this policy has been developed to describe the Intellectual Property rights of Ringling College of Art and Design and its faculty, staff, students, and independent contractors. Critical to this policy are Ringling College's core values, especially its commitment to free and open expression and exchange of ideas and creative work. Although this policy tries to clarify the ownership of intellectual property, frequently questions will arise that do not have clear, black and white answers. In keeping with the culture at Ringling

College, this policy is to be administered in a fair and equitable manner for all parties concerned. The Intellectual Property Ownership Policy is about ownership of copyrights, trademarks, trade secrets, patents and other intellectual assets created by Ringling College employees, students, and independent contractors, all referred to for convenience as "creators." Basically, the Ringling College policy continues to be that:

Faculty and students normally own the intellectual property rights in what they create in conjunction with the work and activities of the College. Faculty own all scholarly and pedagogical works they create, such as class notes, presentations, handouts, personal slides, class exercises, demos, lectures, lesson plans, textbooks and conference papers.

In turn, the College normally has the right to use these creations for specific purposes such as accreditation, instruction, marketing and admissions without additional royalties or payment.

The College owns the intellectual property rights in the documents and media which articulate the program of study, such as the curriculum, course descriptions and course requirements in the Catalog, new course proposals, and plans for new majors and minors adopted by the College.

The College normally owns the intellectual property in the work created by College staff in conjunction with the work and activities of the College.

Ownership of the intellectual property of the work of independent contractors for the College is determined by written agreements at the time the work is contracted.

Creators get credit and attribution for their work and the College can also claim that the work was done at the College.

Exceptions to creators owning the intellectual property rights in the work they create normally includes work for extra consideration--pay or release time, for example. Another exception is work done as an independent contractor or, for faculty, as part of governance, institutional service or administrative service, whether there is extra consideration or not. Students, faculty and staff should also be aware that the College's educational software licenses carry limitations and restrictions on the purposes of the works created with them.

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Non-Discrimination Policy

Ringling College of Art and Design does not discriminate on the basis of sex, age, gender, color, race, national or ethnic origin, religion, marital status, sexual orientation, gender identity or expression, disability, veteran status, genetic information, or any other basis prohibited by law, in its programs or activities.

No person, because of discrimination as defined in the Non-Discrimination Policy, will be excluded from participation in, or denied the benefits of or access to any educational program or activity provided by the College. This is not only the policy of the College, it is also the mandate under applicable federal and state laws and includes the administration of its educational policies, admissions policies, scholarship and loan programs, and other College administered programs, pursuant to the Internal Revenue Code of 1954.

The College's programs and activities are conducted in compliance with Section 504 of the Rehabilitation Act of 1973, as amended, with the Americans with Disabilities Act of 1990, as amended, and with Title IX of the Education Amendments of 1972. The College is an equal opportunity educational institution.

Qualified students with disabilities should contact Student Access Services at [sas@ringling.edu](mailto:sas@ringling.edu) to request reasonable accommodation.

The College is in compliance with the Drug-Free Workplace Act of 1988 and the Drug-Free Schools and Communities Act Amendment of 1989.

The College does not discriminate on the basis of sex in its education programs and activities, or in the context of employment. Sexual harassment, including sexual assault, dating violence, domestic violence, and stalking, is a form of sex discrimination prohibited by Title IX of the Education Amendments of 1972. (See Ringling College of Art and Design Sexual Misconduct and Title IX Policy). Title IX requires that: No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the

benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.

Sexual harassment is also prohibited under Title VII of the Civil Rights Act of 1964 and other applicable statutes.

Anyone engaging in practices that violate the Non-Discrimination Policy, including discrimination, harassment or retaliation against someone who complains about discrimination, will be subject to disciplinary action, up to and including expulsion or separation from the College. Anyone who believes he or she has been subjected to unlawful discrimination, harassment, retaliation or other practices in violation of the Non-Discrimination policy should immediately contact the Title IX Coordinator or Deputy Title IX Coordinator, as listed below.

## Inquiries

Inquiries regarding compliance with these statutes and referrals to designated coordinators under the ADA/Section 504 and Title IX may be directed to Dr. Tracy Wagner, Title IX Coordinator, or to the Director of the Office for Civil Rights, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, D.C. 20202-1100, 1-800-421-3481. TDD 877-521-2172.

## Procedures for Complaints

Cases falling under the jurisdiction of the Sexual Misconduct and Title IX Policy will be handled according to that policy. All other discrimination concerns will be handled pursuant to the procedures outlined here.

Student to student complaints will be processed under the Student Code of Conduct system. For student complaints against faculty, staff or others, the procedures outlined in the Non-Harassment Policy will be used for handling reports and complaints of alleged violations of this policy.

For employees and others, the procedures outlined in the Non-Harassment Policy and the Grievance Procedures in the Ringling College Faculty and Staff Handbooks, will be the mechanism for handling reports of alleged violations of this policy.

The Title IX Coordinator and Deputy Coordinators will assist any individual wishing to inquire, make

a report or a complaint and will provide information concerning the options for resolving a report under this policy.

The Title IX Coordinator has the overall responsibility for the implementation of the Title IX program at Ringling College. Darren Mathews, Deputy Title IX Coordinator oversees the administration of grievance procedures for faculty and staff and coordinates training, education and communication of College discrimination and harassment policies to employees. Dr. Tammy Walsh, Deputy Title IX Coordinator oversees the administration of the grievance procedures for students and coordinates training, education and communication to students.

### Title IX Coordinator:

Dr. Tracy Wagner, Executive Vice President  
Office of the President, Keating Center, First Floor  
2700 N. Tamiami Trail, Sarasota, FL 34234  
941-359-7595  
twagner@ringling.edu

### Deputy Title IX Coordinators:

Dr. Tammy S. Walsh, Vice President for Student Life and Dean of Students  
Ulla Searing Center, Second Floor  
2700 N. Tamiami Trail, Sarasota, FL 34234  
941-359-7510  
walsh@ringling.edu

Darren Mathews, Assistant Vice President and Director of Human Resources  
Verman Kimbrough Bldg., First Floor  
2700 N. Tamiami Trail, Sarasota, FL 34234  
941-359-7619  
dmathews@ringling.edu

Revision Approved by President Larry R. Thompson, August 14, 2020.  
Approved by the Board of Trustees, November 12, 2020.  
Updated 6/1/2021.

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Non-Harassment Policy

Ringling College of Art and Design maintains a professional work and academic environment in which all employees and students are treated with respect and dignity. A vital element of this

atmosphere is the College's commitment to equal opportunities and the eradication of discriminatory practices including harassment, with the goal to provide an academic and institutional climate of non-harassment. Forms of harassment that are encompassed by this policy include harassment based on sex, age, gender, color, race, national or ethnic origin, religion, marital status, sexual orientation, gender identity or expression, disability, veteran status, genetic information, or any other basis prohibited by law. Harassment is specifically prohibited by state and federal law and instances of harassment may result in both civil and criminal liability on the part of the individual harasser as well as the College. Harassment's destructive impact wastes human potential, demoralizes employees and students, and perpetuates the tendency for further unacceptable behavior. For these reasons, the College is opposed to harassment in any form in its workplace and activities. This policy establishes procedures to address problems and questions regarding harassment in a prompt, discreet and fair manner. All employees and students are expected to comply and cooperate with its provisions and in accordance with the code of professional ethics.

**Sexual Harassment:** Due to the inherent complexity of sexual harassment, the College maintains a Sexual Misconduct Policy to address reports and formal complaints of sexual harassment, including sexual assault, dating violence, domestic violence, and stalking. Individuals who have experienced this type of conduct are encouraged to contact a Title IX Coordinator for more information about supportive measures, available resources, reporting to law enforcement if desired, and the formal complaint process for investigating and adjudicating sexual harassment:

### Title IX Coordinator:

Dr. Tracy Wagner, Executive Vice President  
Keating Center, First Floor  
2700 N. Tamiami Trail, Sarasota, FL 34234  
(941) 359-7595  
twagner@ringling.edu

### Deputy Title IX Coordinator (Students):

Dr. Tammy S. Walsh, Vice President for Student Life and Dean of Students  
Ulla Searing Student Center, Second Floor

2700 N. Tamiami Trail, Sarasota, FL 34234  
(941) 359-7510  
twalsh@ringling.edu

## Deputy Title IX Coordinator (Faculty and Staff):

Darren Mathews, Assistant Vice President and Director of Human Resources  
Verman Kimbrough Bldg., First Floor  
2700 N. Tamiami Trail, Sarasota, FL 34234  
(941) 359-7619  
dmathews@ringling.edu

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Policies and Procedures for Events with Alcohol

Ringling College considers the abuse of alcohol by its faculty, staff and students to be unsafe and counter-productive to the educational process and the work environment. We do not encourage the presence and use of alcohol at College-sponsored events. The College may, however, permit the legal purchase and use of alcoholic beverages at College-related events that are properly organized and scheduled only when the event will not interfere with scheduled academic activities or the normal operations of the College. If such a program will involve students, permission to provide service must be acquired from the Vice-President for Student Life and Dean of Students (and the Vice-President for Academic Affairs in cases where a faculty member is the sponsor).

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Private Studio Policy

These rules and guidelines are for all private studio spaces belonging to Ringling College. The aim of the policy is to ensure that a healthy and safe environment is provided to all students. This policy will be enforced following the disciplinary action at the end of this document. The Fine Arts Department Head will assign studio spaces and is responsible for ensuring that this policy is distributed and signed.

Having a private studio space at RCAD is a privilege and is intended to support and

acknowledge those students who have an active studio practice need. Each student should use their own RCAD Student ID when entering the studio.

1. Eating, drinking and smoking are prohibited in the studio. Refrigerators are not allowed.
2. The studios are NOT equipped with ventilation systems to dilute solvent based products. Consequently, NO solvents are allowed to be used in the studios.
3. Flammable chemicals must be stored in a flammable cabinet. These products must be used in the spray booth.
4. Items that are used or stored inappropriately (i.e. chemicals / canvases used with prohibited items) will be removed from the studio for possible disposal or reallocation.
5. Safety Data Sheets must be available for hazardous products that you use in the studio.
6. All aerosol products must be used in a spray booth.
7. Students must wear closed toe shoes in the studio.
8. All chemicals must be clearly labeled with the name of the chemical, the manufacturers name and any hazard warnings. Even containers into which you transfer materials for storage should be clearly marked as to its contents (name of chemical, manufacturer's name, and hazard warnings).
9. Do not pour chemicals or other harmful products into the sinks or onto the ground. Contact your departmental technician or the EHS department for disposal.
10. The personal protective equipment that you would use in the workshops and studios should also be used in the private studio when working with hazardous chemicals or equipment.
11. Sleeping in the studio is prohibited. You cannot use the studio as a living space.
12. Electrical equipment should be plugged directly into wall outlets. Avoid causing trip hazards by carefully locating the electrical cord.
13. Halogen lights are not permitted in the studios, because the intense heat can cause combustible materials to ignite.
14. No structural walls may be added to the space. Curtains, sheets or blankets may NOT be suspended as dividers in the studio space.

15. You must keep your area clean and organized. Avoid storage of materials on the floor, which might create a tripping hazard.
16. Exit routes must be kept clear at all times. Items left in the exit route will be moved.
17. You must remove all trash and old materials daily. Use the appropriate bins.
18. Do not suspend anything from the ceiling, light fixtures or sprinkler pipes/heads.
19. To maintain security, do not prop open external doors.
20. Music must be played at a reasonable sound level. Do not disrupt other students working in the space.
21. The hours for private studio use are from 7 am until midnight. You must leave the studio building immediately if requested by a Public Safety Officer. (students will be notified if access hours change)
22. It is prohibited to place locks on personal cabinets/cupboards in the studio, unless it is possible to see the contents of the cabinet (glass, clear plastic, mesh or drilled holes).
23. All accidents and incidents must be reported to Public Safety using the red emergency phone or by calling 359-7500.
24. Advice and assistance on these rules and guidelines are available from faculty, technicians or the EHS department (email: ehs@ringling.edu or call 309 0027).
25. When clearing and leaving the studio, all personal belongings must be removed, the space must be left tidy and the walls must be left in the same manner that you found them.

## Violating the Policy

The provision of a private studio space is a privilege. The following sequential actions will be initiated against individuals violating this policy. If a serious violation occurs, disciplinary action may be imposed without an initial or written warning. The disciplinary sanctions (Article VI) in the Student Handbook describe the list of sanctions that maybe imposed.

1. Initial Warning - A student who violates studio conduct will receive an initial warning either from faculty, a technician or from College Staff. This will be reported to a Public Safety Officer for record keeping.
2. Written Warning - A repeat offense will result in a written warning that will be placed in the students file. This may be

initiated by faculty, a technician or from College Staff. This could lead to loss of studio space privileges.

3. Disciplinary Action - Further abuse of this policy will be forwarded to the VP for Student Life & Dean of Students for disciplinary action. This could lead to a fine, suspension or expulsion from the College.

## Responsible Use of Electronic Communications Policy Statement

Ringling College of Art and Design provides an environment for the campus community to utilize appropriate computer and electronic information technologies in meeting the educational mission of the College. The College expects all members of its community to use electronic communications in a responsible manner. It is each individual's responsibility to become familiar with their rights and responsibilities as outlined in this and other appropriate College documents. There are also federal, state, and local laws governing some aspects of information use and distribution. While guidelines may be provided in the context of the classroom, each individual is responsible to remain knowledgeable about current laws and policies.

Ringling College seeks to enforce its policies regarding non-harassment and the safety of individuals; to protect the College against damage or legal consequences; to prevent the electronic posting or distributing of copyrighted material in violation of license restrictions or other contractual agreements; to safeguard the integrity of computers, networks, and data, either at Ringling College of Art and Design or elsewhere; and to ensure use of electronic communications complies with this Student Handbook, the Faculty Handbook, and the Staff Handbook.

Ringling College of Art and Design may restrict the use of its computers and network systems for electronic communications in response to complaints presenting evidence of violations of Ringling College policies or codes, or local, state or federal laws. Specifically, the College reserves the right to limit access to its networks through Ringling College-owned or other computers, and to remove or limit access to material posted on Ringling College-owned computers. Ignorance of

the law or of campus policies does not exonerate one from the consequences of inappropriate or illegal behavior.

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Sexual Misconduct Policy and Title IX Policy

Ringling College of Art and Design (“Ringling” or “the College”) is committed to creating and maintaining a community in which students, faculty, and staff can work together in an atmosphere free from all forms of discrimination. Specifically, every member of the College community should be aware that Ringling College is opposed to discrimination on the basis of sex, gender, gender expression, gender identity, and sexual orientation, and that such behavior is prohibited by College policy. Such discrimination includes harassment on the basis of these traits, as well as sexual harassment, sexual assault, dating violence, domestic violence, and stalking.

Title IX of the Educational Amendments of 1972 (Title IX) is a Federal law which prohibits discrimination on the basis of sex in education, programs or activities. It provides that no person shall, on the basis of sex, be excluded from participation in, be denied the benefits of or be subjected to discrimination under any educational program or activity provided through the College. This is not only the policy of the College, it is also the mandate under applicable federal and state laws and applies with regard to the College’s employment, admissions, academic programs, scholarship and loan programs, and other College administered programs.

### Title IX Coordinator (Faculty and Staff):

Dr. Tracy Wagner, Executive Vice President  
Keating Center, First Floor  
2700 N. Tamiami Trail, Sarasota, FL 34234  
(941) 359-7595  
[twagner@ringling.edu](mailto:twagner@ringling.edu)

### Deputy Title IX Coordinator (Faculty and Staff):

Darren Mathews, Assistant Vice President and Director of Human Resources  
Verman Kimbrough Bldg, First Floor  
2700 N. Tamiami Trail, Sarasota, FL 34234  
(941) 359-7619  
[dmathews@ringling.edu](mailto:dmathews@ringling.edu)

### Deputy Title IX Coordinator (Students):

Dr. Tammy S. Walsh, Vice President for Student Life and Dean of Students  
Ulla Searing Student Center, Second Floor  
2700 N. Tamiami Trail, Sarasota, FL 34234  
(941) 359-7510  
[twalsh@ringling.edu](mailto:twalsh@ringling.edu)

Inquiries about Title IX may also be directed to the U.S. Department of Education’s Office for Civil Rights by contacting 1-800-421-3481 or emailing [ocr@ed.gov](mailto:ocr@ed.gov).

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Smoking and Vaping Policy

Ringling College of Art and Design is committed to providing a safe and healthful environment for its students, faculty, staff, and visitors. Research findings show that tobacco use in general, including smoking, vaping, and breathing secondhand smoke, constitute a significant health hazard. In addition to causing direct health hazards, smoking contributes to institutional costs in other ways, including fire damage, cleaning and maintenance costs, and costs associated with employee absenteeism.

Ringling College of Art and Design therefore has set the following policy regarding tobacco use:

Smoking and vaping is prohibited on the Ringling College main campus except in outdoor designated smoking areas. Smoking and vaping is prohibited in all areas of the Museum Campus and at the Englewood Art Center. Smoking and vaping are also prohibited in all Ringling College vehicles including golf carts. For the purposes of this policy, smoking is defined as burning and vaping any type of product including, but not limited to, cigarettes, cigars, cigarillos and pipes, and additionally includes e-cigarettes and their

associated products. Smoking and vaping materials will not be sold or dispensed within any property owned, leased, or controlled by Ringling College.

This policy applies to all persons including students, faculty, staff, visitors, contractors, subcontractors, and others on Ringling College property. Designated smoking areas on the main campus for smoking and vaping are identified by signage and contain receptacles for the proper disposal of cigarette butts. All students, faculty, staff, and visitors are expected to observe these designated smoking areas and to dispose of cigarette butts safely and only in the receptacles provided.

Organizers and attendees at public events, such as conferences, meetings, public lectures, social events and cultural events that use Ringling College facilities are required to abide by this policy. Organizers of such events are responsible for communicating this policy to attendees and for enforcing this policy. Effective enforcement of this policy depends upon the courtesy, respect, and cooperation of all members of the Ringling College community. Information about smoking and vaping cessation programs and resources is available from the Office of Student Life or the Office of Human Resources.

Approved September 18, 2019.

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Student Grievance Policy

Ringling College of Art and Design has established procedures for addressing and resolving student Reports in a fair and professional manner. All policies and procedures for handling student Reports are detailed in this Student Handbook, and are available to all students through the College website. All new students are oriented to the Student Handbook and College policies during Ringling College's New Student Orientation. Students sign an acknowledgement during Orientation that they are responsible for reading and knowing the contents of the Student Handbook. An announcement is also sent out via student email and portal to remind students of the importance of knowing the contents of the Student

Handbook and how it can be accessed. Ringling College takes student grievances/Reports very seriously. Please see the Policy below.

## Policy

The primary objective of a student grievance process is to ensure concerns are promptly dealt with and resolutions reached in a fair manner. It is essential each student be given adequate opportunity to bring Reports and problems to the attention of Ringling College. The student grievance process may only be used to make a complaint about a College action or decision when there is no other process to address that particular issue (e.g. Code of Conduct, Grade Appeal, Sexual Misconduct, Discrimination, etc.).

Students are encouraged to resolve concerns by first talking directly with the College representative involved. If a student has not been able to resolve his or her complaint by speaking directly with the individual, he or she should discuss it with the College official responsible for that area of the College. The student should attempt to resolve the issue within 30 days of the occurrence. If the student is still not satisfied, he or she may file a written complaint, using the Student Grievance Form, with the Vice President for Student Life and Dean of Students as soon as possible, but no later than 6 months from the date of the incident. The Vice President of Student Life and Dean of Students will review the complaint and determine the appropriate Office or Department to respond to the complaint. If the complaint is about the Vice President for Student Life and Dean of Students, the student should direct the complaint to the President.

If the complaint involves allegations of harassment, sexual misconduct, or any form of unlawful discrimination, the complaint should be made using the procedures specific to those policies. The Vice President for Student Life and Dean of Students (Deputy Title IX Coordinator), the Director of Human Resources (Deputy Title IX Coordinator) and the Executive Vice President f (Title IX Coordinator) will assist the student in processing the complaint.

Approved by President's Cabinet/Senior Officers Plus on February 18, 2015

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

Students, faculty and staff may also report any alleged code of conduct violations or other concerns by using the Incident Report E-Form. There is the option to remain anonymous, but this may limit the college's ability to respond and take action. [Please save this link](#). It is also available on the college's website.

## Student Handbooks

As a Ringling College of Art and Design student, it is your responsibility to stay informed on College policies and procedures. The Student Handbook provides all that you need to know about living and learning as a member of our campus community. You are required to read this document thoroughly and acquaint yourself with the information provided.

The *Student Handbook* and the *International Student Handbook* are available for download and/or viewing from the "Student Links" channel of the Ringling College campus portal.

If you have any questions about the *Student Handbook*, please contact the Office of Student Life at 941- 359-7505.

## Student Printing Policy

All students are responsible for reading, understanding, and abiding by the guidelines presented in the Student Handbook and republished on this web page.

The cover story on the October 4, 2002 edition of the Chronicle of Higher Education listed the top ten ways for colleges to reduce Information Technology costs. Number one was, "Create limits or rules for students' printouts." Private and public higher education institutions deal with this issue in a variety of different ways. In the past eleven months increased costs related to student printing have been discussed with DAC (academic department heads), the academic technology liaison group, and Academic Affairs. As a result of those discussions, the following printing policy has been drafted and will be enacted starting in January 2006. This policy will:

1. Promote resource sustainability (currently over 45% of the paper printed in the computing laboratories is not claimed by users and must be recycled).
2. Discourage and reduce consumable resources waste.
3. Reduce the cost associated with printing.

The goal of this policy is to ensure the most efficient use of printing resources for Ringling College and its users.

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Student Right-To-Know Act

Ringling College of Art and Design, in compliance with The Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act (Clery Act), and The College and University Security Act of 1988, reports annually to its current and prospective students and employees. The report contains statistics for the previous three years pertaining to reported crimes that have occurred on -campus; in certain non-campus buildings or property that is owned or controlled by the College; and on public property within, or immediately adjacent to and accessible from the campus.

The report also includes institutional policies concerning campus security, alcohol use, drug use, and crime prevention, reporting of incidents, and a victim's rights about sexual assaults.

Additional disclosures required beginning with the Annual Security Report due on October 1, 2015, include revised hate crime statistics, law enforcement relationships emergency response and evacuation procedures, missing student notification, and fire safety information and statistics.

## Web Privacy Policy

As a leader in the use of technology in art and design, we are keenly aware of Internet privacy issues. Therefore, this is our pledge to you:

- We collect only the most general information from you while you visit our site. By the time you leave, we'll know the country from which your visit originated, the browser you use, what site you came to us from, and your I.P. address. This information is compiled into a summary of all site users, and is not linked to personal information. We use this information only in the interest of better understanding of our visitors so we can make this site better for you, our guest.
- Any personal information we do collect from you will be used solely for the purpose intended. So, for example, if you provide us

with information through an online admission application, that department will only use it for that purpose.

- We do not share, sell or otherwise disclose personal information with any third parties, either inside or outside the university. You never have to share personal information with us to visit our website.
- We may disclose or be required to disclose personal information in response to legal process, for example, in response to a court order or a subpoena. We also may disclose such information in response to a law enforcement agency's request.

Our website may contain links to other sites whose information practices may be different than ours. Visitors should consult the other sites' privacy notices as we have no control over information that is submitted to, or collected by, these third parties.

The complete policy is posted to the Ringling website <https://www.ringling.edu/policies-and-procedures/>

## Computer Laboratories

While working to complete your degree at Ringling College, you will work and create with the most current resources available—the same or better than what you will find in the professional world. We update the hardware in the computer laboratories at least every other year, and the software yearly when classes are not in session.

## A Notebook Computer for Every Student

Ringling College of Art and Design provides every student with a notebook computer, free of charge, for the duration of their enrollment.

We understand that an artist's success in today's competitive world depends on both creative vision and expertise with technology. Ringling College is committed to providing students with knowledge and technical experience needed for lifelong learning. We believe that continued use of the notebook can enhance that adventure.

**What's Included:** The notebook computer is suitable for general purpose and discipline-specific academic computing needs. The

notebook program provides Microsoft Office and Adobe Creative Suite. Wireless connectivity is available across campus.

For more about the notebook computer program, visit [mynotebook.ringling.edu](http://mynotebook.ringling.edu)

## Location and Hours

Institutional Technology is located on the second floor of the Ann and Alfred Goldstein Center.

### Regular Hours

Monday-Friday 8:30am-4:30pm

### After Hours Phone Support (when classes are in session)

Monday-Thursday 5:00pm-10:00pm

Saturday 9:00am-6:00pm

Sunday 9:00am-10:00pm

### Contact Information

Phone: (941)359-7633

Fax: (941)359-7615

[www.it.ringling.edu](http://www.it.ringling.edu)

Online support (for current students, faculty, and staff): [support.ringling.edu](mailto:support.ringling.edu)

## Continuing Studies

Ringling College Continuing Studies offers opportunities to expand your personal or professional skills through four distinct programs: Studio + Digital Arts, Osher Lifelong Learning at Ringling College (OLLI), Englewood Art Center (EAC), and PreCollege.

Our programs promote lifelong learning by providing educational and professional development opportunities for myriad audiences. Continuing Studies supports the academic mission of the College by developing innovative programs that serve current and future students, and the broader community.

Students can develop visual art skills in our Studio + Digital Arts program; build community and enroll in non-credit courses year-round for students 55+ at OLLI; or immerse themselves in a creative community at EAC. Our youth programs include summer camps, Teen Studios, and the robust, experiential PreCollege program.

### Ringling College Continuing Studies

Sarasota Art Museum, 3rd Floor

(941) 309-5111

[scs@ringling.edu](mailto:scs@ringling.edu)

A division of Ringling College Continuing Studies, the Englewood Art Center (EAC) serves as a nexus for artists and audiences to inspire creativity and exchange ideas in an environment that is educational and welcoming. EAC offers in-studio and on-line classes, workshops, lectures, and presents exhibitions and events. In addition, to four galleries, EAC houses two well-equipped 2D studios, a ceramics studio, a digital media studio and a lending library. EAC is located in south Sarasota county. [www.ringling.edu/EAC/](http://www.ringling.edu/EAC/)

The Osher Lifelong Learning Institute (OLLI) at Ringling College is a member-supported community comprised of adults age 50 and older who seek intellectually stimulating lifelong learning programs and the opportunity to interact with like-minded adults. OLLI is part of the prestigious Osher Lifelong Learning network operating on the campuses of 124 institutions of higher education. <https://olliringlingcollege.org/>

PreCollege offers on-campus and online intensive 4-week academic programs for high school students 16-18 years old. The program is designed to introduce students to the fundamentals in 2D, 3D, 4D and drawing, and to explore the majors through in-depth immersions. Students study with Ringling faculty to develop as artists and to strengthen their portfolios for college admissions and scholarships. Students that complete the program successfully are awarded 3 elective college credits. The program concludes with awards in first year tuition to select students that excel academically and demonstrate outstanding student leadership initiative. Started in 1991, PreCollege is entering its 32nd year. View PreCollege info at [www.ringling.edu/precollege](http://www.ringling.edu/precollege).

A division of Ringling College Continuing Studies, Studio + Digital Arts (S+DA) welcomes students of all ages and skill levels. S+DA offers shared learning experiences in non-credit art and design classes, workshops, and lectures. Students can learn anew or rekindle their artistic practice in traditional studios in drawing, figure, painting, ceramics, sculpture, and more. Build a foundation or advance your practice in cutting-edge digital courses in photography, film, web design, digital painting, and so much more. Classes are offered online via Zoom and onsite at the Ringling College Main and Museum campuses. [www.ringling.edu/sda](http://www.ringling.edu/sda)

# Majors

## Business of Art and Design (BA)

### Statement of Purpose

The Business of Art and Design (BOAD) program exists to prepare students to be creative leaders who work at the intersection of art, design, and business. BOAD attracts students who are collaborators, blue-sky thinkers, and creative problem solvers. BOAD students learn how to inspire vision and purpose; manage people and projects; and are prepared to work on the business side of innovative organizations. Our students master traditional business skills while also being immersed in studio courses that allow them to experience and understand the creative process. In the classroom, BOAD students explore the essentials of business, such as: strategic planning, marketing, negotiations, entrepreneurship, production management, accounting, human resources, and economics. Inside and outside of our classes, BOAD students work across disciplines to learn how to manage and collaborate with artists and designers.

The curriculum emphasizes experiential learning to ensure that students are prepared for a wide range of business and entrepreneurial opportunities upon graduation. Graduates put their business skills to work within a wide range of creative industries, working in for-profit and nonprofit environments, in small studios and large corporations. Upon graduation, they pursue exciting opportunities as production assistants; creative project managers; marketing assistants; account coordinators; product managers; event planners; gallery assistants; or they create their own ventures. The BOAD undergraduate program provides the unique opportunity to combine hands-on studies in art, design, and creative business through classroom and studio training, experiential learning, internships, and independent studies.

### Student Learning Outcomes

1. **Creative Business Mindset:** Students earning a Bachelor of Arts in Business of Art and Design will demonstrate the ability to use a critical and innovative thought process, which is reflective of creative analysis, data synthesis, and integration of relevant information.
  - a. **Research and Analysis:** Uses empirical and anecdotal data to support a declared position, argument, or recommendation as it relates to a problem, case, example, opportunity, and project execution.
  - b. **Concept:** Demonstrates innovation, ideation, concept iteration, and out-of-the-box creative thinking in concept development through to potential solutions and outcomes.
2. **Process Integration:** Students earning a Bachelor of Arts in Business of Arts and Design will demonstrate the ability to integrate strategic operational, financial, marketing, managerial, and organizational behavior principles of business with creativity, innovation, art, design, and multi-media elements.
  - a. **Business Operations:** Provides quantifiable elements to support business case.
  - b. **Financial Projections:** Demonstrates effective use and proficiency in the creation, reading, understanding and analysis of financial spreadsheets to support the business case.
  - c. **Marketing Strategy:** Uses both quantitative and qualitative methods to support business model case and industry adoption of concept.
3. **Creative Communication Solutions:** Students earning a Bachelor of Arts in Business of Art and Design will demonstrate the ability to develop creative communication solutions.
  - a. **Visual and Audio Communication:** Designs value-added communication strategies for products and services using effective audio and visual techniques.
  - b. **Written Communication:** Demonstrates effective and written storytelling techniques to detail business models that communicate across all disciplines to all stakeholders.
  - c. **Oral Communication:** Demonstrates significant ability in oral argument, defense of position and negotiating solutions.
4. **Professional Practice:** Students earning a Bachelor of Arts in Business of Art and Design will express a personal code of ethics that includes key principles of sustainability, defined as consideration for people, planet, and profit throughout 100 percent of classroom and experiential learning assignments.

- a. **Sustainability:** Uses principles of socio-economic and environmental modeling in all aspects of creative business design through all four years of learning.
- b. **Ethics:** Demonstrates an understanding of the differences between personal codes of ethics, professional codes of ethics and professional business practices.
- 5. **Leadership:** Students earning a Bachelor of Arts in Business of Art and Design will demonstrate a collaborative style of managing team process while maintaining strong leadership skills.
  - a. **Collaboration:** Provides direction, focused structure, communication, and ability to motivate multi-disciplinary project teams to full completion of team goals. Demonstrates an ability to understand, negotiate and assume different roles on a team.
  - b. **Team Management:** Provides results-oriented guidance to all team members to complete tasks at the highest level of performance using best practices. Demonstrates active listening, respect for other's opinions, and the ability to provide constructive feedback. Demonstrates the capacity for empathy for team members and clients. Demonstrates the capacity to be objective and assume the role of ombudsman in mediation of issues if called upon.
  - c. **Personal Brand:** Demonstrates a clear, creative, Personal Brand (PB) in 100 percent of written, oral, and media driven communication.

Type: Bachelor of Arts

## Business of Art and Design Curriculum

### General Education Curriculum

#### Liberal Arts

Item #	Title	Credits
WRIT 151	Writing Studio	3
LIBA 111	Contemporary Design Culture	3
WRIT 120	Professional Writing	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3

#### General Education

Item #	Title	Credits
	General Education Electives	3
	General Education Elective	3

#### Art and Design History

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3

### Program Curriculum

#### Design Arts First Year Community

Item #	Title	Credits
DSNA 112	Drawing & 2D Design I	3
DSNA 114	4D Design	3
DSNA 122	Drawing & 2D Design II	3
GDES 124	Intro to UI/UX	3

## Business of Art and Design Major

Item #	Title	Credits
BOAD 151	Introduction to Creative Business Management	3
BOAD 165	Creative Team Dynamics	3
BOAD 110	Design Thinking for Business	3
BOAD 253	Economics for Art & Design	3
BOAD 255	Accounting	3
BOAD 260	Project Management	3
GDES 210	Design & Typography	3
BOAD 254	Principles of Marketing	3
BOAD 275	Research and Data Analysis	3
BOAD 330	Managing Human Resources for Creative Org.	3
BOAD 350	Entrepreneurship	3
BOAD 341	Finance	3
BOAD 352	Strategic Planning	3
BOAD 361	International Management	3
BOAD 452	Senior Capstone I	3
BOAD 453	Senior Capstone II	3

## Business of Art and Design Electives

Item #	Title	Credits
BOAD 210	Personal and Freelance Finance	3
BOAD 230	Brand Strategy	3
BOAD 302	Negotiation and Relationship Management	3
BOAD 304	Legal Issues in Creative Industries	3
BOAD 355	Introduction to Business of Fine Art	3
BOAD 370	The Pitch	3
BOAD 420	Topics in Business	3
BOAD 425	Leadership in Creative Environments	3
BOAD 455	The Role of the Curator in Arts Project Mgmt.	3
ELEC 231	ART Network Studio Elective	3
ELEC 343	Design for Business	3
ELEC 350	Collaboratory	1-6
FILM 260	Brand Storytelling I	3
FILM 422	Business of Film	3
FILM 465	Business of Branded Entertainment	3
INTE 301	Internship Experience	1-12
SBSC 201	Organizing Innovation	3
SBSC 220	Consumer Culture & Behavior	3
SBSC 316	Ethics of Art and Design	3

## Electives

### Art and Design Electives

Five (5) Studio or Art History Electives.

Item #	Title	Credits
	Studio or Art History Elective	3
	Studio or Art History Elective	3
	Studio or Art History Elective	3
	Studio or Art History Elective	3
	Studio or Art History Elective	3

### Course Sequencing

## Year 1 Fall

Item #	Title	Credits
DSNA 112	Drawing & 2D Design I	3
DSNA 114	4D Design	3
BOAD 151	Introduction to Creative Business Management	3
LIBA 111	Contemporary Design Culture	3
WRIT 151	Writing Studio	3

## Year 1 Spring

Item #	Title	Credits
DSNA 122	Drawing & 2D Design II	3
GDES 124	Intro to UI/UX	3
BOAD 165	Creative Team Dynamics	3
ARTH 111	Development of Art & Ideas	3
WRIT 120	Professional Writing	3

## Year 2 Fall

Item #	Title	Credits
BOAD 110	Design Thinking for Business	3
GDES 210	Design & Typography	3
BOAD 254	Principles of Marketing	3
LMST 282	Literature & Media Studies	3
	General Education Elective	3

## Year 2 Spring

Item #	Title	Credits
BOAD 275	Research and Data Analysis	3
BOAD 253	Economics for Art & Design	3
BOAD 260	Project Management	3
	Liberal Arts Elective	3
	Studio or Art History Elective	3

## Year 3 Fall

Item #	Title	Credits
BOAD 255	Accounting	3
	General Education Elective	3
BOAD 350	Entrepreneurship	3
	Studio or Art History Elective	3
	Art History Upper-Level Elective	3

## Year 3 Spring

Item #	Title	Credits
BOAD 341	Finance	3
	Business Elective	3
BOAD 352	Strategic Planning	3
	Liberal Arts Elective	3
	Studio or Art History Elective	3

## Year 4 Fall

Item #	Title	Credits
BOAD 452	Senior Capstone I	3
	Business Elective or INTE 301	3
BOAD 330	Managing Human Resources for Creative Org.	3
	Liberal Arts Elective	3
	Studio or Art History Elective	3

## Year 4 Spring

Item #	Title	Credits
BOAD 453	Senior Capstone II	3
	Business Elective	3
BOAD 361	International Management	3
	Liberal Arts Elective	3
	Studio or Art History Elective	3
	<b>Total credits:</b>	<b>120</b>

## Business of Art and Design BA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	BOAD 110 Design Thinking for Business	BOAD 275 Research and Data Analysis	BOAD 255 Accounting	BOAD 341 Finance	BOAD 452 Senior Capstone I	BOAD 453 Senior Capstone II
DSNA 114 4D Design	GDES 124 Intro to UI/UX	GDES 210 Design & Typography	BOAD 253 Economics for Art & Design	General Education Elective	Business Elective	Business Elective or INTE 301 Internship	Business Elective
BOAD 151 Introduction to Creative Business Management	BOAD 165 Creative Team Dynamics	BOAD 254 Principles of Marketing	BOAD 260 Project Management	BOAD 350 Entrepreneurship	BOAD 352 Strategic Planning	BOAD 330 Managing Human Resources for Creative Organizations	BOAD 361 International Management
LIBA 111 Contemporary Design Culture	ARTH 111 Development of Art & Ideas	LMST 282 Literature & Media Studies	Liberal Arts	Upper-Level Art History	Liberal Arts	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	WRIT 120 Professional Writing	General Education Elective	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective
<b>Program Curriculum</b>		<b>General Education</b>			<b>Electives</b>		
<b>Color Key</b>	First Year 12 hours 10%	Major Courses 57 hours 47.5%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 6 hours 5%	Studio or Art History Electives 15 hours 12.5%	<b>120 Credit Hours</b>

## Computer Animation (BFA) Statement of Purpose

The Computer Animation BFA program of study prepares graduates for existing and emerging career opportunities in computer animation. The program of study provides students with the balance of technical and conceptual skills necessary to become innovative, responsible and productive computer animation professionals. Students acquire the ability to create as well as produce in an innovative curriculum that emphasizes deep and focused study of communication through movement. This structured program prepares its graduates for existing and emerging career opportunities in computer animation.

## Student Learning Outcomes

1. **Concept and Narrative.** Demonstrate the ability to generate ideas appropriate to animation, turn those into appealing stories, and plan execution and feasibility for production in the 3D environment.
  - a. Generate and refine effective and original ideas for the animated short.
  - b. Create a linear narrative that demonstrates effective use of story structure.
  - c. Plan animated shorts through the efficient use of the (preproduction) process.
  - d. Solve conceptual and technical problems
2. **Principles of Animation.** Apply the principles of animation to create expressive motion that brings design concepts and characters to life.
  - a. Demonstrate appropriate application of the principles of animation in their work.
  - b. Create a character that gives the illusion of having thought and emotion.
  - c. Translate 2D concepts into 3D animated forms.
3. **Methods and Technologies.** Successfully use the characteristics and capabilities of various animation methods and technologies in creative and project development contexts.
  - a. Correctly utilize animation studio production pipeline.
  - b. Demonstrate proficiency in utilizing specific 3D animation software.
  - c. Effectively obtain or create and mix sound for the Senior Thesis.
  - d. Knowledge of appropriate forms, formats, standards
4. **Professional Practices.** Demonstrate knowledge of professional practices.
  - a. Knowledge of professional practices in the industry.
  - b. Assemble a portfolio, body of work and job application packet.
  - c. Demonstrate good professional attitude and strong work ethic.
  - d. Show an understanding of the history of the discipline
5. **Collaboration and Communication.** Effectively collaborate and communicate with all members of teams at multiple stages of animation project development and in associated production processes.
  - a. Collaborate with others
  - b. Present and defend their work.

Type: Bachelor of Fine Arts

## General Education Curriculum

### Liberal Arts

Item #	Title	Credits
WRIT 151	Writing Studio	3
LIBA 112	Film & Narrative	3
	Writing Elective	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3

## General Education

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

## Art and Design History

Item #	Title	Credits
ARTH 123	History of Computer Animation	3
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3

## Program Curriculum

### Media Arts First Year Community

Item #	Title	Credits
MEDA 111	Drawing I	3
MEDA 112	2D Design	3
MEDA 115	Figure Drawing I	3
MEDA 123D	3D Design for Computer Animation	3
MEDA 125A	Figure Drawing II for CA	3
MEDA 126B	Drawing II for CA, GA & VR	3

### Computer Animation Major

Item #	Title	Credits
ANIM 208	Traditional Animation I	3
ANIM 209	Traditional Animation II	3
ANIM 220	Computer Animation I	3
ANIM 227	Story Development I	3
ANIM 222	Computer Animation II	3
ANIM 228	Story Development II	3
ANIM 320	Computer Animation III	3
ANIM 326	Story Development III	3
ANIM 335	Visual Development for Computer Animation I	3
ANIM 322	Computer Animation IV	3
ANIM 328	Animation Preproduction	3
ANIM 336	Visual Development for Computer Animation II	3
ANIM 420	Computer Animation V	6
ANIM 422	Computer Animation VI	6

### Elective

Item #	Title	Credits
	Open Electives	3

### Course Sequencing

## Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I	3
MEDA 112	2D Design	3
MEDA 111	Drawing I	3
LIBA 112	Film & Narrative	3
WRIT 151	Writing Studio	3

## Year 1 Spring

Item #	Title	Credits
MEDA 125A	Figure Drawing II for CA	3
MEDA 123D	3D Design for Computer Animation	3
MEDA 126B	Drawing II for CA, GA & VR	3
ANIM 208	Traditional Animation I	3
ARTH 123	History of Computer Animation	3

## Year 2 Fall

Item #	Title	Credits
ANIM 220	Computer Animation I	3
ANIM 227	Story Development I	3
ANIM 209	Traditional Animation II	3
	Open Electives	3
LMST 282	Literature & Media Studies	3

## Year 2 Spring

Item #	Title	Credits
ANIM 222	Computer Animation II	3
ANIM 228	Story Development II	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3
ARTH 111	Development of Art & Ideas	3

## Year 3 Fall

Item #	Title	Credits
ANIM 320	Computer Animation III	3
ANIM 326	Story Development III	3
ANIM 335	Visual Development for Computer Animation I	3
	Liberal Arts Elective	3
	Art History Upper-Level Elective	3

## Year 3 Spring

Item #	Title	Credits
ANIM 322	Computer Animation IV	3
ANIM 328	Animation Preproduction	3
ANIM 336	Visual Development for Computer Animation II	3
	Liberal Arts Elective	3
	General Education Elective	3

## Year 4 Fall

Open Elective or INTE 301

Item #	Title	Credits
ANIM 420	Computer Animation V	6
	Liberal Arts Elective	3
	Open Electives	3
	General Education Electives	3

## Year 4 Spring

Item #	Title	Credits
ANIM 422	Computer Animation VI	6
	Open Electives	3
	Open Electives	3
	Art History Upper-Level Elective	3
	<b>Total credits:</b>	<b>120</b>

### Computer Animation BFA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
MEDA 115 Figure Drawing I	MEDA 125A Figure Drawing II for CA	ANIM 220 Computer Animation I	ANIM 222 Computer Animation II	ANIM 320 Computer Animation III	ANIM 322 Computer Animation IV	ANIM 420 Computer Animation V (6 credits)	ANIM 422 Computer Animation VI (6 credits)
MEDA 112 2D Design	MEDA 123D 3D Design for CA	ANIM 227 Story Development I	ANIM 228 Story Development II	ANIM 326 Story Development III	ANIM 328 Animation Preproduction		
MEDA 111 Drawing I	MEDA 126B Drawing II for CA & GA	ANIM 209 Traditional Animation II	Liberal Arts	ANIM 335 Visual Development for Computer Animation I	ANIM 336 Visual Development for Computer Animation II	Liberal Arts	Open Elective
LIBA 112 Film & Narrative	ANIM 208 Traditional Animation I	Open Elective	Liberal Arts	Liberal Arts	Liberal Arts	Open Elective or INTE 301 Internship	Open Elective
WRIT 151 Writing Studio	ARTH 123 History of Computer Animation	LMST 282 Literature & Media Studies	ARTH 111 Development of Art & Ideas	Upper-Level Art History	General Education Elective	General Education Elective	Upper-Level Art History
	<b>Program Curriculum</b>		<b>General Education</b>			<b>Electives</b>	
<b>Color Key</b>	First Year 18 hours 15%	Major Courses 48 hours 40%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Creative Writing (BFA) Statement of Purpose

The Bachelor of Fine Arts in Creative Writing at Ringling College of Art and Design is a supportive and serious community of writers engaged in a professional program of undergraduate study. Students encounter a range of aesthetics, a global narrative orientation, coursework in historical and contemporary literary forms, craft instruction from practicing writer/teachers, and interaction with visiting authors, scholars, and publishing professionals. Graduates of this program will have the necessary technical competence and fluency with creative practices to succeed in a variety of professional literary endeavors.

Graduates of this BFA program will be versatile critical thinkers and perceptive, able communicators, prepared for the post-graduate job market in positions such as freelance writers, editors, grant writers, eBook authors, proofreaders, copyeditors, publicists, media and marketing associates, freelance reporters, bloggers, and other creative content providers.

## Student Learning Outcomes

1. Story Craft: Apply techniques and knowledge of story generation, execution, and revision to create original works as defined by the areas of: narrative voice, characterization, mood and atmosphere, language and written mechanics, dialogue, story, setting, image, and plot.
2. Professionalism: Cultivate industry professionalism through knowledge, communication, social dynamics, publishing, good literary citizenship, and self-identification as a writer.
3. Analysis and Context: Evaluate and apply deep analysis of story contexts and forms as they relate to diverse peoples and cultures.

Type: Bachelor of Fine Arts

## General Education Curriculum

### Liberal Arts

Item #	Title	Credits
WRIT 151	Writing Studio	3
	Writing Elective	3
	First Year Gateway Elective	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3
	Gender and Sexuality Studies Elective	3

### General Education

Item #	Title	Credits
	General Education Electives	3
	General Education Electives	3

### Art and Design History

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3

## Program Curriculum

## Creative Writing Major

Participation in the Writer's Workshop is required each semester.

Item #	Title	Credits
CRWR 100	Intro to the Profession of Creative Writing	3
CRWR 105	Story Fundamentals: Character	3
CRWR 106	Story Fundamentals: Plot	3
CRWR 110	Writing for Digital Media	3
CRWR 111	Reading for Writers	3
CRWR 205	Story Fundamentals: Revision	3
CRWR 210	Topics in Editing and Publishing	3
CRWR 310 or INTE 301	Magazine and Feature Writing OR Internship Experience	3
CRWR 315	Creative Writing Topics	3
CRWR 315	Creative Writing Topics	3
CRWR 315	Creative Writing Topics	3
CRWR 326	The Profession of Creative Writing	3
CRWR 400	Senior Capstone	3
CRWR 401	Senior Capstone II	3

## Literature and Media Studies

Choose three (3) courses from Literature and Media Studies (LMST courses in addition to the Liberal Arts requirements).

Item #	Title	Credits
	Literature and Media Studies Elective	3
	Literature and Media Studies Elective	3
	Literature and Media Studies Elective	3

## Writing Electives

Choose six (6) courses from the following.

Item #	Title	Credits
CRWR 211	Writing for Video Games	3
CRWR 212	Short Story Workshop	3
CRWR 213	True Stories: Writing for Creative Non-Fiction	3
CRWR 214	Writing for Tabletop Games	3
CRWR 310	Magazine and Feature Writing	3
CRWR 311	Writing for Shared Worlds	3
CRWR 316	Introduction to Scriptwriting	3
CRWR 317	Poetry Workshop	3
CRWR 318	Writing Comics & Graphic Narratives	3
CRWR 319	Writing Horror	3
CRWR 320	Writing Fantasy	3
CRWR 321	Writing Science Fiction	3
CRWR 322	Writing Picture Books	3
CRWR 323	Writing for Young Adults	3
CRWR 324	Screenwriting	3
CRWR 327	Writing Adaptations	3
CRWR 328	Designing Narrative Experiences	3
CRWR 329	Playwriting	3
CRWR 330	Audio Storytelling & Podcasting	3
CRWR 410	Creative Writing Masterclass	3

## Electives

Choose five (5) open elective courses.

Item #	Title	Credits
	Open Electives	3

Course Sequencing

## Concentrations for Creative Writing Majors

A student who majors in Creative Writing can choose to take an optional concentration in one of three areas. Each concentration is detailed below. In addition to the three (3) courses/ 9 credit hours within the concentration, the student must complete their capstone project within the genre of the concentration as well in order to receive the distinction. Students may have only one (1) concentration.

### Scriptwriting Concentration

Students who complete the concentration in Scriptwriting will be able to apply techniques and knowledge of story generation, execution, and revision to generate original scripts that are informed by industry standards and practices.

Choose three (3) of the following courses:

Item #	Title	Credits
CRWR 316	Introduction to Scriptwriting	3
CRWR 324	Screenwriting	3
CRWR 329	Playwriting	3
CRWR 330	Audio Storytelling & Podcasting	3

### Game Writing Concentration

Student who complete the concentration in Game Writing will be able to apply techniques and knowledge of story generation, execution, and revision to generate content for existing or original games that are informed by industry standards and practices.

Choose three (3) of the following courses:

Item #	Title	Credits
CRWR 211	Writing for Video Games	3
CRWR 214	Writing for Tabletop Games	3
CRWR 325	Advanced Writing for Games	3
CRWR 328	Designing Narrative Experiences	3

## Word and Image Concentration

Students who complete the concentration in Word and Image will be able to apply techniques and knowledge of story generation, execution, and revision to create original stories that combine visual and textual elements.

Choose three (3) of the following courses:

Item #	Title	Credits
CRWR 311	Writing for Shared Worlds	3
CRWR 317	Poetry Workshop	3
CRWR 322	Writing Picture Books	3
CRWR 327	Writing Adaptations	3

### Year 1 Fall

Item #	Title	Credits
CRWR 105	Story Fundamentals: Character	3
CRWR 100	Intro to the Profession of Creative Writing	3
	Literature and Media Studies Elective	3
ARTH 111	Development of Art & Ideas	3
WRIT 151	Writing Studio	3

### Year 1 Spring

Item #	Title	Credits
CRWR 106	Story Fundamentals: Plot	3
CRWR 111	Reading for Writers	3
CRWR 110	Writing for Digital Media	3
	Writing Elective	3
	First Year Gateway Elective	3

### Year 2 Fall

Item #	Title	Credits
CRWR 205	Story Fundamentals: Revision	3
	Gender and Sexuality Studies Elective	3
	Writing Elective	3
	Liberal Arts Elective	3
LMST 282	Literature & Media Studies	3

### Year 2 Spring

Item #	Title	Credits
CRWR 315	Creative Writing Topics	3
CRWR 210	Topics in Editing and Publishing	3
	Literature and Media Studies Elective	3
	Liberal Arts Elective	3
	Open Electives	3

### Year 3 Fall

Item #	Title	Credits
CRWR 315	Creative Writing Topics	3
CRWR 310 or INTE 301	Magazine and Feature Writing OR Internship Experience	3
	Writing Elective	3
	Liberal Arts Elective	3
	Open Electives	3

### Year 3 Spring

Item #	Title	Credits
CRWR 315	Creative Writing Topics	3
CRWR 326	The Profession of Creative Writing	3
	Literature and Media Studies Elective	3
	Writing Elective	3
	Open Electives	3

### Year 4 Fall

Item #	Title	Credits
CRWR 400	Senior Capstone	3
	Writing Elective	3
	General Education Elective	3
	Liberal Arts Elective	3
	Open Electives	3

### Year 4 Spring

Item #	Title	Credits
CRWR 401	Senior Capstone II	3
	Writing Elective	3
	General Education Elective	3
	Liberal Arts Elective	3
	Open Electives	3
	<b>Total credits:</b>	<b>120</b>

## Creative Writing BFA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
CRWR 105 Story Fundamentals: Character	CRWR 106 Story Fundamentals: Plot	CRWR 205 Story Fundamentals: Revision	CRWR 315 Creative Writing Topics	CRWR 315 Creative Writing Topics	CRWR 315 Creative Writing Topics	CRWR 400 Senior Capstone I	CRWR 401 Senior Capstone II
Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop
CRWR 100 Introduction to the Profession of Creative Writing	CRWR 111 Reading for Writers	Gender and Sexuality Studies Elective	CRWR 210 Topics in Editing and Publishing	INTE 301 Internship Experience or CRWR 310 Magazine and Feature Writing	CRWR 326 The Profession of Creative Writing	Writing Elective	Writing Elective
Literature & Media Studies Elective	CRWR 110 Writing for Digital Media	Writing Elective	Literature & Media Studies Elective	Writing Elective	Literature & Media Studies Elective	General Education Elective	General Education Elective
ARTH 111 Development of Art & Ideas	Writing Elective	Liberal Arts	Liberal Arts	Liberal Arts	Writing Elective	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	First Year Gateway Course	LMST 282 Literature & Media Studies	Open Elective	Open Elective	Open Elective	Open Elective	Open Elective
<b>Program Curriculum</b>			<b>General Education</b>			<b>Electives</b>	
<b>Color Key</b>			Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 3 hours 2.5%	Open Electives 15 hours 12.5%	<b>120 Credit Hours</b>

## Entertainment Design (BFA) Statement of Purpose

The Bachelor of Fine Arts in Entertainment Design provides students with the knowledge and competencies necessary to conceive, visualize, and realize innovative design solutions that bring immersive entertainment experiences to life. Entertainment is rooted in story, and the skill of the Entertainment Designer is to effectively translate a narrative, concept, or theme into a real-world experience that resonates with the guest. The curriculum reflects a collaborative and interdisciplinary approach, focusing on developing skills that enable an experience to be built around story or narrative.

## Student Learning Outcomes

1. **Design Thinking:** Demonstrate design thinking processes that utilize critical and analytical problem solving skills for effective, realistic design solutions. The ability to apply research methodologies that provide context for design decisions with a focus on problem identification, information gathering, and analysis for innovative solutions.
2. **Storytelling Concepts:** An understanding of storytelling concepts and the ability to develop a narrative and experience centered on story. The ability to translate stories into themed experiences.

3. **Concept Communication:** Demonstrate the ability to create and communicate multiple creative concepts utilizing various visualization tools and techniques. Proficient skills in drawing, CAD drawing, ideation sketching, digital drawing, model-making, and written and verbal communication of creative concepts.
4. **Guest Experience:** The ability to develop highly themed and engaging design solutions that are uniquely centered around the guest with a deep understanding of the guest perspective. The ability to incorporate opportunities for guest interaction with effective and appropriate design elements.
5. **Technology:** Students will be able to demonstrate technical proficiency in the use of various digital tools and visualization techniques. An awareness of how the use of technology can enhance the atmosphere, mood, theme and setting in an immersive environment. An awareness of technologies that can enhance the functional effectiveness and operational capabilities of an experience.
6. **Collaboration:** Demonstrate effective communication and leadership abilities that promote positive, collaborative relationships. An understanding of the various roles and responsibilities throughout the design process in the entertainment design industry
7. **Materials & Processes:** Demonstrate an awareness of the materials and resources in the design of the built environment and an understanding of the processes of fabrication, construction, and application.
8. **Spatial Relationships:** Demonstrate an understanding of three-dimensional spatial relationships, area, and scale, including wayfinding solutions for the built environment.
9. **Digital Visualization & Communication Techniques:** Demonstrate the ability to apply a variety of digital design techniques in drawing, 3D modeling, and 3D prototyping.

Type: Bachelor of Fine Arts

## General Education Curriculum

### Liberal Arts

Item #	Title	Credits
CRWR 311	Writing for Shared Worlds	3
LIBA 111	Contemporary Design Culture	3
LMST 282	Literature & Media Studies	3
WRIT 151	Writing Studio	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3
	Literature and Media Studies Elective	3

### General Education

Item #	Title	Credits
LIBA 230	Worldbuilding	3
	General Education Electives	3

### Art and Design History

Upper-Level Art History Elective (Recommended: ARTH 365 History of Modern Architecture)

Item #	Title	Credits
ARTH 128	History of Immersive Media	3
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3

One (1) from the following.

Item #	Title	Credits
ARTH 330	History of Architecture: Up to 1400	3
ARTH 331	History of Architecture: 1400 -1900	3

## Program Curriculum

### First Year Community

Item #	Title	Credits
DSNA 110	Drawing I	3
DSNA 113	Drawing & 3D Design I	3
DSNA 120	Drawing II (Figure)	3
DSNA 123	Drawing & 3D Design II	3

### Entertainment Design Major

Item #	Title	Credits
EDES 100	Design Thinking I	3
EDES 120	Elements and Principles of Design	3
EDES 201	Entertainment Design I	3
EDES 202	Entertainment Design II	3
EDES 210	Immersive Media	3
EDES 222	Materials and Processes	3
BOAD 260	Project Management	3
EDES 300	Design Thinking II	3
EDES 301	Entertainment Design III	3
EDES 302	Entertainment Design IV	3
EDES 401	Entertainment Design Thesis I	3
EDES 402	Entertainment Design Thesis II	6

### Entertainment Design Area of Emphasis

#### Themed Environments

Item #	Title	Credits
EDES 220	Spatial Environments	3
EDES 221	Environmental Wayfinding	3
EDES 320	Visualization & Communication Tools I	3
EDES 321	Visualization & Communication Tools II	3
EDES 420	Visualization & Communication Tools III	3

### Electives

Recommended: INTE 301 Internship

Item #	Title	Credits
	Open Electives	3

#### Course Sequencing

## Year 1 Fall

Item #	Title	Credits
DSNA 110	Drawing I	3
DSNA 113	Drawing & 3D Design I	3
EDES 100	Design Thinking I	3
LIBA 111	Contemporary Design Culture	3
WRIT 151	Writing Studio	3

## Year 1 Spring

Item #	Title	Credits
DSNA 120	Drawing II (Figure)	3
DSNA 123	Drawing & 3D Design II	3
EDES 120	Elements and Principles of Design	3
ARTH 128	History of Immersive Media	3
LMST 282	Literature & Media Studies	3

## Year 2 Fall

Item #	Title	Credits
EDES 201	Entertainment Design I	3
EDES 220	Spatial Environments	3
EDES 222	Materials and Processes	3
ARTH 111	Development of Art & Ideas	3
	Open Electives	3

## Year 2 Spring

Item #	Title	Credits
EDES 202	Entertainment Design II	3
EDES 221	Environmental Wayfinding	3
EDES 210	Immersive Media	3
	ARTH 330 or ARTH 331	3
	Open Electives	3

## Year 3 Fall

Item #	Title	Credits
EDES 301	Entertainment Design III	3
EDES 320	Visualization & Communication Tools I	3
BOAD 260	Project Management	3
LIBA 230	Worldbuilding	3
	Open Electives	3

## Year 3 Spring

Item #	Title	Credits
EDES 302	Entertainment Design IV	3
EDES 321	Visualization & Communication Tools II	3
EDES 300	Design Thinking II	3
CRWR 311	Writing for Shared Worlds	3
	Liberal Arts Elective	3

## Year 4 Fall

Item #	Title	Credits
EDES 401	Entertainment Design Thesis I	3
EDES 420	Visualization & Communication Tools III	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3
	Art History Upper-Level Elective	3

## Year 4 Spring

Item #	Title	Credits
EDES 402	Entertainment Design Thesis II	6
	Liberal Arts Elective	3
	General Education Electives	3
	Open Electives	3
	<b>Total credits:</b>	<b>120</b>

## Entertainment Design BFA (Themed Environments) 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 110 Drawing I	DSNA 120 Drawing II (Figure)	EDES 201 Entertainment Design I	EDES 202 Entertainment Design II	EDES 301 Entertainment Design III	EDES 302 Entertainment Design IV	EDES 401 Entertainment Design Thesis I	EDES 402 Entertainment Design Thesis II
DSNA 113 Drawing & 3D Design I	DSNA 123 Drawing & 3D Design II	EDES 220 Spatial Environments	EDES 221 Environmental Wayfinding	EDES 320 Visualization & Communication Tools I	EDES 321 Visualization & Communication Tools II	EDES 420 Visualization & Communication Tools III	
EDES 100 Design Thinking I	EDES 120 Elements & Principles of Design	EDES 222 Materials & Processes	EDES 210 Immersive Media	BOAD 260 Project Management	EDES 300 Design Thinking II	Liberal Arts	Liberal Arts
LIBA 111 Contemporary Design Culture	ARTH 128 History of Immersive Media	ARTH 111 Development of Art & Ideas	History of Architecture	LIBA 230 Worldbuilding	CRWR 311 Writing for Shared Worlds	Liberal Arts	General Education Elective
WRIT 151 Writing Studio	LMST 282 Literature & Media Studies	Open Elective	Open Elective	Open Elective or INTE 301	Liberal Arts	Upper-Level Art History Elective	Open Elective
<b>Program Curriculum</b>			<b>General Education</b>			<b>Electives</b>	
First Year 12 hours 10%	Major Courses 39 hours 32.5%	Major Emphasis 15 hours 12.5%	Liberal Arts 24 hours 20%	Gen. Ed. Elective 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Film (BFA)

### Statement of Purpose

The Film program at Ringling College of Art and Design is committed to providing students with an educational experience that mirrors the working world of the professional industry. As such, storytelling

leads the way and films made by our students are not mere exercises; rather they are carefully developed and executed industry-standard experiences. The goal is to provide students with skills in a range of filmmaking disciplines. This includes writing, directing, producing, cinematography, sound and editing. In the end, the department practices the art of using digital filmmaking to create solid, well-told stories. Students will be able to choose an area of emphasis in Narrative or Branded Entertainment.

The Narrative emphasis teaches students that story leads the process and dictates the visual evolution of a film. Graduates will know all the elements of the process and components of successful film endeavors, including the ability to demonstrate effective and compelling screenwriting, cinematography, directing, editing, production design and producing.

The Branded Entertainment emphasis teaches students to create film and video content with a branded quality that engages consumers through entertainment. Graduates will be prepared to work in creative fields that demand knowledge of branding, strategic thinking, concept development, storytelling, script writing, content development, film and video production.

## Student Learning Outcomes

1. **Story.** Demonstrate the art of storytelling and ability to translate stories into motion pictures; starting with the idea, building the concept, writing and translating the story element into a film sequence through the use of motion picture tools and techniques.
2. **Collaboration.** Demonstrate organizational and leadership abilities that promote effective collaboration in working with and coordinating cast and crew through open communication, shared responsibility and mutual trust at all stages of the production process.
3. **Aesthetics.** Demonstrate the ability to make strategic aesthetic and design choices in cinematography, sound, lighting, editing, etc. that enhance and support the story at all levels.
4. **Technical Skills.** Demonstrate the ability to produce work from concept to finished product using advanced technical knowledge and skills throughout the film production process.
5. **Business of Film.** Demonstrate an understanding of professional practices in the business of film; including the roles, responsibilities, and relationships of all players and constituencies within the film industry.

Type: Bachelor of Fine Arts

## General Education Curriculum

### Liberal Arts

Writing Elective (recommended: CRWR 212 Story Workshop; CRWR 319 Writing Horror; CRWR 320 Writing Fantasy, CRWR 321 Writing Science Fiction)

Arts and Humanities Elective (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 295 Dangerous Ideas)

Item #	Title	Credits
WRIT 151	Writing Studio	3
LIBA 112	Film & Narrative	3
	Writing Elective	3
LMST 282	Literature & Media Studies	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3

One (1) from the following.

Item #	Title	Credits
LMST 275	World Cinema	3
LMST 310	National Cinemas	3

## General Education

### Narrative Emphasis

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

### Branded Entertainment Emphasis

Item #	Title	Credits
BOAD 370	The Pitch	3
	General Education Elective	3

## Art History

Item #	Title	Credits
ARTH 125	History of Film	3
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3

One (1) from the following.

Item #	Title	Credits
ARTH 315	Film Genre	3
ARTH 325	Topics of Film History	3

## Program Curriculum

### First Year Community

Item #	Title	Credits
STDA 102	3D Design	3
STDA 110	2D / Color	3
STDA 115	Lens-Based Communication	3
DSNA 114	4D Design	3

## Film Major

Item #	Title	Credits
FILM 115	Film Language	3
FILM 124	Introduction to Filmmaking	3
FILM 222	Editing for Film	3
FILM 225	Directing	3
FILM 229	Production Design	3
FILM 232	Producing	3
FILM 252	Cinematography	3
FILM 322	Postproduction	3
FILM 333	Sound Design	3
FILM 431	Film Thesis	3
FILM 432	Film Thesis II	6

## Area of Emphasis Narrative

Item #	Title	Credits
FILM 231	Writing the Short Film I	3
FILM 321	Film Project	6
FILM 332	Writing the Short Film II	3
FILM 421	Advanced Film Seminar	3
FILM 422	Business of Film	3

## Branded Entertainment

Item #	Title	Credits
BOAD 230	Brand Strategy	3
FILM 260	Brand Storytelling I	3
FILM 360	Branded Entertainment Project	6
FILM 361	Brand Storytelling II	3
FILM 465	Business of Branded Entertainment	3

## Open Electives

Item #	Title	Credits
	Open Electives	3

## Course Sequencing

## Narrative Emphasis

### Year 1 Fall

Item #	Title	Credits
STDA 110	2D / Color	3
FILM 115	Film Language	3
STDA 115	Lens-Based Communication	3
LIBA 112	Film & Narrative	3
WRIT 151	Writing Studio	3

### Year 1 Spring

Item #	Title	Credits
DSNA 114	4D Design	3
STDA 102	3D Design	3
FILM 124	Introduction to Filmmaking	3
ARTH 125	History of Film	3
	Liberal Arts Elective	3

### Year 2 Fall

Item #	Title	Credits
FILM 252	Cinematography	3
FILM 222	Editing for Film	3
FILM 229	Production Design	3
ARTH 111	Development of Art & Ideas	3
	Film Studies Cinema Course	3

## Year 2 Spring

Item #	Title	Credits
FILM 333	Sound Design	3
FILM 231	Writing the Short Film I	3
FILM 225	Directing	3
	Studio or Art History Electives	3
LMST 282	Literature & Media Studies	3

## Year 3 Fall

Item #	Title	Credits
FILM 232	Producing	3
FILM 321	Film Project	6
	Liberal Arts Elective	3
	Open Electives	3

## Year 3 Spring

Item #	Title	Credits
FILM 322	Postproduction	3
FILM 332	Writing the Short Film II	3
	General Education Elective	3
	Liberal Arts Elective	3
	Open Electives	3

## Year 4 Fall

FILM 431 OR FILM 410

FILM 421 OR FILM 410

Item #	Title	Credits
FILM 431	Film Thesis	3
FILM 421	Advanced Film Seminar	3
FILM 422	Business of Film	3
	Art History Upper-Level Elective	3
	Open Electives	3

## Year 4 Spring

FILM 432 OR FILM 410

Item #	Title	Credits
FILM 432	Film Thesis II	6
	General Education Elective	3
	Liberal Arts Elective	3
	Open Electives	3

## Branded Entertainment Emphasis

## Year 1 Fall

Item #	Title	Credits
STDA 110	2D / Color	3
FILM 115	Film Language	3
STDA 115	Lens-Based Communication	3
LIBA 112	Film & Narrative	3
WRIT 151	Writing Studio	3

## Year 1 Spring

Item #	Title	Credits
DSNA 114	4D Design	3
STDA 102	3D Design	3
FILM 124	Introduction to Filmmaking	3
ARTH 125	History of Film	3
	Liberal Arts Elective	3

## Year 2 Fall

Item #	Title	Credits
FILM 252	Cinematography	3
BOAD 230	Brand Strategy	3
FILM 222	Editing for Film	3
FILM 229	Production Design	3
	Film Studies Cinema Course	3

## Year 2 Spring

Item #	Title	Credits
FILM 333	Sound Design	3
FILM 260	Brand Storytelling I	3
FILM 225	Directing	3
ARTH 111	Development of Art & Ideas	3
LMST 282	Literature & Media Studies	3

## Year 3 Fall

Item #	Title	Credits
FILM 232	Producing	3
FILM 360	Branded Entertainment Project	6
	Studio or Art History Electives	3
	Open Electives	3

## Year 3 Spring

Item #	Title	Credits
FILM 322	Postproduction	3
FILM 361	Brand Storytelling II	3
BOAD 370	The Pitch	3
	Art History Upper-Level Elective	3
	Open Electives	3

## Year 4 Fall

Item #	Title	Credits
FILM 431	Film Thesis	3
FILM 465	Business of Branded Entertainment	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3
	Open Electives	3

## Year 4 Spring

FILM 432 OR FILM 410

Item #	Title	Credits
FILM 432	Film Thesis II	6
	General Education Elective	3
	Liberal Arts Elective	3
	Open Electives	3
	<b>Total credits:</b>	<b>120</b>

## Film BFA (Branded Entertainment) 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	DSNA 114 4D Design	FILM 252 Cinematography	FILM 333 Sound Design	FILM 232 Producing	FILM 322 Postproduction	FILM 431 Film Thesis I	FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)
FILM 115 Film Language	STDA 102 3D Design	BOAD 230 Brand Strategy	FILM 260 Brand Storytelling I	FILM 360 Branded Entertainment Project (6 credits)	FILM 361 Brand Storytelling II	FILM 465 Business of Branded Entertainment	
STDA 115 Lens-Based Communication	FILM 124 Introduction to Filmmaking	FILM 222 Editing for Film	FILM 225 Directing		BOAD 370 The Pitch	Liberal Arts	General Education Elective
LIBA 112 Film & Narrative	ARTH 125 History of Film	FILM 229 Production Design	ARTH 111 Development of Art & Ideas	Film Studies Art History Course	Upper-Level Art History	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	Liberal Arts	Film Studies Cinema Course	LMST 282 Literature & Media Studies	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
Program Curriculum			General Education			Electives	
First Year 12 hours 10%	Major Courses 36 hours 30%	Major Emphasis 18 hours 15%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Film BFA (Narrative) 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	DSNA 114 4D Design	FILM 252 Cinematography	FILM 333 Sound Design	FILM 232 Producing	FILM 322 Postproduction	FILM 431 Film Thesis I or FILM 410 Film Internship	FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)
FILM 115 Film Language	STDA 102 3D Design	FILM 222 Editing for Film	FILM 231 Writing the Short Film I	FILM 321 Film Project (6 credits)	FILM 332 Writing the Short Film II	FILM 421 Advanced Film Seminar or FILM 410 Film Internship	FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)
STDA 115 Lens-Based Communication	FILM 124 Introduction to Filmmaking	FILM 229 Production Design	FILM 225 Directing		General Education Elective	FILM 422 Business of Film	General Education Elective
LIBA 112 Film & Narrative	ARTH 125 History of Film	ARTH 111 Development of Art & Ideas	Film Studies Art History Course	Liberal Arts	Liberal Arts	Upper-Level Art History	Liberal Arts
WRIT 151 Writing Studio	Liberal Arts	Film Studies Cinema Course	LMST 282 Literature & Media Studies	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
Program Curriculum			General Education			Electives	
First Year 12 hours 10%	Major Courses 36 hours 30%	Major Emphasis 18 hours 15%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Fine Arts (BFA)

### Statement of Purpose

As a creative community, the Fine Arts program is dedicated to the practice and scholarship of contemporary fine visual arts. Our goal is to prepare emerging artists for success in professional studio practice and graduate programs and creative enterprises. The department provides students with the professional tools, experiences and the evolving environment required to realize a critical, self-directed body-of-work.

### Student Learning Outcomes

1. **Process and Technique:** Application of materials, processes and techniques appropriate to art making.
  - **Technical Skills:** Demonstrate competence and facility in a variety of media relevant to the field of Fine Arts.
  - **Aesthetics:** Demonstrate the ability to make strategic aesthetic choices that enhance and support the visual arts at all levels.
2. **Artistic Intention:** Ability to identify the role of intention as it relates to art making.
  - **Verbal Presentation:** Demonstrate clear and effective oral communication of the concepts behind specific bodies of work.
  - **Artist Statement:** Demonstrate clear and effective written communication in a statement of purpose for both individual bodies of work and an overall focus as an artist.

3. **Context:** Ability to understand and locate work and practice within the context of art making.
  - **Knowledge and Awareness:** Students will demonstrate a knowledge and awareness of historical and contemporary trends in the visual arts.
  - **Conceptual Application:** Apply an awareness of both art historical and contemporary practice culminating in a professional body of work.
  - **Artistic Discernment:** Show an ability to discern artistic merit of diverse forms of art/design in their contexts. Be able to defend critical interpretations concerning the significance of artistic expression.
4. **Studio Practice:** Demonstrate an ability to maintain a rigorous and dedicated studio practice.
  - **Self-Directed Learning:** Demonstrate responsibility for independent learning and perseverance towards goal attainment.
  - **Thesis Portfolio:** Demonstrate an ability to create a cohesive body of work.
5. **Professional Practices:** Students will demonstrate the ability to identify the role of professionalism as it relates the field of Fine Arts.
  - **Visual Presentation:** Demonstrate an understanding of the profession through the presentation of a professional body of work in multiple contexts including for exhibition, online, and print.
  - **Documentation:** Properly document work suitable for publication, submissions, websites, catalogs and digital media.
  - **Communication Skills:** Demonstrate effective skills in visual communication, speaking, writing, reading and computer literacy.
  - **Collaboration:** Understand and practice collaboration in appropriate situations. Demonstrate effective communication and leadership abilities that promote positive, collaborative relationships.

Type: Bachelor of Fine Arts

## General Education Curriculum Liberal Arts

Item #	Title	Credits
WRIT 151	Writing Studio	3
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
WRIT 120	Professional Writing	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3

## General Education

Two (2) from the following.

Item #	Title	Credits
BOAD 210	Personal and Freelance Finance	3
BOAD 304	Legal Issues in Creative Industries	3
	General Education Elective	3

## Art History

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3
ARTH 391	History of Modern Art I	3
ARTH 392	History of Modern Art II	3
	Art History Upper-Level Elective	3

## Program Curriculum First Year Community

Item #	Title	Credits
STDA 101	Drawing	3
STDA 110	2D / Color	3
STDA 103B	Interpretive Figure for FA	3

## Fine Arts Major

Item #	Title	Credits
FINE 122	Conceptual Practices	3
FINE 133	Sculpture	3
FINE 171	Painting	3
FINE 200	Intermediate Drawing	3
FINE 385	Theory & Practice	3
FINE 386	Professional Practices	3
FINE 479	Fine Arts Thesis I	3
FINE 480	Fine Arts Thesis II	3
FINE 490	Advanced Fine Arts Studio I	3
FINE 491	Advanced Fine Arts Focus I	3
FINE 492	Advanced Fine Arts Studio II	3

## Fine Arts Studio Electives

Choose 8 courses

Item #	Title	Credits
FINE 148	Time Based	3
FINE 208	Printmaking	3
FINE 209	Printmaking: Etching	3
FINE 214	Experimental Imaging	3
FINE 215	Immersive Media Studio	3
FINE 221	Intermediate Figure	3
FINE 250	Printmaking: Large Format	3
FINE 260	Artists' Books	3
FINE 272	Narrative Painting	3
FINE 274	Representational Painting	3
FINE 307	Digital Printmaking	3
FINE 308	Printmaking: Screen Printing	3
FINE 309	Printmaking: Lithography	3
FINE 333	Sculpture: Metal Casting	3
FINE 335	Sculpture: Wood Fabrication	3
FINE 336	Sculpture: Metal Fabrication	3
FINE 337	Sculpture: Glass Casting	3
FINE 338	Time Based Interactive	3
FINE 345	Sculpture: Installation	3
FINE 371	Intermediate Painting	3
FINE 372	Special Topics in Painting	3
FINE 471	Advanced Painting	3
ELEC 265	Introduction to Glassblowing	3

## Electives

### Open Electives

Recommended: INTE 301 Internship

Item #	Title	Credits
	Open Electives	3

### Course Sequencing

### Year 1 Fall

Item #	Title	Credits
STDA 110	2D / Color	3
STDA 101	Drawing	3
FINE 171	Painting	3
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
WRIT 151	Writing Studio	3

### Year 1 Spring

Item #	Title	Credits
STDA 103B	Interpretive Figure for FA	3
FINE 122	Conceptual Practices	3
FINE 133	Sculpture	3
	Liberal Arts Elective	3
ARTH 111	Development of Art & Ideas	3

### Year 2 Fall

Item #	Title	Credits
FINE 200	Intermediate Drawing	3
	Fine Arts Studio Elective	3
	Fine Arts Studio Elective	3
LMST 282	Literature & Media Studies	3
ARTH 391	History of Modern Art I	3

### Year 2 Spring

Item #	Title	Credits
	Fine Arts Studio Elective	3
	Fine Arts Studio Elective	3
	Fine Arts Studio Elective	3
WRIT 120	Professional Writing	3
ARTH 392	History of Modern Art II	3

### Year 3 Fall

Item #	Title	Credits
FINE 385	Theory & Practice	3
	Fine Arts Studio Elective	3
	Fine Arts Studio Elective	3
	Open Electives	3
	Art History Upper-Level Elective	3

### Year 3 Spring

Item #	Title	Credits
FINE 386	Professional Practices	3
	Fine Arts Studio Elective	3
	Liberal Arts Elective	3
	Open Electives	3
	Liberal Arts Elective	3

### Year 4 Fall

BOAD course can be: BOAD 210 or BOAD 304

Item #	Title	Credits
FINE 479	Fine Arts Thesis I	3
FINE 490	Advanced Fine Arts Studio I	3
	Liberal Arts Elective	3
	Open Electives	3
BOAD 210	Personal and Freelance Finance	3

### Year 4 Spring

Item #	Title	Credits
FINE 480	Fine Arts Thesis II	3
FINE 492	Advanced Fine Arts Studio II	3
FINE 491	Advanced Fine Arts Focus I	3
	Open Electives	3
	General Education Elective	3
	<b>Total credits:</b>	<b>120</b>

## Fine Arts BFA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	STDA 103B Interpretive Figure for FA	FINE 200 Intermediate Drawing	Fine Arts Studio Elective	FINE 385 Theory and Practice	FINE 386 Professional Practices	FINE 479 Fine Arts Thesis I	FINE 480 Fine Arts Thesis II
STDA 101 Drawing	FINE 122 Conceptual Practices	Fine Arts Studio Elective	Fine Arts Studio Elective	Fine Arts Studio Elective	Fine Arts Studio Elective	FINE 490 Advanced Fine Arts Studio I	FINE 492 Advanced Fine Arts Studio II
FINE 171 Painting	FINE 133 Sculpture	Fine Arts Studio Elective	Fine Arts Studio Elective	Fine Arts Studio Elective	Liberal Arts	Liberal Arts	FINE 491 Advanced Fine Arts Focus
LIBA 110 Contemporary Issues in Fine Arts and Photography	Liberal Arts	LMST 282 Literature & Media Studies	WRIT 120 Professional Writing	Open Elective or INTE 301	Open Elective	Open Elective	Open Elective
WRIT 151 Writing Studio	ARTH 111 Development of Art & Ideas	ARTH 391 History of Modern Art I	ARTH 392 History of Modern Art II	Upper-Level Art History Elective	Liberal Arts	BOAD 210 Personal & Freelance Finance or BOAD 304 Legal Issues	General Education Elective
<b>Program Curriculum</b>			<b>General Education</b>			<b>Electives</b>	
<b>Color Key:</b>	First Year 9 hours 7.5%	Major Courses 57 hours 47.5%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Game Art (BFA)

### Statement of Purpose

The primary mission of the Game Art major is to provide students with the balance of technical and conceptual skills necessary to become innovative, responsible and productive interactive entertainment industry professionals. Game Art students acquire the ability to design, create, and analyze visually sophisticated game art that supports and strengthens the interactive experience.

### Student Learning Outcomes

1. **Concept and Creative Problem-Solving.** Demonstrate the ability to generate ideas appropriate to games, turn those into appealing experiences, and plan execution and feasibility for production in the 3D environment.
  - a. Design, create, and analyze the visual components of games.
  - b. Understand the value of process in the creation of the visual components of computer games.
  - c. Generate and refine effective and original ideas for computer games.
  - d. Understand the theories of effective game design.
  - e. Create a non-linear narrative that demonstrates effective use of mechanics, meaningful play, and interactivity.
  - f. Plan interactive worlds through the effective use of the preproduction process.
  - g. Possess good critical and analytical problem-solving skills.

2. **Environmental Design.** Create characters, environments, and worlds that make for a compelling and believable experience. Apply the principles of animation to create expressive motion that brings design concepts and characters to life.
  - a. Create characters, environments, and worlds that make for a compelling and believable experience.
  - b. Translate 2D concepts into 3D animated forms.
  - c. Demonstrate knowledge and use of the principles of animation.
3. **Methods and Technologies.** Successfully use the characteristics and capabilities of various methods and technologies in creative and project development contexts.
  - a. Demonstrate proficiency in utilizing specific 3D animation software.
  - b. Demonstrate proficiency in utilizing specific 3D game engine software and the techniques of art production for real time rendering.
  - c. Demonstrate a basic level of scripting (programming) skills appropriate for artists.
  - d. Understand and utilize our game art asset production pipeline.
4. **Professional Practices.** Demonstrate knowledge of professional practices.
  - a. Demonstrate good professional attitude and strong work ethic.
  - b. Possess a working knowledge of the history of computer gaming.
  - c. Form realistic expectations of the professional working environment.
  - d. Assemble a portfolio, body of work and job application packet.
  - e. Produce either a 3D interactive experience or a high-quality game cinematic that might be used to market a game concept.
5. **Collaboration and Communication.** Effectively collaborate and communicate with all members of teams at multiple stages of game art project development and in associated production processes.
  - a. Collaborate with others
  - b. Present and defend their work.

Type: Bachelor of Fine Arts

## General Education Curriculum

### Liberal Arts

Item #	Title	Credits
WRIT 151	Writing Studio	3
LIBA 112	Film & Narrative	3
WRIT 120	Professional Writing	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3

### General Education

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

### Art and Design History

Item #	Title	Credits
ARTH 124	History of Game Art	3
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3

## Program Curriculum First Year Community

Item #	Title	Credits
MEDA 111	Drawing I	3
MEDA 112	2D Design	3
MEDA 115	Figure Drawing I	3
MEDA 123C	3D Design and Modeling	3
MEDA 125B	Figure Drawing II for GA&IL	3
MEDA 126B	Drawing II for CA, GA & VR	3

## Game Art Major

Item #	Title	Credits
GAME 210	Digital Painting for Game Art	3
GAME 221	3D for Games I	3
GAME 227	Game Design I	3
GAME 222	3D for Games II	3
GAME 228	Game Design II	3
GAME 240	Programming for Artists	3
GAME 320	3D for Games III	3
GAME 326	Game Design III	3
GAME 335	Visual Development for Games I	3
GAME 322	3D for Games IV	3
GAME 328	Game Thesis Preproduction	3
GAME 336	Visual Development for Games II	3
GAME 440	Game Thesis Project 1A	3
GAME 441	Game Thesis Project 1B	3
GAME 442	Game Thesis Project II	6

## Open Electives

Item #	Title	Credits
	Open Electives	3

## Course Sequencing

### Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I	3
MEDA 112	2D Design	3
MEDA 111	Drawing I	3
LIBA 112	Film & Narrative	3
WRIT 151	Writing Studio	3

### Year 1 Spring

Item #	Title	Credits
MEDA 125B	Figure Drawing II for GA&IL	3
MEDA 123C	3D Design and Modeling	3
MEDA 126B	Drawing II for CA, GA & VR	3
	Liberal Arts Elective	3
ARTH 124	History of Game Art	3

## Year 2 Fall

Item #	Title	Credits
GAME 221	3D for Games I	3
GAME 227	Game Design I	3
GAME 210	Digital Painting for Game Art	3
	Open Electives	3
ARTH 111	Development of Art & Ideas	3

## Year 2 Spring

Item #	Title	Credits
GAME 222	3D for Games II	3
GAME 228	Game Design II	3
GAME 240	Programming for Artists	3
LMST 282	Literature & Media Studies	3
WRIT 120	Professional Writing	3

## Year 3 Fall

Item #	Title	Credits
GAME 320	3D for Games III	3
GAME 326	Game Design III	3
GAME 335	Visual Development for Games I	3
	Liberal Arts Elective	3
	Open Electives	3

## Year 3 Spring

Item #	Title	Credits
GAME 322	3D for Games IV	3
GAME 328	Game Thesis Preproduction	3
GAME 336	Visual Development for Games II	3
	Liberal Arts Elective	3
	Art History Upper-Level Elective	3

## Year 4 Fall

Item #	Title	Credits
GAME 440	Game Thesis Project 1A	3
GAME 441	Game Thesis Project 1B	3
	General Education Elective	3
	Liberal Arts Elective	3
	Open Electives	3

## Year 4 Spring

Item #	Title	Credits
GAME 442	Game Thesis Project II	6
	General Education Elective	3
	Open Electives	3
	Art History Upper-Level Elective	3
	<b>Total credits:</b>	<b>120</b>

## Game Art BFA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
MEDA 115 Figure Drawing I	MEDA 125B Figure Drawing II for GA & IL	GAME 221 3D for Games I	GAME 222 3D for Games II	GAME 320 3D for Games III	GAME 322 3D for Games IV	GAME 440 Game Thesis Project IA	GAME 442 Game Thesis Project II (6 credits)
MEDA 112 2D Design	MEDA 123C 3D Design and Modeling	GAME 227 Game Design I	GAME 228 Game Design II	GAME 326 Game Design III	GAME 328 Game Thesis Preproduction	GAME 441 Game Thesis Project IB	
MEDA 111 Drawing I	MEDA 126B Drawing II for CA & GA	GAME 210 Digital Painting for Game Art	GAME 240 Programming for Artists	GAME 335 Visual Development for Games I	GAME 336 Visual Development for Games II	General Education Elective	General Education Elective
LIBA 112 Film & Narrative	Liberal Arts	Open Elective	LMST 282 Literature & Media Studies	Liberal Arts	Liberal Arts	Liberal Arts	Open Elective
WRIT 151 Writing Studio	ARTH 124 History of Game Art	ARTH 111 Development of Art & Ideas	WRIT 120 Professional Writing	Open Elective or INTE 301 Internship	Upper-Level Art History	Open Elective	Upper-Level Art History
<b>Program Curriculum</b>		<b>General Education</b>			<b>Electives</b>		<b>120 Credit Hours</b>
<b>Color Key</b>	First Year 18 hours 15%	Major Courses 48 hours 40%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	

## Graphic Design (BFA) Statement of Purpose

The goal of the Bachelor of Fine Arts in Graphic Design is to provide professional preparation for entry into the profession of graphic design or studies at the graduate level, and to prepare students to examine, anticipate and prepare for evolving roles in the information environment. The study of typography and its key role in the communication of information is the cornerstone of the Graphic Design curriculum, and typographic principles, systems and concepts are emphasized throughout. The department curriculum strives to balance the pragmatic and theoretical aspects of graphic design by building on a foundation of theory that increasingly becomes more pragmatic and complex in the solving of visual communication design problems.

## Student Learning Outcomes

1. **Concept.** Demonstrate a clear understanding of a communication problem and present a meaningful solution.
2. **Research.** Apply research and analysis procedures and skills to identify an effective visual communication strategy.
3. **Composition.** Demonstrate the ability to select and arrange typography, images, diagrams, motion, sequencing, color, and other such elements effectively in the contexts of specific design projects.
4. **Interactive Experience.** Demonstrate the ability to clearly and effectively present an interactive design solution appropriate to its intended user and environment.

5. **Professionalism.** Demonstrate professional sequencing and presentation of work, clearly written project descriptions and evidence of effective team collaboration.

Type: Bachelor of Fine Arts

## General Education Curriculum Liberal Arts

Item #	Title	Credits
WRIT 151	Writing Studio	3
LIBA 111	Contemporary Design Culture	3
WRIT 120	Professional Writing	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Social and Behavioral Sciences Elective	3
	Arts and Humanities Elective	3

## General Education

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

## Art and Design History

Item #	Title	Credits
ARTH 121	History of Graphic Design	3
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3

## Program Curriculum First Year Community

Item #	Title	Credits
DSNA 112	Drawing & 2D Design I	3
DSNA 113	Drawing & 3D Design I	3
DSNA 114	4D Design	3
DSNA 122	Drawing & 2D Design II	3
DSNA 123	Drawing & 3D Design II	3

## Graphic Design Major

GDES 491 Design Research Center Practicum OR GDES 496 Graphic Design Internship OR GDES 497 GD Summer Internship OR additional Graphic Design Elective

Item #	Title	Credits
GDES 124	Intro to UI/UX	3
GDES 239	Graphic Design I	3
GDES 210	Design & Typography	3
GDES 240	Graphic Design II	3
GDES 246	Designing with Type II	3
GDES 243	New Media UI/UX	3
GDES 341	Graphic Design III	3
GDES 345	Three Dimensional Problem Solving	3
GDES 342	Graphic Design IV	3
GDES 363	Designing with Type III	3
GDES 493	Graphic Design V	3
GDES 420	Visual Persuasion	3
GDES 491	Design Research Center Practicum	3
GDES 480	Portfolio	3
GDES 494	Graphic Design VI	3

## Graphic Design Electives

Choose 2 courses.

Item #	Title	Credits
GDES 370	Contemporary Topics In Graphic Design	3
GDES 495	Special Topics: Wearable Messages	3
ELEC 331	Word, Image and Book	3
ELEC 341	Expressive Typography	3
ELEC 343	Design for Business	3
ELEC 353	New Media: Music Branding	3
ELEC 220	Intro to Letterpress	3
ELEC 350	Collaboratory	1-6

## Open Electives

Item #	Title	Credits
	Open Electives	3

Course Sequencing

## Year 1 Fall

Item #	Title	Credits
DSNA 112	Drawing & 2D Design I	3
DSNA 113	Drawing & 3D Design I	3
DSNA 114	4D Design	3
LIBA 111	Contemporary Design Culture	3
WRIT 151	Writing Studio	3

## Year 1 Spring

Item #	Title	Credits
DSNA 122	Drawing & 2D Design II	3
DSNA 123	Drawing & 3D Design II	3
GDES 124	Intro to UI/UX	3
ARTH 111	Development of Art & Ideas	3
WRIT 120	Professional Writing	3

## Year 2 Fall

Item #	Title	Credits
GDES 239	Graphic Design I	3
GDES 210	Design & Typography	3
LMST 282	Literature & Media Studies	3
ARTH 121	History of Graphic Design	3
	Open Electives	3

## Year 2 Spring

Item #	Title	Credits
GDES 240	Graphic Design II	3
GDES 246	Designing with Type II	3
GDES 243	New Media UI/UX	3
	Art History Upper-Level Elective	3
	Liberal Arts Elective	3

## Year 3 Fall

Item #	Title	Credits
GDES 341	Graphic Design III	3
GDES 345	Three Dimensional Problem Solving	3
	Graphic Design Elective	3
	Art History Upper-Level Elective	3
	Open Electives	3

## Year 3 Spring

Item #	Title	Credits
GDES 342	Graphic Design IV	3
GDES 363	Designing with Type III	3
	Graphic Design Elective	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3

## Year 4 Fall

Item #	Title	Credits
GDES 493	Graphic Design V	3
GDES 420	Visual Persuasion	3
GDES 491	Design Research Center Practicum	3
	Liberal Arts Elective	3
	Open Electives	3



## Student Learning Outcomes

1. **Process-Ideation and Visualization.** Students will demonstrate the ability to develop solutions through analytical and intuitive approaches to problem solving.
  - a. Ability to conceptualize and problem-solve.
  - b. Understanding and application of principles of design
2. **Drawing and Painting in Traditional and Digital Media.** Students will demonstrate competence and facility in a variety of media relevant to the field of Illustration.
  - a. Command of drawing.
  - b. Opportunities to work with current technologies related to Illustration.
3. **Professionalism.** Students will demonstrate the ability to function within the profession of Illustration effectively.
  - a. Professional presentation of a professional quality body of work.
  - b. Experience working in creative collaboration.
  - c. Flexibility in adapting to career opportunities.
  - d. Understanding of professional standards and responsibilities
  - e. Demonstrate individual responsibility for self-directed learning and perseverance towards goal attainment.
4. **Communication.** Students will demonstrate the ability to create pictures that communicate to a mass audience with impact and style.
  - a. Understanding of relationship between graphic design and typography to Illustration.
  - b. Demonstrate an individual voice and visual vocabulary.
  - c. Verbalizing and writing about aspects of visual communication.
5. **Industry Knowledge.** Students will demonstrate a functional knowledge of the history of illustration, including its origins in the fine arts, and its relationship to written communication.
  - a. Awareness of historical and contemporary trends in illustration and the visual arts
  - b. Knowledge of professional/business practices.

Type: Bachelor of Fine Arts

## General Education Curriculum Liberal Arts

Writing Elective (recommended: CRWR 322 Writing Picture Books; CRWR 323 Writing for Young Adults; CRWR 318 Writing Comics & Graphic Narrative; CRWR 319 Writing Horror; CRWR 320 Writing Fantasy; CRWR 321 Writing Science Fiction)

Literature and Media Studies Elective (recommended: LMST 272 Myth and Symbol in Media; LMST 340 Literature of Comics & The Graphic Narrative; LMST 341 Children's Literature)

Arts and Humanities Elective (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music)

Item #	Title	Credits
WRIT 151	Writing Studio	3
LIBA 112	Film & Narrative	3
	Writing Elective	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3

## General Education

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

## Art and Design History

Item #	Title	Credits
ARTH 120	History of Illustration	3
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3

## Program Curriculum

### First Year Community

Item #	Title	Credits
MEDA 111	Drawing I	3
MEDA 112	2D Design	3
MEDA 115	Figure Drawing I	3
MEDA 123A	3D Design for IL	3
MEDA 125B	Figure Drawing II for GA&IL	3
MEDA 126A	Drawing II for IL	3

## Illustration Major

Item #	Title	Credits
ILLU 251	Illustration I	3
ILLU 271	Illustration Media	3
ILLU 277	Painting I	3
ILLU 224	Figure III	3
ILLU 252	Illustration I	3
ILLU 261	Digital Illustration	3
ILLU 278	Painting II	3
ILLU 325	Figure IV	3
ILLU 377	Figure Painting I	3
ILLU 378	Figure Painting II	3
ILLU 450	Professional Practices	3

## Area of Emphasis

Admission to the Visual Development emphasis in the Illustration major is by portfolio review in the spring of student's second year. Other elective courses in Visual Development are available to those in the General Illustration major.

### General

Item #	Title	Credits
GDES 210	Design & Typography	3
ILLU 351	Illustration II	3
ILLU 352	Illustration II	3
ILLU 451	Advanced Illustration	3
ILLU 452	Advanced Illustration	3

## Visual Development

Item #	Title	Credits
ILLU 313	Figure Anatomy	3
ILLU 311	Visual Development I	3
ILLU 312	Visual Development II	3
ILLU 411	Visual Development III	3
ILLU 412	Visual Development IV	3

## Open Electives

Item #	Title	Credits
	Open Electives	3

## Course Sequencing

## General Emphasis

### Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I	3
MEDA 112	2D Design	3
MEDA 111	Drawing I	3
ARTH 120	History of Illustration	3
WRIT 151	Writing Studio	3

### Year 1 Spring

Item #	Title	Credits
MEDA 125B	Figure Drawing II for GA&IL	3
MEDA 123A	3D Design for IL	3
MEDA 126A	Drawing II for IL	3
	Liberal Arts Elective	3
LIBA 112	Film & Narrative	3

### Year 2 Fall

Item #	Title	Credits
ILLU 277	Painting I	3
ILLU 271	Illustration Media	3
ILLU 251	Illustration I	3
LMST 282	Literature & Media Studies	3
ARTH 111	Development of Art & Ideas	3

### Year 2 Spring

Item #	Title	Credits
ILLU 278	Painting II	3
ILLU 261	Digital Illustration	3
ILLU 252	Illustration I	3
ILLU 224	Figure III	3
	Liberal Arts Elective	3

## Year 3 Fall

Item #	Title	Credits
ILLU 351	Illustration II	3
ILLU 377	Figure Painting I	3
ILLU 325	Figure IV	3
	Open Electives	3
	Liberal Arts Elective	3

## Year 3 Spring

Item #	Title	Credits
ILLU 352	Illustration II	3
ILLU 378	Figure Painting II	3
GDES 210	Design & Typography	3
	Open Electives	3
	Art History Upper-Level Elective	3

## Year 4 Fall

Item #	Title	Credits
ILLU 451	Advanced Illustration	3
	Liberal Arts Elective	3
	General Education Elective	3
	Open Electives	3
	Art History Upper-Level Elective	3

## Year 4 Spring

Item #	Title	Credits
ILLU 452	Advanced Illustration	3
ILLU 450	Professional Practices	3
	General Education Elective	3
	Open Electives	3
	Liberal Arts Elective	3

## Visual Development Emphasis

### Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I	3
MEDA 112	2D Design	3
MEDA 111	Drawing I	3
ARTH 120	History of Illustration	3
WRIT 151	Writing Studio	3

### Year 1 Spring

Item #	Title	Credits
MEDA 125B	Figure Drawing II for GA&IL	3
MEDA 123A	3D Design for IL	3
MEDA 126A	Drawing II for IL	3
	Liberal Arts Elective	3
LIBA 112	Film & Narrative	3

## Year 2 Fall

Item #	Title	Credits
ILLU 277	Painting I	3
ILLU 271	Illustration Media	3
ILLU 251	Illustration I	3
LMST 282	Literature & Media Studies	3
ARTH 111	Development of Art & Ideas	3

## Year 2 Spring

Item #	Title	Credits
ILLU 278	Painting II	3
ILLU 261	Digital Illustration	3
ILLU 252	Illustration I	3
ILLU 224	Figure III	3
	Liberal Arts Elective	3

## Year 3 Fall

Item #	Title	Credits
ILLU 311	Visual Development I	3
ILLU 377	Figure Painting I	3
ILLU 313	Figure Anatomy	3
	Open Electives	3
	Liberal Arts Elective	3

## Year 3 Spring

Item #	Title	Credits
ILLU 312	Visual Development II	3
ILLU 378	Figure Painting II	3
ILLU 325	Figure IV	3
	Open Electives	3
	Art History Upper-Level Elective	3

## Year 4 Fall

Item #	Title	Credits
ILLU 411	Visual Development III	3
	Liberal Arts Elective	3
	General Education Elective	3
	Open Electives	3
	Art History Upper-Level Elective	3

## Year 4 Spring

Item #	Title	Credits
ILLU 412	Visual Development IV	3
ILLU 450	Professional Practices	3
	General Education Elective	3
	Open Electives	3
	Liberal Arts Elective	3
	<b>Total credits:</b>	<b>120</b>

## Illustration BFA (General) 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
MEDA 115 Figure Drawing I	MEDA 125B Figure Drawing II for GA & IL	ILLU 277 Painting I	ILLU 278 Painting II	ILLU 351 Illustration II	ILLU 352 Illustration II	ILLU 451 Advanced Illustration	ILLU 452 Advanced Illustration
MEDA 112 2D Design	MEDA 123A 3D Design for IL	ILLU 271 Illustration Media	ILLU 261 Digital Illustration	ILLU 377 Figure Painting I	ILLU 378 Figure Painting II	Liberal Arts	ILLU 450 Professional Practices
MEDA 111 Drawing I	MEDA 126A Drawing II for IL	ILLU 251 Illustration I	ILLU 252 Illustration I	ILLU 325 Figure IV	GDES 210 Design & Typography	General Education Elective	General Education Elective
ARTH 120 History of Illustration	Liberal Arts	LMST 282 Literature & Media Studies	ILLU 224 Figure III	Open Elective or INTE 301	Open Elective	Open Elective	Open Elective
WRIT 151 Writing Studio	LIBA 112 Film & Narrative	ARTH 111 Development of Art & Ideas	Liberal Arts	Liberal Arts	Upper-Level Art History	Upper-Level Art History	Liberal Arts
Program Curriculum			General Education			Electives	
First Year 18 hours 15%	Major Courses 33 hours 27.5%	Major Emphasis 15 hours 12.5%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Illustration BFA (Visual Development) 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
MEDA 115 Figure Drawing I	MEDA 125B Figure Drawing II for GA & IL	ILLU 277 Painting I	ILLU 278 Painting II	ILLU 311 Visual Development I	ILLU 312 Visual Development II	ILLU 411 Visual Development III	ILLU 412 Visual Development IV
MEDA 112 2D Design	MEDA 123A 3D Design for IL	ILLU 271 Illustration Media	ILLU 261 Digital Illustration	ILLU 377 Figure Painting I	ILLU 378 Figure Painting II	Liberal Arts	ILLU 450 Professional Practices
MEDA 111 Drawing I	MEDA 126A Drawing II for IL	ILLU 251 Illustration I	ILLU 252 Illustration I	ILLU 313 Figure Anatomy	ILLU 325 Figure IV	General Education Elective	General Education Elective
ARTH 120 History of Illustration	Liberal Arts	LMST 282 Literature & Media Studies	ILLU 224 Figure III	Open Elective or INTE 301	Open Elective	Open Elective	Open Elective
WRIT 151 Writing Studio	LIBA 112 Film & Narrative	ARTH 111 Development of Art & Ideas	Liberal Arts	Liberal Arts	Upper-Level Art History	Upper-Level Art History	Liberal Arts
Program Curriculum			General Education			Electives	
First Year 18 hours 15%	Major Courses 33 hours 27.5%	Major Emphasis 15 hours 12.5%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Motion Design (BFA) Statement of Purpose

**Mission.** The Bachelor of Fine Arts in Motion Design exists to provide professional preparation for entry into the motion design industry or studies at the graduate level, and to prepare students for evolving roles in the visual information and communication environments.

**Purpose.** Motion Design exists anywhere there is a screen. Incorporating video, motion, text and sound, the screen's ubiquitous presence has become society's preferred method of communication. By its very definition, Motion Design is media in motion through the integration of a variety of animation and film techniques including traditional animation, digital animation, video and/or film combined within a single work. The Department of Motion Design at Ringling College of Art and Design is committed to providing students with an educational experience that allows them to function at a professional level as motion design artists—able to engage in research, concept development, design development, execution and presentation for clients, as well as to determine their own artistic direction. These two ideas, encouraging creativity in communicating ideas, along with developing fluency with a variety of moving media is at the heart of the department's philosophy to teach students how to deliver creative design solutions through animation. Using exploration and innovation as a common theme, the program uses both tightly integrated and highly interdisciplinary practices, a specialized faculty, and technological resources to provide students the knowledge, skills and aptitudes to understand their creative efforts in the context of contemporary visual culture. Students graduating with a Bachelor's

degree in Motion Design from Ringling College of Art and Design will be able to realize their educational and career goals by demonstrating preparedness for graduate school and professional creative enterprises.

**Goals.** The goal of the program is to ensure that students successfully completing the Motion Design program at Ringling College of Art and Design are able to present and talk about their creative process and deliver conceptually strong, well-designed work. They will be prepared for the motion design industry or studies at the graduate level, and to prepare students for evolving roles in the visual information and communication environments. The goal for faculty members in the program is to become facilitators, mentors and eventual colleagues of the professional designers they are developing. The goal of the Department of Motion Design is to cultivate a creative and collaborative environment that becomes recognized as a resource and a hub of expertise for those who are committed to remaining connected to the practice and scholarship of professionals in the industry. Consistent with this, the department embraces nascent technologies into the program to ensure the department stays relevant with this rapidly evolving industry.

## Student Learning Outcomes

1. **Concept Communication.** Demonstrate the ability to effectively communicate multiple creative concepts through words, text, and images utilizing diverse image-making techniques.
  - a. Critical Thinking / Problem Solving
  - b. Ideation
  - c. Written and Verbal Communication
  - d. Drawing
  - e. Diverse Image-Making Techniques
2. **Design.** Demonstrate the ability to effectively implement graphic design principles, typography, color theory, cinegraphic design, and audio design.
  - a. Typography
  - b. The Principles of 2D Design
  - c. The Principles of 3D Design
  - d. Visual Communication
3. **Animation.** Demonstrate the ability to apply principles of animation in creating expressive motion that brings design concepts to life.
  - a. The Principles of Animation
4. **Technology.** Demonstrate technical proficiency through the execution of various image creation, animation, and compositing techniques; with an ability to solve technical problems as they arise throughout the animation production workflow.
  - a. Relevant Technologies (2D animation software, 3D animation software, compositing software, cameras)
  - b. Basic Audio Production
5. **Industry and Professional Practices.** Demonstrate an understanding of the profession through the presentation of a professional body of work.
  - a. Professional Practices (creating and curating a body of work, knowledge of industry practices and work expectations)
  - b. History of Motion Design / Motion Design Literacy

Type: Bachelor of Fine Arts

## General Education Curriculum Liberal Arts

Literature and Media Studies Elective (recommended: LMST 271 Understanding the Art of Film)

Social and Behavioral Sciences Elective (recommended: SBSC 220 Consumer Culture and Behavior)

Arts and Humanities Elective (recommended: ARHU 381 American Creativity II)

Item #	Title	Credits
WRIT 151	Writing Studio	3
LIBA 111	Contemporary Design Culture	3
WRIT 120	Professional Writing	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3

## General Education

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

## Art and Design History

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3
ARTH 127	History of Motion Design	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3

## Program Curriculum

### First Year Community

Item #	Title	Credits
DSNA 112	Drawing & 2D Design I	3
DSNA 110	Drawing I	3
DSNA 114	4D Design	3
DSNA 122	Drawing & 2D Design II	3
DSNA 120	Drawing II (Figure)	3

## Motion Design Major

Item #	Title	Credits
MDES 120	Animation Techniques	3
MDES 210	Concept Development I	3
MDES 211	2D Animation	3
MDES 212	Design Fundamentals for Motion	3
MDES 220	Concept Development II	3
MDES 221	3D Animation	3
MDES 222	Design in Sequence for Motion	3
MDES 311	Advanced 3D Animation	3
MDES 312	Form and Communication	3
MDES 321	Advanced 2D Animation	3
MDES 322	Branding and Visual Systems	3
MDES 410	Senior Project: Production Studio	3
MDES 420	Senior Project: Experimental	3

## Motion Design 3rd Year Electives

Choose 2 courses.

Item #	Title	Credits
MDES 204	2D Figure in Motion	3
MDES 310	Persuasive Messaging in Motion	3
MDES 313	Projection Mapping	3
MDES 320	Experimentation in Motion	3
MDES 350	Advanced Animation Techniques	3
MDES 430	Digital Compositing for 2D	3
MDES 431	Digital Compositing for 3D	3

## Motion Design 4th Year Electives

Choose 2 courses.

Item #	Title	Credits
MDES 313	Projection Mapping	3
MDES 411	Adv. Motion Design Techniques I	3
MDES 421	Adv. Motion Design Techniques II	3
MDES 430	Digital Compositing for 2D	3
MDES 431	Digital Compositing for 3D	3

## Open Electives

Recommended: INTE 301 Internship

Item #	Title	Credits
	Open Electives	3

Course Sequencing

## Year 1 Fall

Item #	Title	Credits
DSNA 110	Drawing I	3
DSNA 114	4D Design	3
DSNA 112	Drawing & 2D Design I	3
LIBA 111	Contemporary Design Culture	3
WRIT 151	Writing Studio	3

## Year 1 Spring

Item #	Title	Credits
DSNA 120	Drawing II (Figure)	3
MDES 120	Animation Techniques	3
DSNA 122	Drawing & 2D Design II	3
ARTH 111	Development of Art & Ideas	3
WRIT 120	Professional Writing	3

## Year 2 Fall

Item #	Title	Credits
MDES 210	Concept Development I	3
MDES 211	2D Animation	3
MDES 212	Design Fundamentals for Motion	3
ARTH 127	History of Motion Design	3
	Open Electives	3

## Year 2 Spring

Item #	Title	Credits
MDES 220	Concept Development II	3
MDES 221	3D Animation	3
MDES 222	Design in Sequence for Motion	3
LMST 282	Literature & Media Studies	3
	Liberal Arts Elective	3

## Year 3 Fall

Item #	Title	Credits
	Motion Design 3rd Year Elective	3
MDES 311	Advanced 3D Animation	3
MDES 312	Form and Communication	3
	Liberal Arts Elective	3
	Open Electives	3

## Year 3 Spring

Item #	Title	Credits
	Motion Design 3rd Year Elective	3
MDES 321	Advanced 2D Animation	3
MDES 322	Branding and Visual Systems	3
	Art History Upper-Level Elective	3
	Open Electives	3

## Year 4 Fall

Item #	Title	Credits
MDES 410	Senior Project: Production Studio	3
	Motion Design 4th Year Elective	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3
	Art History Upper-Level Elective	3

## Year 4 Spring

Item #	Title	Credits
MDES 420	Senior Project: Experimental	3
	Motion Design 4th Year Elective	3
	General Education Elective	3
	General Education Elective	3
	Open Electives	3
	<b>Total credits:</b>	<b>120</b>

## Motion Design BFA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 110 Drawing I	DSNA 120 Drawing II (Figure)	MDES 210 Concept Development I	MDES 220 Concept Development II	Motion Design 3rd Year Elective	Motion Design 3rd Year Elective	MDES 410 Senior Project: Production Studio or MDES 499 Internship	MDES 420 Senior Project: Experimental
DSNA 114 4D Design	MDES 120 Animation Techniques	MDES 211 2D Animation	MDES 221 3D Animation	MDES 311 Advanced 3D Animation	MDES 321 Advanced 2D Animation	Motion Design 4th Year Elective or MDES 499 Internship	Motion Design 4th Year Elective
DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	MDES 212 Design Fundamentals for Motion	MDES 222 Design in Sequence for Motion	MDES 312 Form and Communication	MDES 322 Branding and Visual Systems	Liberal Arts	General Education Elective
LIBA 111 Contemporary Design Culture	ARTH 111 Development of Art & Ideas	ARTH 127 History of Motion Design	LMST 282 Literature & Media Studies	Liberal Arts	Upper-Level Art History	Upper-Level Art History	General Education Elective
WRIT 151 Writing Studio	WRIT 120 Professional Writing	Open Elective	Liberal Arts	Open Elective or INTE 301 Internship	Open Elective	Liberal Arts	Open Elective
<b>Program Curriculum</b>		<b>General Education</b>			<b>Electives</b>		<b>120 Credit Hours</b>
<b>Color Key</b>	First Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	

## Photography and Imaging (BFA)

### Statement of Purpose

The Photography and Imaging major at the Ringling College of Art and Design is structured to offer students an effective blend of both technical and conceptual skills. We teach contemporary imaging techniques as well as the photographic tradition and ask students to apply this knowledge to their personal work as they consider future professional practice and the creation of meaningful images. In addition to these skills, the Ringling Photography and Imaging student is expected to be aware of the major critical issues facing the medium today. This includes encouraging students to continuously question how their work deals with issues of representation, culture and technology.

### Student Learning Outcomes

1. **Conceptual Development.** Demonstrate an awareness of both photographic history and contemporary photographic practice culminating in a professional body of work that reflects the artist's ability to expand on and challenge existing concepts and images.
2. **Technique.** Demonstrate proficient knowledge and skills in the production of professional photographic images using digital and analog tools. This includes cameras, film processing, lighting, digital workflow, advanced post-production, printing techniques, alternative processes, and timebased techniques.
3. **Visual Presentation.** Demonstrate the ability to professionally present quality work in multiple contexts including online, portfolio, or prints for exhibition.
4. **Verbal Presentation.** Demonstrate clear and effective oral communication of the concepts behind specific bodies of work.
5. **Artist Statement.** Demonstrate clear and effective written communication in a statement of purpose for both individual bodies of work and an overall focus as an artist.

Type: Bachelor of Fine Arts

### General Education Curriculum

#### Liberal Arts

Item #	Title	Credits
WRIT 151	Writing Studio	3
WRIT 120	Professional Writing	3
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
LMST 282	Literature & Media Studies	3
	Literature and Media Studies Elective	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3

#### General Education

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

#### Art and Design History

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3
ARTH 122	History of Photography	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3

## Program Curriculum First Year Community

Item #	Title	Credits
DSNA 112	Drawing & 2D Design I	3
STDA 110	2D / Color	3
STDA 115	Lens-Based Communication	3
STDA 102	3D Design	3
FINE 248	Time Based	3

## Photography and Imaging Major

Item #	Title	Credits
PHOT 151	Photographic Processes	3
PHOT 265	Color Theory and Practice	3
PHOT 275	Studio Lighting	3
PHOT 232	Location Lighting	3
PHOT 281	Issues in Contemporary Photography	3
PHOT 290	The Moving Image	3
PHOT 301	Portraiture and Fashion Photography	3
PHOT 310	Advanced Lighting	3
PHOT 330	Documentary Photography	3
PHOT 334	The Staged Photograph	3
PHOT 391	Photography Expanded	3
PHOT 374	Professional Practices/Portfolio	3
PHOT 385	Junior Seminar: Special Topics	3
PHOT 465	Photography and Media	3
PHOT 475	Internship	3
PHOT 482	PDI Thesis	6

## Electives

### Open Electives

Recommended: INTE 301 Internship; PHOT 349 Documentary and Experimental Video; PHOT 380 Alternative Processes

Item #	Title	Credits
	Open Electives	3

### Course Sequencing

### Year 1 Fall

Item #	Title	Credits
STDA 110	2D / Color	3
DSNA 112	Drawing & 2D Design I	3
STDA 115	Lens-Based Communication	3
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
WRIT 151	Writing Studio	3

## Year 1 Spring

Item #	Title	Credits
FINE 248	Time Based	3
STDA 102	3D Design	3
PHOT 151	Photographic Processes	3
ARTH 122	History of Photography	3
	Liberal Arts Elective	3

## Year 2 Fall

Item #	Title	Credits
PHOT 275	Studio Lighting	3
PHOT 265	Color Theory and Practice	3
LMST 282	Literature & Media Studies	3
	Liberal Arts Elective	3
	Open Electives	3

## Year 2 Spring

Item #	Title	Credits
PHOT 281	Issues in Contemporary Photography	3
PHOT 232	Location Lighting	3
PHOT 290	The Moving Image	3
ARTH 111	Development of Art & Ideas	3
WRIT 120	Professional Writing	3

## Year 3 Fall

Item #	Title	Credits
PHOT 301	Portraiture and Fashion Photography	3
PHOT 334	The Staged Photograph	3
PHOT 391	Photography Expanded	3
	Liberal Arts Elective	3
	Open Electives	3

## Year 3 Spring

Item #	Title	Credits
PHOT 374	Professional Practices/Portfolio	3
PHOT 330	Documentary Photography	3
PHOT 385	Junior Seminar: Special Topics	3
	Art History Upper-Level Elective	3
	Open Electives	3

## Year 4 Fall

Item #	Title	Credits
PHOT 475	Internship	3
PHOT 310	Advanced Lighting	3
PHOT 465	Photography and Media	3
	Art History Upper-Level Elective	3
	Liberal Arts Elective	3

## Year 4 Spring

Item #	Title	Credits
PHOT 482	PDI Thesis	6
	General Education Elective	3
	General Education Elective	3
	Open Electives	3
	<b>Total credits:</b>	<b>120</b>

## Photography and Imaging BFA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	FINE 248 Time Based	PHOT 275 Studio Lighting	PHOT 281 Issues in Contemporary Photography	PHOT 301 Portraiture & Fashion Photography	PHOT 374 Professional Practices/ Portfolio	PHOT 475 Internship or PHOT 477 Professional Project	PHOT 482 PDI Thesis (6 credits)
DSNA 112 Drawing & 2D Design I	STDA 102 3D Design	PHOT 265 Color Theory and Practice	PHOT 232 Location Lighting	PHOT 334 The Staged Photograph	PHOT 330 Documentary Photography	PHOT 310 Advanced Lighting	
STDA 115 Lens-Based Communication	PHOT 151 Photographic Processes	LMST 282 Literature & Media Studies	PHOT 290 The Moving Image	PHOT 391 Photography Expanded	PHOT 385 Junior Seminar: Special Topics	PHOT 465 Photography and Media	General Education Elective
LIBA 110 Contemporary Issues in Fine Arts and Photography	ARTH 122 History of Photography	Liberal Arts	ARTH 111 Development of Art & Ideas	Liberal Arts	Upper-Level Art History	Upper-Level Art History	General Education Elective
WRIT 151 Writing Studio	Liberal Arts	Open Elective	WRIT 120 Professional Writing	Open Elective or INTE 301 Internship	Open Elective	Liberal Arts	Open Elective
	<b>Program Curriculum</b>		<b>General Education</b>			<b>Electives</b>	
<b>Color Key</b>	First Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Virtual Reality Development (BFA) Statement of Purpose

The Bachelor of Fine Arts in Virtual Reality Development prepares graduates for existing and emerging career opportunities designing and creating immersive experiences. Virtual Reality Development students graduate with the ability to design, create, and analyze immersive experiences within the virtual reality medium that inform, educate, and entertain.

## Student Learning Outcomes

1. **Design Immersive Experiences:** Demonstrate the ability to design ideas appropriate to the medium
  - a. Students will solve creative problems and turn them into innovative VR ideas.
  - b. Students will generate and refine effective and original ideas.

- c. Students will understand non-linear story structures.
- 2. **Create Immersive Experiences:** Demonstrate the ability to produce immersive experiences
  - a. Demonstrate proficiency in utilizing specific software for creating 3D databases.
  - b. Understand multiple VR platforms and their various abilities.
  - c. Demonstrate proficiency in utilizing game engine technology appropriate to the creation of immersive experiences.
  - d. Understand the production pipeline for 3D VR.
- 3. **Analyze Immersive Experiences:** Demonstrate the ability to analyze immersive experiences.
  - a. Possess strong critical and analytical problem-solving skills.
  - b. Present and defend their work.
  - c. Understand the context and implication of their work with regard to social responsibility.
- 4. **Professional Practices:** Demonstrate knowledge of professional practices.
  - a. Knowledge of professional practices in the industry.
  - b. Assemble a portfolio, body of work and job application packet.
  - c. Demonstrate good professional attitude and strong work ethic.
  - d. Show an understanding of the history of the discipline.
- 5. **Communication and Collaboration:** Effectively collaborate and communicate with all members of teams at multiple stages of virtual reality project development and in associated production processes.
  - a. Collaborate with others.
  - b. Present and defend their work.

Type: Bachelor of Fine Arts

## General Education Curriculum

### Liberal Arts

Social and Behavioral Sciences Elective (recommended: SBSC 180 Intro to Psychology)

Item #	Title	Credits
WRIT 151	Writing Studio	3
WRIT 120	Professional Writing	3
LIBA 111	Contemporary Design Culture	3
LMST 282	Literature & Media Studies	3
	Social and Behavioral Sciences Elective	3
	Scientific Practices Elective	3
	Arts and Humanities Elective	3
	Literature and Media Studies Elective	3

### General Education

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

### Art and Design History

Upper-Level Art History Elective (recommended: ARTH 330 History of Architecture: Up to 1400; ARTH 331 History of Architecture: 1400-1900)

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3
ARTH 128	History of Immersive Media	3
ARTH 365	History of Modern Architecture	3
	Art History Upper-Level Elective	3

## Program Curriculum First Year Community

Item #	Title	Credits
DSNA 110	Drawing I	3
MEDA 112	2D Design	3
DSNA 114	4D Design	3
DSNA 120	Drawing II (Figure)	3
MEDA 123C	3D Design and Modeling	3

## Virtual Reality Development Major

Item #	Title	Credits
VIRT 100	Introduction to Virtual Reality	3
GDES 124	Intro to UI/UX	3
VIRT 200	Immersive Media Design I	3
VIRT 210	Visual Scripting	3
VIRT 201	Immersive Media Design II	3
VIRT 211	3D Technical Art	3
VIRT 220	Concept Development for Virtual Worlds	3
VIRT 300	Immersive Media Design III	3
VIRT 310	Programming for Immersive Media	3
VIRT 320	Iterative Design	3
VIRT 301	Immersive Media Design IV	3
VIRT 330	VR Thesis Preproduction	3
VIRT 340	Visual Development: UI/UX Design	3
VIRT 400	VR Capstone Project I	6
VIRT 401	VR Capstone Project II	6

## Open Electives

Open Electives (recommended: INTE 301 Internship)

Item #	Title	Credits
	Open Electives	3

Course Sequencing

## Year 1 Fall

Item #	Title	Credits
DSNA 110	Drawing I	3
MEDA 112	2D Design	3
DSNA 114	4D Design	3
LIBA 111	Contemporary Design Culture	3
WRIT 151	Writing Studio	3

## Year 1 Spring

Item #	Title	Credits
DSNA 120	Drawing II (Figure)	3
MEDA 123C	3D Design and Modeling	3
VIRT 100	Introduction to Virtual Reality	3
GDES 124	Intro to UI/UX	3
ARTH 128	History of Immersive Media	3

## Year 2 Fall

Item #	Title	Credits
VIRT 200	Immersive Media Design I	3
VIRT 210	Visual Scripting	3
	Liberal Arts Elective	3
LMST 282	Literature & Media Studies	3
ARTH 111	Development of Art & Ideas	3

## Year 2 Spring

Item #	Title	Credits
VIRT 201	Immersive Media Design II	3
VIRT 211	3D Technical Art	3
VIRT 220	Concept Development for Virtual Worlds	3
WRIT 120	Professional Writing	3
ARTH 365	History of Modern Architecture	3

## Year 3 Fall

Item #	Title	Credits
VIRT 300	Immersive Media Design III	3
VIRT 310	Programming for Immersive Media	3
VIRT 320	Iterative Design	3
	Open Electives	3
	Liberal Arts Elective	3

## Year 3 Spring

Item #	Title	Credits
VIRT 301	Immersive Media Design IV	3
VIRT 330	VR Thesis Preproduction	3
VIRT 340	Visual Development: UI/UX Design	3
	Open Electives	3
	Liberal Arts Elective	3

## Year 4 Fall

Item #	Title	Credits
VIRT 400	VR Capstone Project I	6
	General Education Elective	3
	Open Electives	3
	Art History Upper-Level Elective	3

## Year 4 Spring

Item #	Title	Credits
VIRT 401	VR Capstone Project II	6
	General Education Electives	3
	Open Electives	3
	Liberal Arts Elective	3
	<b>Total credits:</b>	<b>120</b>

### Virtual Reality Development BFA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 110 Drawing I	DSNA 120 Drawing II (Figure)	VIRT 200 Immersive Media Design I	VIRT 201 Immersive Media Design II	VIRT 300 Immersive Media Design III	VIRT 301 Immersive Media Design IV	VIRT 400 VR Capstone Project I (6 credits)	VIRT 401 VR Capstone Project II (6 credits)
MEDA 112 2D Design	MEDA 123C 3D Design and Modeling	VIRT 210 Visual Scripting	VIRT 211 3D Technical Art	VIRT 310 Programming for Immersive Media	VIRT 330 VR Thesis Preproduction		
DSNA 114 4D Design	VIRT 100 Introduction to Virtual Reality	Liberal Arts	VIRT 220 Concept Development for Virtual Worlds	VIRT 320 Iterative Design	VIRT 340 Visual Development: UI/UX Design	General Education Elective	General Education Elective
LIBA 111 Contemporary Design Culture	GDES 124 Intro to UI/UX	LMST 282 Literature & Media Studies	WRIT 120 Professional Writing	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
WRIT 151 Writing Studio	ARTH 128 History of Immersive Media	ARTH 111 Development of Art & Ideas	ARTH 365 History of Modern Architecture	Liberal Arts	Liberal Arts	Upper-Level Art History	Liberal Arts
	<b>Program Curriculum</b>		<b>General Education</b>			<b>Electives</b>	
<b>Color Key</b>	First Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 12 hours 10%	Open Electives 12 hours 10%	<b>120 Credit Hours</b>

## Visual Studies (BA) Statement of Purpose

The BA in Visual Studies is a liberal arts degree for the creative, entrepreneurial and self-directed individual. Graduates will enter the “creative class” with a unique liberal arts degree embedded in the studio model of teaching—thinking through making. The studio model of teaching nurtures innovation—students will learn to approach problems from unique perspectives, the basis of creative problem solving. Visual Studies is for students whose work bridges disciplines and media that exist outside program and department structures, students who are truly interested in collaborative and crossdisciplinary work, or who are working in combinations of two and three dimensional, time-based and writing-based forms. Visual Studies allows students to design and follow an individualized program of study, including Minors. Students must demonstrate that they are self-directed, motivated and capable of working outside departmental structures.

## Student Learning Outcomes

1. **Artistic Discernment:** Demonstrate the ability to discern artistic merit of diverse forms of art/design in their contexts.
2. **Process and Technique:** Demonstrate the ability to use the appropriate tools and materials in the creative process to achieve the desired results.
3. **Critical Analysis:** Demonstrate the ability to critically analyze and interpret the significance of artistic expression.
4. **Communication:** Demonstrate the ability to communicate effectively, making workable connections between concept and media.

Type: Bachelor of Arts

## General Education Curriculum Liberal Arts

Item #	Title	Credits
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
WRIT 151	Writing Studio	3
WRIT 120	Professional Writing	3
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
LMST 282	Literature & Media Studies	3
	Social and Behavioral Sciences Elective	3
	Social and Behavioral Sciences Elective	3
	Arts and Humanities Elective	3

## General Education

Item #	Title	Credits
	General Education Elective	3
	General Education Elective	3

## Art and Design History

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3

## Program Curriculum First Year Community

Item #	Title	Credits
STDA 101	Drawing	3
STDA 110	2D / Color	3
STDA 115	Lens-Based Communication	3
STDA 103B	Interpretive Figure for FA	3

## Visual Studies Major

Item #	Title	Credits
VISU 300	Art and Design Process	3
VISU 400	Art and Design Thesis	3

## Art and Design Electives or Minors

Choose 11 courses.

Item #	Title	Credits
VISU 350	Art and Design Process II	3
GDES 124	Intro to UI/UX	3
GDES 210	Design & Typography	3
GDES 239	Graphic Design I	3
GDES 240	Graphic Design II	3
GDES 246	Designing with Type II	3
GDES 243	New Media UI/UX	3
GDES 495	Special Topics: Wearable Messages	3
ILLU 251	Illustration I	3
ILLU 252	Illustration I	3
ILLU 261	Digital Illustration	3
ILLU 271	Illustration Media	3
ILLU 277	Painting I	3
ILLU 278	Painting II	3
ILLU 311	Visual Development I	3
ILLU 312	Visual Development II	3
ILLU 313	Figure Anatomy	3
ILLU 490	Special Topic: 3D Modeling for IL	3
FINE 122	Conceptual Practices	3
FINE 171	Painting	3
FINE 133	Sculpture	3
FINE 148	Time Based	3
FINE 200	Intermediate Drawing	3
FINE 208	Printmaking	3
FINE 209	Printmaking: Etching	3
FINE 214	Experimental Imaging	3
FINE 215	Immersive Media Studio	3
FINE 221	Intermediate Figure	3
FINE 250	Printmaking: Large Format	3
FINE 260	Artists' Books	3
FINE 272	Narrative Painting	3
FINE 274	Representational Painting	3
FINE 307	Digital Printmaking	3
FINE 308	Printmaking: Screen Printing	3
FINE 309	Printmaking: Lithography	3
FINE 333	Sculpture: Metal Casting	3
FINE 335	Sculpture: Wood Fabrication	3
FINE 336	Sculpture: Metal Fabrication	3
FINE 337	Sculpture: Glass Casting	3
FINE 338	Time Based Interactive	3
FINE 345	Sculpture: Installation	3
FINE 371	Intermediate Painting	3
FINE 372	Special Topics in Painting	3
FINE 471	Advanced Painting	3
MDES 120	Animation Techniques	3
MDES 210	Concept Development I	3
MDES 211	2D Animation	3
MDES 212	Design Fundamentals for Motion	3
PHOT 265	Color Theory and Practice	3

PHOT 275	Studio Lighting	3
PHOT 301	Portraiture and Fashion Photography	3
PHOT 310	Advanced Lighting	3
PHOT 330	Documentary Photography	3
PHOT 334	The Staged Photograph	3
PHOT 360	Introduction to Large Format	3
ELEC 205	Intro to Figure Painting I	3
ELEC 252	Painting from Observation	3
ELEC 253	Beginning Painting	3
ELEC 265	Introduction to Glassblowing	3
ELEC 277	Advanced Representational Drawing	3
ELEC 220	Intro to Letterpress	3
ELEC 231	ART Network Studio Elective	3
ELEC 232	ART Network II Documentary Production	3
ELEC 270	Costume Design	3
ELEC 304	Acting Studio	3
ELEC 308	Sketchbook Drawing: Art, Nature and Science	3
ELEC 311	Satire & Pop Culture	3
ELEC 313	Advanced Figure Anatomy	3
ELEC 315	Digital Ecorche	3
ELEC 331	Word, Image and Book	3
ELEC 334	Advanced Computer Illustration	3
ELEC 353	New Media: Music Branding	3
ELEC 341	Expressive Typography	3
ELEC 343	Design for Business	3
ELEC 344	Portraiture	3
ELEC 354	Graphic Novel	3
ELEC 364	Children's Book Illustration	3
ELEC 385	Synergism in Visual Thinking	3
ELEC 388	Landscape Painting & Drawing	3
ELEC 420	Advanced Media	3
ELEC 468	Adv Figure Painting/Adv Figure Drawing	3
ELEC 334	Advanced Computer Illustration	3

## Liberal Arts or Business Electives

Art History Electives (recommended: ARTH 422 Contemporary Issues in Art; Upper-level Art History Electives)

Liberal Arts Electives (recommended: ARHU 270 Arts in Context: Comparing the Arts; LMST 272 Myth & Symbol in Media; SBSC 270 Visual Anthropology; ENVI 263 Sustainability; ENVI 345 Communicating the Environment; ENVI 375 Applied Environmental Design; SBSC 221 Psychology of Social Interaction; SBSC 245 Psychology of the Arts; SBSC 250 Gender, Race and Culture; SBSC 316 Ethics of Art and Design; SBSC 331 Human Factor in Design; ARHU 295 Dangerous Ideas; ARHU 380 American Creativity I; ARHU 381 American Creativity II; LIBA 110 Contemporary Issues in Fine Arts and Photography; LIBA 111 Contemporary Design Culture; LIBA 112 Film & Narrative)

Business Electives (recommended: BOAD 151 Introduction to Creative Business Management; BOAD 201 Accounting and Finance for Creative Businesses; BOAD 210 Personal and Freelance Finance; BOAD 254 Principles of Marketing; BOAD 260 Project Management)

Item #	Title	Credits
	Art History Elective	3
	Liberal Arts Elective	3
	Business Elective	3

## Open Electives

Item #	Title	Credits
	Open Electives	3

It is recommended that students majoring in Visual Studies take one or more of the available minors (see "Academic Minors and Concentrations" section)

## Course Sequencing

### Year 1 Fall

Item #	Title	Credits
STDA 110	2D / Color	3
STDA 101	Drawing	3
STDA 115	Lens-Based Communication	3
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
WRIT 151	Writing Studio	3

### Year 1 Spring

Item #	Title	Credits
STDA 103B	Interpretive Figure for FA	3
	Art and Design Elective	3
ARTH 111	Development of Art & Ideas	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3

### Year 2 Fall

Item #	Title	Credits
	Art and Design Elective	3
	Art and Design Elective	3
	Liberal Arts or BOAD Elective	3
	Liberal Arts Elective	3
LMST 282	Literature & Media Studies	3

### Year 2 Spring

Item #	Title	Credits
	Art and Design Elective	3
	Art and Design Elective	3
	Liberal Arts or BOAD Elective	3
WRIT 120	Professional Writing	3
	Liberal Arts Elective	3

### Year 3 Fall

Item #	Title	Credits
VISU 300	Art and Design Process	3
	Art and Design Elective	3
	Liberal Arts or BOAD Elective	3
	General Education Elective	3
	Open Electives	3

### Year 3 Spring

Item #	Title	Credits
	Art and Design Elective	3
	Art and Design Elective	3
	General Education Elective	3
	Open Electives	3
	Art History Upper-Level Elective	3

### Year 4 Fall

Item #	Title	Credits
	Art and Design Elective	3
	Art and Design Elective	3
	Liberal Arts or BOAD Elective	3
	Liberal Arts or BOAD Elective	3
	Open Electives	3

### Year 4 Spring

Item #	Title	Credits
VISU 400	Art and Design Thesis	3
	Art and Design Elective	3
	Liberal Arts or BOAD Elective	3
	Liberal Arts or BOAD Elective	3
	Open Electives	3
	<b>Total credits:</b>	<b>120</b>

## Visual Studies BA 2022-23

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	STDA 103B Interpretive Figure for FA	Art and Design Elective	Art and Design Elective	VISU 300 Art and Design Process	Art and Design Elective	Art and Design Elective or VISU 350 Art and Design Process II	VISU 400 Art and Design Thesis
STDA 101 Drawing	Art and Design Elective	Art and Design Elective	Art and Design Elective	Art and Design Elective	Art and Design Elective	Art and Design Elective	Art and Design Elective
STDA 115 Lens-Based Communication	ARTH 111 Development of Art & Ideas	Liberal Arts or BOAD Elective	Liberal Arts or BOAD Elective	Liberal Arts or BOAD Elective	Upper-Level Art History	Liberal Arts or BOAD Elective	Liberal Arts or BOAD Elective
LIBA 110 Contemporary Issues	Liberal Arts Required	Liberal Arts Required	WRIT 120 Professional Writing	General Education Elective	General Education Elective	Liberal Arts or BOAD Elective	Liberal Arts or BOAD Elective
WRIT 151 Writing Studio	Liberal Arts Required	LMST 282 Literature & Media Studies	Liberal Arts Required	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective

	Program Curriculum		General Education			Electives	120 Credit Hours
<b>Color Key</b>	First Year 12 Hours 10%	Art and Design 39 hours 32.5%	Liberal Arts Required 24 hours 20%	General Education 6 hours 5%	Art & Design History 6 hours 5%	Electives 33 hours 27.5%	

# Minors

## Art History (Minor)

Type: Minor

### Curriculum

Item #	Title	Credits
ARTH 111	Development of Art & Ideas	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3
	<b>Total credits:</b>	<b>15</b>

## Business of Art and Design (Minor)

Note: Not available to BOAD majors.

Type: Minor

### Curriculum

Item #	Title	Credits
BOAD 151	Introduction to Creative Business Management	3

Complete one (1) course from the following list:

Item #	Title	Credits
BOAD 201	Accounting & Finance for Creative Businesses	3
BOAD 210	Personal and Freelance Finance	3
BOAD 304	Legal Issues in Creative Industries	3

Complete three (3) additional Business Electives from the following list:

Item #	Title	Credits
BOAD 110	Design Thinking for Business	3
BOAD 165	Creative Team Dynamics	3
BOAD 201	Accounting & Finance for Creative Businesses	3
BOAD 210	Personal and Freelance Finance	3
BOAD 230	Brand Strategy	3
BOAD 254	Principles of Marketing	3
BOAD 255	Accounting	3
BOAD 260	Project Management	3
BOAD 302	Negotiation and Relationship Management	3
BOAD 330	Managing Human Resources for Creative Org.	3
BOAD 341	Finance	3
BOAD 350	Entrepreneurship	3
BOAD 352	Strategic Planning	3
BOAD 355	Introduction to Business of Fine Art	3
BOAD 361	International Management	3
BOAD 370	The Pitch	3
BOAD 275	Research and Data Analysis	3
BOAD 304	Legal Issues in Creative Industries	3
BOAD 420	Topics in Business	3
BOAD 425	Leadership in Creative Environments	3
BOAD 455	The Role of the Curator in Arts Project Mgmt.	3
FILM 422	Business of Film	3
FILM 465	Business of Branded Entertainment	3
SBSC 201	Organizing Innovation	3
	<b>Total credits:</b>	<b>15</b>

## Creative Writing (Minor)

Note: Not Available to Creative Writing majors.

Type: Minor

### Requirements for the Minor

Item #	Title	Credits
	Creative Writing Elective	3
	Creative Writing Elective	3
	Literature and Media Studies Elective	3

Select one publishing workshop from the following:

Item #	Title	Credits
CRWR 110	Writing for Digital Media	3
CRWR 210	Topics in Editing and Publishing	3

Select one story fundamentals course from the following:

Participation in the Writer's Workshop is required for the following courses: CRWR 105, CRWR 106, and CRWR 205.

Item #	Title	Credits
CRWR 105	Story Fundamentals: Character	3
CRWR 106	Story Fundamentals: Plot	3
CRWR 205	Story Fundamentals: Revision	3
CRWR 200	Introduction to Storytelling	3
<b>Total credits:</b>		<b>15</b>

## Film Studies (Minor)

Type: Minor

### Requirements for the Minor

Item #	Title	Credits
LIBA 112	Film & Narrative	3

### Select four (4) Film Studies Electives:

Item #	Title	Credits
ARTH 127	History of Motion Design	3
ARTH 315	Film Genre	3
ARTH 325	Topics of Film History	3
ARTH 326	Women in Film	3
ARTH 327	African-American Cinema	3
HIST 271	History Documentaries	3
LMST 271	Understanding the Art of Film	3
LMST 272	Myth & Symbol in Media	3
LMST 275	World Cinema	3
LMST 310	National Cinemas	3
LMST 330	LGBT Identities in Lit & Film	3
LMST 370	Fiction and Drama in Film	3
<b>Total credits:</b>		<b>15</b>

## Fine Arts (Minor)

Type: Minor

## Requirements for the Minor

Five (5) from the following.

Note: Not Available to Fine Arts majors.

Item #	Title	Credits
	FINE courses in Painting, Printmaking, Sculpture, or Time Based	3
	FINE courses in Painting, Printmaking, Sculpture, or Time Based	3
	FINE courses in Painting, Printmaking, Sculpture, or Time Based	3
	FINE courses in Painting, Printmaking, Sculpture, or Time Based	3
	FINE courses in Painting, Printmaking, Sculpture, or Time Based	3
	<b>Total credits:</b>	<b>15</b>

## Gender and Sexuality Studies (Minor)

Type: Minor

### Requirements for the Minor

Item #	Title	Credits
SBSC 203	Introduction to Gender & Sexuality Studies	3

Select four (4) courses from the following:

Item #	Title	Credits
ARHU 295	Dangerous Ideas	3
ARTH 326	Women in Film	3
ARTH 361	History of Garments & Textiles	3
ARTH 362	Gender and Sexuality in the Renaissance	3
ARTH 432	Fashion, Power, and Identity in Africa	3
ARTH 434	Women Artists in History	3
LMST 242	Contemporary Women's Literature	3
LMST 330	LGBT Identities in Lit & Film	3
SBSC 250	Gender, Race and Culture	3
SBSC 300	Sociology of Fashion	3
	<b>Total credits:</b>	<b>15</b>

## Graphic Design (Minor)

Note: Not Available to Graphic Design majors.

Type: Minor

Select one (1) of the following courses:

Item #	Title	Credits
GDES 124	Intro to UI/UX	3
GDES 210	Design & Typography	3

Select four (4) additional courses from the following:

Item #	Title	Credits
GDES 124	Intro to UI/UX	3
GDES 210	Design & Typography	3
ELEC 220	Intro to Letterpress	3
GDES 239	Graphic Design I	3
GDES 240	Graphic Design II	3
GDES 243	New Media UI/UX	3
GDES 246	Designing with Type II	3
ELEC 353	New Media: Music Branding	3
ELEC 331	Word, Image and Book	3
ELEC 341	Expressive Typography	3
ELEC 343	Design for Business	3
GDES 495	Special Topics: Wearable Messages	3
	<b>Total credits:</b>	<b>15</b>

## Photography and Imaging (Minor)

Note: Not Available to Photography majors.

Type: Minor

### Requirements for the Minor

Item #	Title	Credits
STDA 115	Lens-Based Communication	3
PHOT 265	Color Theory and Practice	3
PHOT 275	Studio Lighting	3
	Photography Electives	3
	Photography Electives	3
	<b>Total credits:</b>	<b>15</b>

## Realistic Painting (Minor)

Type: Minor

### Requirements for the Minor

Item #	Title	Credits
	ILLU 277 or FINE 272	3
FINE 221	Intermediate Figure	3
ELEC 344	Portraiture	3
ELEC 468	Adv Figure Painting/Adv Figure Drawing	3
	ELEC 388 or ELEC 308	3
	<b>Total credits:</b>	<b>15</b>

## Visual Development (Minor)

Note: Not Available to Computer Animation or Illustration majors.

Type: Minor

## Requirements for the Minor

Item #	Title	Credits
ILLU 311	Visual Development I	3
ILLU 313	Figure Anatomy	3

Select three (3) courses from the following:

Item #	Title	Credits
ILLU 305	Costume Visual Development	3
ILLU 312	Visual Development II	3
ILLU 314	2D Visual Storytelling	3
ILLU 490	Special Topic: 3D Modeling for IL	3
ELEC 313	Advanced Figure Anatomy	3
ELEC 315	Digital Ecorche	3
ELEC 334	Advanced Computer Illustration	3
ELEC 354	Graphic Novel	3
	<b>Total credits:</b>	<b>15</b>

# Courses

## Academic Affairs

### **ELEC 205: Intro to Figure Painting I**

Introduction to fundamental techniques of acrylic painting using the nude and draped model as subject. Emphasis on: paint handling; color mixing; self-expression; proportion; foreshortening; planer structures of the figure.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **ELEC 220: Intro to Letterpress**

Introduction to practice of contemporary letterpress printing. Essentials of letterpress printing including: hand typesetting; inking; imposition and impression; typeface selection; appropriate papers for printing; use of imagery and color. Creation of digital images for letterpress printing through use of polymer plates.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **ELEC 231: ART Network Studio Elective**

Create television content for ART Network. Develop area of expertise which may include one or more of the following: business of program development; pre-production; production; postproduction.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **ELEC 232: ART Network II Documentary Production**

Documentary Production. Students will work in a highly collaborative environment to create and produce a one-hour documentary on a topic relevant to the community or region. The production will meet broadcast standards, and will be aired on ABC Channel 7 in Sarasota. Areas covered in this course will include: presentation skills, research, budgeting, concept and story development, scheduling and coordination, storyboarding, show package design, camera and audio operation, field production, interviewing techniques, post-production, and editing.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Students must have previously taken ELEC 231 ART Network Studio Elective and/or have a minimum of one semester of active involvement in the ART Network Club.

### **ELEC 233: Intro to Video Content Development**

Introduction to various aspects of video content, including genres, styles, industry users and distributors.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ELEC 231, or DSNA 114.

### **ELEC 234: Intro to Storytelling and Scriptwriting**

Introduction to basic storytelling and scriptwriting skills and techniques for screen media. Study of structure, character development, conflict, story arc, message-based writing and various screen media script formatting.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ELEC 235: Editing for Video**

Introduction to editing, including technical aspects and storytelling techniques.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ELEC 233.

**ELEC 236: Production Studio**

Through experiential project-based learning, students will work collaboratively to combine classroom instruction with studio application on a variety of assignments. Focus on concept development and scriptwriting, storyboard development, budgeting and pre-production. Explore feasibility of script directions through preliminary production testing of ideas. Students may work with external or internal clients.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ELEC 233.

**ELEC 252: Painting from Observation**

Introduction to acrylic painting principles, methods, and materials. Develop personal approach to concepts and techniques of observational painting using traditional or non-traditional formats. Subject matter includes still life, landscape, and figure.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 111 or DSNA 112 or STDA 101.

**ELEC 265: Introduction to Glassblowing**

Explore hot glass through a variety of techniques including hand blowing, hot sculpting, and cold working. Explore technical and conceptual approaches to glass. Learn through class instruction, experimentation, iteration, and peer critique. Work both individually and collaboratively to conceive, develop, and produce works using hot glass.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 9

**Clock Hours:** 0

**Prerequisites:**

None.

**ELEC 306: Introduction to Creative Coding**

Practical and creative approach to computer programming fundamentals within a visual context using the open source programming language Processing.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ELEC 311: Satire & Pop Culture**

Explores history of satirical thought in popular culture. Examines satire as genre and art form in: political cartoons; theatre; film; television; and the web. Analysis of films and other visual media. Students will supplement discussion with critical and creative projects.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ELEC 350: Collaboratory**

The Collaboratory provides students the opportunity to work with clients of businesses, nonprofits and government entities through this ELEC 350 course. Students enrolled in the Collaboratory class will work on real-world, real-time client-based projects working with executives and management teams in an environment that engages in immersive learning, collaboration, design teamwork, client relations and communications. Each project provides a unique professional experience while meeting student learning goals. Students should send an email to [collaboratory@ringling.edu](mailto:collaboratory@ringling.edu) for more information on each project offering.

**Credits:** 1-6

**INDE 499: Independent Study**

Independent study forms become part of student's permanent file.

**Credits:** 3

**Prerequisites:**

None.

### **INTE 301: Internship Experience**

Experience professional practice and build qualifications for entry-level jobs. Explore career interests while applying knowledge and skills learned in the classroom in a work setting. Documentation of performed work and oral presentation required. Flexibility of credit hours offered based on the expectations of time spent on task.

**Credits:** 1-12

**Prerequisites:**

Approval of Department Head or Designee, AVPAA/Dean of Undergraduate Studies and Registrar required; 3.0 GPA. Grading: Credit/No Credit.

## **Business of Art and Design**

### **BOAD 110: Design Thinking for Business**

Overview of creative strategies and design research methodologies. Introduction to Design Thinking and Business Design tools and methods used by entrepreneurs and creative leaders to create user-centered products and services.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **BOAD 151: Introduction to Creative Business Management**

Survey of the principles of management necessary in creative business environments. Introduction to the business side of various creative industries. Topics include organizational structure and design, roles and functions of management, professional communication, and production workflow models that will provide a foundation for further study within the business program.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **BOAD 165: Creative Team Dynamics**

Introduction to managing creative teams. Topics include team types and compositions in creative industries, stages of team development, individual and group behavior, barriers to productive teamwork, group decision-making dynamics, and conflict resolution. Apply practical tools and strategies for improving multidisciplinary collaboration, facilitating creative processes and workflows, and maintaining effective communication.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **BOAD 201: Accounting & Finance for Creative Businesses**

This course focuses on the principles of accounting and finance that are needed to be a success in the field of art and design. These principles include how to prepare, read, and properly use financial statements, how business managers use financial reports, financial statement analysis, cash flow and financial planning, the time value of money, and raising money through debt management. This course is closed to BOAD majors and is required for BOAD minors.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **BOAD 210: Personal and Freelance Finance**

Introduction to personal financial literacy. Topics covered may include: managing your personal financial future, understanding income and expenses, creating realistic budgets, managing debt and student loans, investing and retirement planning, small business management, freelancing and independent contractors, insurance and healthcare, taxes and accounting. The course does not assume any prior financial knowledge.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 230: Brand Strategy**

Introduction to the value of a brand in the business environment and how to build, manage, assess and protect a brand. Specific areas covered include what a brand is, why it matters, how brands create value, how brands define their purpose, how brands use story, as well as the role of consumer research and consumer insight in strategic planning.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 253: Economics for Art & Design**

Introduction to micro and macroeconomics with a focus on market forces and dynamics of the global creative sector. Utilizes case study methods to examine the many different expressions of the business of art and design, their economic impact and the opportunities created within the creative business sector.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 254: Principles of Marketing**

Introduction to the study of marketing. Topics include market orientation, customer value, customer satisfaction, target market, marketing environment, product development, pricing strategies, distribution channels, promotional strategies and tactics. Students develop a marketing plan for a client based semester-long team project.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 255: Accounting**

Introduction to accounting and examination of external and internal financial reporting of enterprise management. Emphasis on the creation and analysis of financial information including the income statement, balance sheet, statement of retained earnings, and statement of cash flows. Explores various accounting reports that impact managerial decision-making.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 260: Project Management**

Overview of characteristics, problems, techniques and methods of Project Management and a consideration of managerial decision-making in team environments using Program Evaluation and Review Techniques (PERT), Critical Path Method (CPM), and others. Management principles and practices are used to solve practical problems in creative, innovative organizations.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 275: Research and Data Analysis**

Introduction to quantitative research and statistics for data analysis. Emphasis on applying basic mathematical concepts to solve real-world problems and developing skills for collecting, interpreting, and working with data. Topics include basic mathematical problem-solving, use of large datasets, elements of statistical analysis, and visualizing and presenting data in support of an argument or project.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 301: Special Topic: Indiv. & Organizational Creativity**

Exploration of the power of creativity in both personal and organizational contexts. Examines key elements and principles of creativity and the creative process through interactive and experiential learning. Study of role leaders play in cultivating the creative potential of employees through development of: vision; structure; collaborative culture; systems; processes; Human Resource practices. Exploration of personal creativity through individual and group projects.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

BOAD 151.

**BOAD 302: Negotiation and Relationship Management**

Study of the theory, processes, and practices of negotiation, conflict resolution, and relationship management.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 304: Legal Issues in Creative Industries**

Introduction to legal issues and business regulations that affect artists, designers, creative managers, and entrepreneurs in creative industries. Topics covered may include: intellectual property, contracts, employment law, licensing, and business structures and regulations as they related to careers in arts, entertainment, and media. This course does not assume any prior legal knowledge.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 310: Storytelling for Leaders**

Exploration of storytelling as powerful tool for leaders. Develop understanding of key elements of effective and engaging storytelling through experiential learning. Examination of storytelling as way to develop leadership presence and use narrative as a framework for: communication; self-expression; self-discovery; engagement of others; strategic planning; personal and organizational change.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

BOAD 151.

**BOAD 330: Managing Human Resources for Creative Org.**

Study of the field of human resource management, including the functions of: strategic HR, HR planning, recruiting, staffing, training and development, compensation, benefits, labor relations, and performance management. Examination of contemporary human resources Issues and opportunities within creative organizations and art/design workplaces.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

BOAD 352

**BOAD 341: Finance**

Introduction to finance. Analysis of financial statements, time value of money, bond valuation, capital formation, working capital management, pro-forma development, budgeting, and management by the numbers for creative businesses, tax and legal implications.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**BOAD 350: Entrepreneurship**

Study of the field and practice of entrepreneurship. Topics covered may include: decision processes to become a creative entrepreneur; identifying problems and opportunities; sustainable business model design; entry, growth, and management strategies for creative ventures. Exploration of entrepreneurship as a creative discipline that borrows from design thinking and Lean Startup methodologies to de-risk new business ideas through rapid prototyping and constant iteration.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

BOAD 151.

**BOAD 352: Strategic Planning**

Study of the strategic planning process for new and existing businesses, including: business purpose and identity (vision, mission, and values), objectives and performance metrics, internal and external analyses, positioning, business resource assessments, stakeholder assessments, strategic issues, organizational mandates, and implementation planning. Analysis of successful for-profit and non-profit strategies and their corresponding short-and-long-term action plans for creative businesses.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

BOAD 151.

**BOAD 355: Introduction to Business of Fine Art**

Introduction to fine art business. Examination of museums and foundations, for-profit fine art entities: galleries; dealers; auction houses; publishers. Considers nature of success within fine art businesses as collaboration of multiple constituents; focus on importance of media impact.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151.

**BOAD 361: International Management**

Fundamental understanding of the strategic, operational, and behavioral aspects of managing across cultures. Topics may include: cultural values, diverse business customs and practices, international strategy development, global alliances and strategy implementation, international human resource management, leadership, and communication across cultures.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

BOAD 352.

**BOAD 370: The Pitch**

Skill development necessary to persuade when presenting work and ideas. Students will develop verbal, visual, and written pitch presentations of creative ideas to be delivered to key stakeholders. The course focuses on effective communication of concepts, storytelling, creative vision, scope of work, logistics, and budget.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151 Writing Studio, open to juniors and seniors only or by permission of the department.

**BOAD 420: Topics in Business**

Advanced topics in business of art and design. Creative case analysis of topics such as arts entrepreneurship; visual arts management; non-profit art centers; gallery management, new venture capital ideas innovations in business marketing and current trends in e-commerce.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **BOAD 425: Leadership in Creative Environments**

Study of concepts ranging from the interrelationship of trust and power to the situational and contextual aspects of leadership in creative organizations. Examination of leadership as ability to influence others in absence of positional power. Exploration of personal leadership styles and/or preferences in areas of: group dynamics; team building; problem-solving; conflict resolution.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

BOAD 151.

### **BOAD 452: Senior Capstone I**

Students develop and complete a professional thesis project that will help clarify and advance their career goals upon graduation.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to BOAD seniors only.

### **BOAD 453: Senior Capstone II**

Students continue to develop and complete a professional thesis project that will help clarify and advance their career goals upon graduation.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

BOAD 452 Senior Capstone I.

### **BOAD 455: The Role of the Curator in Arts Project Mgmt.**

Exploration of the complexity of curating exhibitions and diverse projects through lecture and discussion, outside reading, writing, critical thinking and creative planning. A full exhibition is planned and installed during the semester.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

BOAD 151.

## **Computer Animation**

### **ANIM 208: Traditional Animation I**

Introduction to principles of animation. Development of drawing and observational skills through exercises in traditional 2D animation.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 111

MEDA 112

MEDA 115

### **ANIM 209: Traditional Animation II**

Continuation of ANIM 208 - Traditional Animation I. Continued study of principles of animation. Development of drawing and observational skills, and sensitivity to timing through exercises in traditional 2D animation.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 125A, MEDA 126B, MEDA 123D, and a minimum grade of C- in ANIM 208.

### **ANIM 220: Computer Animation I**

Introduction to 3D computer animation. Explore principles of computer animation. Introduction to basic processes for animating synthetic objects in 3D animation software.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 125A, MEDA 126B, MEDA 123D, and a minimum grade of C- in ANIM 208.

### **ANIM 222: Computer Animation II**

Continuation of ANIM 220 - Computer Animation I. Continued study in principles of computer animation, and basic processes for animating synthetic objects in 3D animation software.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

minimum grade of C- in: ANIM 209; ANIM 220; ANIM 227.

**ANIM 227: Story Development I**

Introduction to story development and storyboarding. Explores techniques for creating ideas for effective animation. Develops an understanding of film language, continuity editing and descriptive drawing for the visualization of those ideas in storyboards and animatics. Material created in this class forms foundation for subsequent conceptual work in the animation major.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 125A, MEDA 126B, MEDA 123D, and a minimum grade of C- in ANIM 208.

**ANIM 228: Story Development II**

Exploration of techniques for effective visual communication. Focus on story development for the animated short, film theory, film language, editing principles, character development and visual content development.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

minimum grade of C- in: ANIM 220; ANIM 227.

**ANIM 320: Computer Animation III**

Advanced study in 3D computer animation. Emphasizes principles of designing and producing 3D computer animation through creation of advanced motion studies. Develop advanced skills in: model building; animation; color; lighting.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228.

**ANIM 322: Computer Animation IV**

Advanced study in 3D computer animation. Emphasizes principles of designing and producing 3D computer animation through creation of advanced motion studies. Develop advanced skills in: model building; animation; color; lighting.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

minimum grade of C- in: ANIM 320; ANIM 326; ANIM 335.

**ANIM 326: Story Development III**

Advanced study in story development, storyboarding and animatics. Advanced instruction in: theme; structure; character; shot composition; staging; lighting; editing; sound.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228.

**ANIM 328: Animation Preproduction**

Preproduction for thesis project in computer animation. Complete preproduction process, including: initial concept creation; animation design; staging design; lighting design; sound design. Elements combined to create: presentation storyboard; process book; timing sheets; timed animatic. Created material used as basis for thesis project.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

minimum grade of C- in ANIM 320; ANIM 326; ANIM 335.

### **ANIM 335: Visual Development for Computer Animation I**

Instruction in visual development artwork. Focus on exploration of ideas and generation of character, environment, and prop designs/paintings with strong story potential.

Introduction to basic elements of gesture drawing, quick sketch, volume, and depth techniques to capture action and attitude.

Emphasis on drawing for: weight; force; thought; emotion; movement. Character development and design realized through descriptive drawing and sound draftsmanship.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228.

### **ANIM 336: Visual Development for Computer Animation II**

Advanced study in descriptive drawing.

Advances skills in development of character and environment design in relation to story through descriptive drawing and sound draftsmanship.

Continued development of concept art skills; conceptual artwork produced will support senior thesis project.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

minimum grade of C- in ANIM 320; ANIM 326; ANIM 335.

### **ANIM 420: Computer Animation V**

Advanced concepts in design and production of computer-animated short. Continuation of project begun in ANIM 328, resulting in a short computer-generated animation with sound.

Focus on mastery of principles of 3D computer animation, creativity, and knowledge of sophisticated animation techniques. Designed to prepare students for career as a professional in the computer animation industry.

**Credits:** 6

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 6

**Prerequisites:**

minimum grade of C- in ANIM 322; ANIM 328; ANIM 336.

### **ANIM 422: Computer Animation VI**

Continuation of ANIM 420 Computer Animation V. Advanced study of principles of 3D computer animation, lighting, and compositing. Develop and practice observational skills that aid in understanding motion. Completion of additional advanced animation exercises may be required in order to complete this course.

**Credits:** 6

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 6

**Prerequisites:**

Minimum grade of C- in ANIM 420.

## **Design Arts**

### **DSNA 110: Drawing I**

Introduction to perspective systems and their use in the representation of three-dimensional forms and lighting. Emphasis is placed on visual communication, mark making, and cinematic compositions. Various approaches to perspective will be used to compose single as well as sequential images. Drawing from both observation and imagination, students will investigate the way various camera lenses affect visual perspective.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **DSNA 112: Drawing & 2D Design I**

Introduction to drawing and two-dimensional design. Instruction in traditional media—pencil, pen, marker—and digital tools. Develop drawing skills through use of line, shape, value, and color. Focus on principles of design as applied to visual communication of concepts and ideas.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **DSNA 113: Drawing & 3D Design I**

Introduction to drawing and 3D design. Learn traditional media: paper; cardstock; cardboard. Use digital design tools to develop modeling skills and understanding of mass, space, and texture. Apply principles of design to understanding forms and spaces.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **DSNA 114: 4D Design**

An introduction to sequential design and time-based media. Students begin to explore how to create meaning and communicate ideas through time and sequence using various techniques including drawing, design, audio, video editing, and animation. Focus will be placed on transformation, timing, rhythm, and motion.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **DSNA 120: Drawing II (Figure)**

Introduction to figure drawing as used to communicate stories and resolve design problems. Life drawing is used as the foundation for understanding human form and proportions. Less emphasis is placed on refined anatomy or individual characteristics, but rather how the human form communicates attitude, suggests movement, and implies story. Students explore various mark-making approaches and their appropriate uses within industry applications including storyboards and style frames.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **DSNA 122: Drawing & 2D Design II**

Drawing and 2D design with emphasis on visual ideation and communication. Focus on design techniques that emphasize physical and digital craft, integrated with drawing techniques that emphasize: ideation; iteration and visual exploration; communication of concepts. Expand process of communication problem-solving through research, design, and use of images and meaning.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

DSNA 112

### **DSNA 123: Drawing & 3D Design II**

Drawing and 3D design with emphasis on visual ideation and communication. Focus on design techniques that emphasize physical and digital craft, integrated with drawing techniques that emphasize: ideation; iteration and visual exploration; communication of concepts. Learn drawing techniques to represent and communicate place, action, object, and narrative. Explore principles and techniques of design as means to understand order, context, and relationships.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

DSNA 113

## **Entertainment Design**

### **EDES 100: Design Thinking I**

Introduces students to design thinking, a problem-solving methodology used to arrive at innovative solutions that address complex problems. Builds an understanding of research methods to provide context for design decisions, with a focus on problem identification, information gathering, analysis, and guest experience.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

none.

**EDES 120: Elements and Principles of Design**

Elements and principles of design as applied to entertainment design. Topics such as color theory, lighting concepts, and 3D modeling are explored through the lens of entertainment design.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**EDES 201: Entertainment Design I**

Introduction to the concepts of Entertainment Design. Techniques of ideation, concept development, and the user experience are explored. Materiality, model-making, and cross-media experimentation are introduced.

Developing skills in basic theming through an awareness of story and narrative relevant to the design. Basic drawing, drafting, ideation sketching, concept communication, 3D modeling, digital drawing, and problem solving.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**EDES 202: Entertainment Design II**

Builds on concepts and skills introduced in Entertainment Design I. Explores theory and practice of Entertainment Design with a focus on understanding user experience through the development of artifacts, media, systems or environments. Continued practice in incorporating theme, concept, and story into design elements. Continued skill-building in drawing, CAD drawing, problem-solving and ideation sketching, concept communication, digital drawing, and model-making.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

EDES 201.

**EDES 210: Immersive Media**

Provides a broad overview and introduction to immersive media and its applications to entertainment design. Focus on the principles, techniques, and tools used in the design and production of virtual reality, augmented reality, projection mapping, 3D video and other forms of immersive media.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**EDES 220: Spatial Environments**

Introduction to the concepts of design in spatial environments including ideation, visualization, and communication of the built environment.

Exploration of three dimensional spatial relationships, area, and scale. Digital tools are introduced. Basic ideation sketching, drawing, 3D modeling and visualization, and model making.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 111 or DSNA 110.

**EDES 221: Environmental Wayfinding**

Introduction to the concepts, techniques and design principles used in physical orientation and movement through space. Considerations relating to health, safety, and accessibility will be explored. Understanding, developing and applying wayfinding systems including environmental graphics.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 111 or DSNA 110.

### **EDES 222: Materials and Processes**

Survey of materials and resources in the design of the built environment. Exploration of the processes of fabrication, construction, and application. Emphasis on understanding materials based on performance criteria and environmental sustainability within the context of concept, theme, and story development.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **EDES 300: Design Thinking II**

Practical application of design thinking processes to real-world scenarios. Focus on user experience and human centered design as a method to create experiences centered around the user. Application of research methodologies to provide context for design decisions with a focus on problem identification, information gathering, and analysis for innovative solutions.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

EDES 100.

### **EDES 301: Entertainment Design III**

Builds on concepts and skills of Entertainment Design II. Advanced application of theory and practice of Entertainment Design with a focus on the time-based and spatial aspects of entertainment, alongside the technical requirements developed through the specific areas of emphasis. Continued practice in incorporating theme, concept, and story into design elements. Continued skill-building in drawing, CAD drawing, problem-solving and ideation sketching, concept communication, digital drawing, and modelmaking.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

EDES 202.

### **EDES 302: Entertainment Design IV**

Builds on concepts of Entertainment Design III. Advanced application of theory and practice of Entertainment Design through highly-themed projects of increased scale and complexity, and the incorporation of diverse media components that support theme and narrative. Continued skill-building in incorporating theme, concept, and story into design elements. Advanced skill-building in drawing, CAD drawing, problem-solving and ideation sketching, concept communication, digital drawing, and modelmaking.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

EDES 301.

### **EDES 320: Visualization & Communication Tools I**

Introduction to digital design techniques, including drawing, 3D modeling, and 3D prototyping. Focus on preliminary spatial modeling and visualization skills as a medium of creative exploration of ideas.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

EDES 220 and EDES 222.

### **EDES 321: Visualization & Communication Tools II**

Intermediate topics in digital design techniques, including drawing, 3D modeling, and 3D prototyping. Focus on digital modeling, architectural/visual simulation.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

EDES 320.

### **EDES 401: Entertainment Design Thesis I**

Course work is focused on a two-semester long thesis project where students will identify their final project based on problem identification. This semester focuses on pre-design, including research, client and user identification, programming, and individualized workflow. Research, ideation, Project Brief outlining the scope of the project, concept drawings, data analysis, and documentation of the design process.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

All required 100, 200, and 300 EDES prefix courses.

### **EDES 402: Entertainment Design Thesis II**

Course work is focused on the continuation of a two-semester long thesis project. This course focuses on the visual, verbal, and tactile product of the research completed in Thesis I. Research, ideation, Project Brief outlining the scope of the project, concept drawings, and data analysis. Presentation models, drawings, and virtual experiences are produced.

**Credits:** 6

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

EDES 401.

### **EDES 420: Visualization & Communication Tools III**

Application of digital design techniques, including drawing, 3D modeling, and 3D prototyping. Focus on exploration of user experience through diverse digitally and physically realized environments.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

All required 100, 200, and 300 EDES prefix courses.

## **Film**

### **ELEC 270: Costume Design**

Introduction to costume design. Examination of costume and fashion as means to communicate theme, mood, and character in visual story. Research, develop, and create costumes and fashion design for characters, whether in: cinematic collaboration; staged photography; character and fashion illustration; body art/performance/sculpture; or animation and game design.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **ELEC 304: Acting Studio**

Introduction to acting. Investigate emotional and physical aspects of human interplay through variety of activities, including: neutral mask work; theatre games; scene study. Recommended for DF and CA majors to develop comic timing skills and authentic character portrayals.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **FILM 115: Film Language**

An introduction to storytelling as communicated through the visual medium of filmmaking. Incorporates the effective use of film language through story analysis and structure. Projects include written story exercises and the practice of visual storytelling using drawn and photographed images.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film majors only.

**FILM 124: Introduction to Filmmaking**

Introduction to storytelling in motion pictures. Intensive experience focused on creation of stories and their translation into motion pictures through screenwriting, camera operation, sound recording, and editing. Examine story construction through interaction of characters, locations, and props. Use tools to capture and manipulate motion picture images and sounds. Conceive, write, and translate story into film through use of motion picture tools and techniques. Instruction in: designing visual and aural world of film; introducing and revealing story characters; creating moments that pull audience into film. Focus on conflict as essential component of storytelling in film.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film majors only.

**FILM 222: Editing for Film**

Introduction to postproduction process in digital filmmaking. Develop basic picture- and sound editing principles and techniques. Introduction to professional non-linear editing systems and software.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film Majors only.

**FILM 225: Directing**

Introduction to directing in digital film. Explore basics of director's role in digital film, from planning and production through to the postproduction process. Develop practical skills, including: script analysis; creation of shot lists; storyboarding; working with crew and actors.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film majors only.

**FILM 229: Production Design**

Production design is the visual art and craft of cinematic storytelling. It is how an empty room in 2010 becomes Watson's study, or a gamekeeper's home in Kenya, or the cockpit of a jet fighter in the future-and it does it in a way that the audience believes in its authenticity. The visualization of a film is created by the imagination, artistry and collaboration of the director (team), director of photography (team) and the production designer with the production team. Students in this course will become production design teams that research the world in which a film takes place to establish its visual sense of mood and authenticity. The production design team will interpret and transform the story (i.e. script, short story, micro fiction), characters, and narrative into designs that encompass architecture, costume, decor, environment, props, etc. As needed, the production design team uses sketches, illustrations, photographs, models, production storyboards, and constructs sets while considering budgets and scheduling. The final result is the transformation of the physical | psychological environments and characters of a narrative script into the visual reality of a completed theoretical or real film.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film majors only.

**FILM 231: Writing the Short Film I**

Introduction to writing the short film script. Fundamentals of: research methods; story structure; character; theme; myth; genre. Develop stories; produce short treatments and screenplays. Critical analysis of own work and that of master screenwriters. Introduction to professional screenplay software. Exposure to non-traditional screenplay forms.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film majors only.

**FILM 232: Producing**

Introduction to the role of producer in film. Exploration of all facets of film producer's job, including: development; preproduction; production; postproduction; distribution. Topics include: structure of production team; decision-making; above- and below-the-line positions; funding and in-kind support; department structures and oversight; production management; production scheduling and budgeting; problem-solving strategies; production trends; employment opportunities.  
Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

Open to Film majors only.

**FILM 252: Cinematography**

Advanced digital cinematography techniques and concepts. Achieve proficiency in use of advanced digital cinematography equipment. Instruction in alternative techniques in manipulation and control of camera images and equipment. Critical analysis of cinematography masterworks.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

Open to Film majors only.

**FILM 260: Brand Storytelling I**

Introduction to basic brand storytelling and scriptwriting skills and techniques. Practical writing assignments explore structure, character development, conflict, story arc, message-based writing and various screen media script formatting. The role of research and strategy is introduced while grammar and composition are reinforced.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FILM 321: Film Project**

Write, produce, direct, and edit a digital film project. Utilize other students in class as crew. Engage in critical self-analysis as it relates to own project and work on other's projects.

Credits: 6

Lecture Hours: 0

Studio Hours: 12

Clock Hours: 3

Prerequisites:

All Sophomore film courses. Open to Film majors only.

**FILM 322: Postproduction**

Advanced picture editing techniques and concepts. Exposure to alternative methods for assembling scenes pursuant to specific narrative and thematic strategies. Instruction in industry standard non-linear editing software.

Introduction to compositing, color correction and grading. Critical analysis of picture editing masterworks.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

Open to Film majors only.

**FILM 332: Writing the Short Film II**

Advanced short script workshop. Topics include: story structure; character development; theme; myth; genre; research methods. Focus on: advanced script writing forms; approaches, and techniques to produce medium length short film scripts; commercial considerations for creating a short film screenplay. Exposure to non-traditional screenplay forms.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

. FILM 231 Writing the Short Film I. Open to Film majors only.

**FILM 333: Sound Design**

Introduction to creative sound design in filmmaking. Emphasis on practical knowledge and skills necessary for effective audio utilization. Creation of compelling audio design through use of tools and processes of creative sound design. Instruction in: use of digital audio recorders in the field; types of microphone; signal processing; post production and sound editing of dialogue; ADR; Foley; music; effects. Exploration of importance of music, both practical and score.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film majors only.

**FILM 360: Branded Entertainment Project**

Write, produce, direct, and edit a branded entertainment project. Learn essential teamwork and collaboration skills necessary when working as part of a film production crew. Engage in critical analysis of course projects.

**Credits:** 6

**Lecture Hours:** 0

**Studio Hours:** 12

**Clock Hours:** 3

**Prerequisites:**

FILM 260 Brand Storytelling I.

**FILM 361: Brand Storytelling II**

Builds on knowledge of brand storytelling fundamentals. Advanced writing assignments explore various media and genres. Emphasis on emotion, authenticity and personal connection to make brands stand out from the crowd. Students will also gain experience in professionally pitching and presenting their writing.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FILM 260 Brand Storytelling I.

**FILM 410: Film Internship**

Workplace experience in the film industry. Build qualifications for entry-level jobs. Internship agreements negotiated between intern and site supervisor; approval of Department Head, Registrar, and Director of Career Services required. Requires journal and documentation of work performed, followed by oral presentation.

**Grading:** Credit/No Credit.

**Credits:** 6

**Prerequisites:**

Open to Film majors only.

**FILM 421: Advanced Film Seminar**

This is a seminar course designed to address advanced topics in filmmaking and ongoing thesis production workshops. Workshops will be taught by visiting artist/filmmakers. The seminar will provide a focused learning experience designed to enhance thesis productions conceptually, artistically and technically. Students will use a colloquium as a forum for discussing important digital filmmaking issues for the future of aspiring filmmakers.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film majors only.

**FILM 422: Business of Film**

Introduction to business of film industry. Examines roles, responsibilities, and relationships of all players and constituencies within film industry. Topics include: industry structure; production decision-making; production apparatus; distribution systems; ancillary markets; industry trends and areas of growth; employment opportunity development.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**FILM 431: Film Thesis**

First semester of required senior thesis project in film. Creation of approved senior thesis films in collaboration with fellow students; may act in both above- and below-the-line roles. Creation of full-length screenplay may fulfill part of senior thesis requirements.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Open to Film majors only.

**FILM 432: Film Thesis II**

Second semester of required senior thesis project in film. Creation of approved senior thesis films in collaboration with fellow students; may act in both above- and below-the-line roles. Creation of full-length screenplay may fulfill part of senior thesis requirements.

**Credits:** 6

**Lecture Hours:** 0

**Studio Hours:** 12

**Clock Hours:** 3

**Prerequisites:**

FILM 431 Film Thesis I.

**FILM 460: Topics in Branded Entertainment**

Addresses current and evolving issues in branded entertainment. Topics allow students to conduct forward-thinking initiatives and explore areas such as new media, brand engagement, brand activation, brand extensions and innovations in communication. The content of the course is flexible and defined each fall.

Typically, students engage in a variety of activities which could include research, strategy, concept development, script writing, film and video production to develop advanced, portfolio-worthy solutions.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FILM 361.

**FILM 465: Business of Branded Entertainment**

Introduction to business of branded entertainment and preparation for entry into the profession. Examines roles, responsibilities, and relationships of all players and constituencies within the industry. Guest speakers provide career insights. Topics include: portfolio/reel preparation, written communication, interviewing, industry structure, industry trends, employment opportunity development.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FILM 361.

## Fine Arts

**FINE 122: Conceptual Practices**

Exploration of individual concepts and problem-solving skills through experimentation with variety of media and techniques.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**FINE 133: Sculpture**

Introduction to sculptural processes, including wood, mold-making, casting and metal fabrication. Instruction in studio safety.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**FINE 148: Time Based**

Introduction to time-based media. Exploration of concepts and techniques used in creating time-based media. Explore and critique use of video, animation, sound and interactivity. Emphasis on creation of meaning for personal expression.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**FINE 171: Painting**

Introduction to painting methods and materials. Develops perceptual abilities, sensitivity to color and value, and compositional ideas within the context of understanding pictorial space.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 200: Intermediate Drawing**

Explore the fundamental concepts of drawing as they relate to a self-directed body of work. Historical and contemporary visual issues pertinent to the act of drawing are discussed. Various media, experimentation and invention will be encouraged.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

First Year Drawing class or Instructor permission

**FINE 208: Printmaking**

Introduction to printmaking processes. Explore history, basic processes, and materials of printmaking. Instruction in monoprint, relief, and intaglio image creation. Exploration of processes as means to develop individual approach.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 209: Printmaking: Etching**

Continued study in intaglio printmaking. Additional technical and practical application of intaglio processes: etching; mezzotint; lift-grounds; photo- etching; aquatint; multiple plate registration. Emphasis on development of individual imagery within context of intaglio printing.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 214: Experimental Imaging**

Explores digital technology as tool for contemporary art. Focus on experimentation and pursuit of individual aesthetic while incorporating digital imagery within chosen field.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 215: Immersive Media Studio**

Exploration of immersive media. Instruction in digital postproduction techniques for: drawing; video; sound; animation; panoramic/fish-eye photography. Explore social and ethical implications of community-based immersive media.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 221: Intermediate Figure**

Continued study in figure drawing. Emphasis on: figure in space; expressive drawing; exploration of concepts and materials.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 248: Time Based**

Credits: 3

**FINE 250: Printmaking: Large Format**

Introduction to large format printmaking. Instruction in large format processes, design principles, and concepts as related to various printmaking techniques. Emphasis on exploration and development of personal concepts and imagery on a large scale. Production of both one-of-a-kind and editioned works.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

FINE 208 or instructor permission.

**FINE 260: Artists' Books**

Introduction to making limited-edition artists' books. Exploration of artists' books as system for presentation of visual and verbal information and ideas. Construction of experimental, interdisciplinary, and traditional books using personal visual language. Considers: structure; formatting; image; presentation.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 272: Narrative Painting**

Continued study of painting methods and materials. Develops perceptual abilities, sensitivity to color and value, and compositional ideas within the context of understanding pictorial space.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

FINE 171 or equivalent.

**FINE 274: Representational Painting**

Introduction to fundamental principles, methods, and use of materials in representational painting. Develop knowledge of color, value and compositional relationships based upon observation. Continued emphasis on drawing, design and conceptual skills. Draped and undraped models are utilized.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 307: Digital Printmaking**

Introduction to digital printmaking processes. Focus on experimental printing and contemporary artist research. Instruction in techniques relevant to digital printmaking. Exploration of processes as means to develop individual approach.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 308: Printmaking: Screen Printing**

Survey of technical methods involved in developing and printing water-base screen images: screen construction; paper and stencils; direct photo process. Emphasis on continuing development of individual imagery in the context of screen printing.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 309: Printmaking: Lithography**

Introduction to lithographic methods involved in developing, processing and printing images from lithographic plate. Exploration of traditional and contemporary techniques to create monochromatic and multicolor images: crayons and pencils; tusche; photolithography; registration; and printing.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 333: Sculpture: Metal Casting**

Exploration of the metal-casting process. Introduces contemporary sculptural issues and artists who utilize the casting process.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 335: Sculpture: Wood Fabrication**

Exploration of wood as contemporary sculptural medium. Develop basic woodworking skills using subtractive, additive, and constructive processes. Focus on skill development. Examination of contemporary issues, as well as artists utilizing woodworking processes.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

**FINE 336: Sculpture: Metal Fabrication**

Exploration of metal as contemporary sculptural medium. Processes include: patinas; welding; brazing; hot and cold bending; cutting. Introduction to contemporary issues and artists. Focus on skill development and awareness of sculptural possibilities with metal.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**FINE 337: Sculpture: Glass Casting**

Introduction to the materials and processes of glass casting. Students will learn techniques for making refractory molds used for kiln casting glass processes. Research, drawing and archiving will be covered.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**FINE 338: Time Based Interactive**

Introduction to graphical environments for interactive image, video, audio, and multimedia. Allows artists and designers to create complex interactive works without writing computer code. Exploration of problem-solving techniques.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Successful completion of First Year program or permission of instructor.

**FINE 345: Sculpture: Installation**

Considers contemporary installation art. Develop individual artistic vision and creative process using mixed-media, collaborative, and cross-disciplinary approaches. Introduces contemporary issues, processes, materials, and artists.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**FINE 371: Intermediate Painting**

Addresses thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

200 level painting class or instructor permission.

**FINE 372: Special Topics in Painting**

Continued development addressing thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

200 level painting class or instructor permission.

**FINE 385: Theory & Practice**

Explore contemporary practices and work of relevant artists. Investigate personal artistic expression through a variety of media, writing; journal assignments; and cross-disciplinary critiques. Other activities may include recommended readings, fieldtrips, lectures and presentations from visiting artists and faculty.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

3rd year Fine Arts standing.

**FINE 386: Professional Practices**

Continued exploration of contemporary practices and work of relevant artists. Investigate personal artistic expression through a variety of media, writing; journal assignments; and crossdisciplinary critiques. Other activities may include recommended readings, fieldtrips, lectures and presentations from visiting artists and faculty.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FINE 385.

**FINE 471: Advanced Painting**

Advanced Painting addresses thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

200 level painting class or instructor permission.

**FINE 479: Fine Arts Thesis I**

Studio-based thesis course. Includes seminar discussions and writing component. Focus on creation of thesis project resulting in consistent body of work. Seminars explore professional skills and attitudes; theories and practices within contemporary art.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FINE 386.

**FINE 480: Fine Arts Thesis II**

Continuation of Studio-based thesis course. Includes seminar discussions and writing component. Focus on creation of thesis project resulting in consistent body of work. Seminars explore professional skills and attitudes; theories and practices within contemporary art.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FINE 479.

**FINE 490: Advanced Fine Arts Studio I**

Addresses thematic, conceptual, and technical development in finding connections across media through self-directed work. Attention to the articulation and refinement of each artist's individual intention. Independent studio practice, critical thinking and theoretical research will be emphasized and balanced.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FINE 385

**FINE 491: Advanced Fine Arts Focus I**

Addresses thematic, conceptual, and technical development in painting, printmaking, sculpture, and time-based media through self-directed work. Attention to the articulation and refinement of each artist's individual intention. Independent studio practice, critical thinking and theoretical research will be emphasized and balanced.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Completion of at least three FINE300 level studio classes or instructor permission.

**FINE 492: Advanced Fine Arts Studio II**

Continue to address thematic, conceptual, and technical development in finding connections across media through self-directed work. Attention to the articulation and refinement of each artist's individual intention. Independent studio practice, critical thinking and theoretical research will be emphasized and balanced.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FINE490 Advanced Fine Arts Studio I or instructor permission.

### **FINE 493: Advanced Fine Arts Focus II**

Continue to address thematic, conceptual, and technical development in painting, printmaking, sculpture, and time-based media through self-directed work. Attention to the articulation and refinement of each artist's individual intention. Independent studio practice, critical thinking and theoretical research will be emphasized and balanced.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FINE491 Advanced Fine Arts Focus I or instructor permission.

## **Game Art**

### **GAME 210: Digital Painting for Game Art**

Introduction to fundamentals of digital drawing, painting, and design for game assets.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in ANIM 208, MEDA 125B, MEDA 126B.

### **GAME 221: 3D for Games I**

Introduction to computer animation for games. Emphasis on principles of designing and producing 3D computer-generated art assets utilizing advanced software tools. Develop higher level skills for implementation within game environments: model building; animation; color; lighting.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in ANIM 208, MEDA 125B, MEDA 126B, MEDA 123C.

### **GAME 222: 3D for Games II**

Introduction to 3D computer animation for games. Emphasis on principles of designing and producing 3D computer-generated animation through creation of advanced motion studies. Develop higher-level skills for implementation within game environments: model building; animation; color; lighting, with an emphasis on implementing those assets in a game engine environment.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in: GAME 221; GAME 227.

### **GAME 227: Game Design I**

Introduction to game design. Techniques in basic game and level design, developed through research, critical thinking, and theoretical analysis.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in ANIM 208, MEDA 125B, MEDA 126B, MEDA 123C.

### **GAME 228: Game Design II**

Application of concepts from GAME 227 - Game Design I. Exploration of relationships between character and environment in both 2- and 3-dimensional space.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 221; GAME 227.

### **GAME 240: Programming for Artists**

Introduction to programming. Develop ability to create tools for 3D artists. Instruction in basic skills for process automation and creation of graphical interfaces to realize artistic visions and design goals through development of personal tools and methods.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 221; GAME 227.

**GAME 280: Physically Based Materials & Procedurals**

This course will focus on Physically Based Rendering (PBR) materials and their lighting response. The course will focus on establishing a foundation of PBR mathematics and principles.

Using industry-leading software packages, students will learn to author materials that mimic real-world surfaces. Students will focus on creating maps, functions, procedural-vector masks and advanced instances. Additionally, they will be able to create surface architectures that are efficient, responsive and user-friendly for a team based pipeline.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Prerequisites:**

GAME 221 or VIRT 200 or an equivalent course using Unreal Engine.

**GAME 281: Python for Artists**

Artists will be introduced to scripting in Python using an integrated development environment focusing on foundational programming concepts, creative coding, and programming tools in an industry-standard animation software package and required libraries. Topics covered include principles of technical art, technical design, tool creation, and generative art.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Prerequisites:**

MEDA 112

DSNA 114

or permission of instructor.

**GAME 285: Realtime Visual Effects for Games**

In this hands-on studio class, students will explore, experiment, and gain firsthand knowledge of the purpose and practice of creating visual effects for real-time games. Emphasis will be placed on the analysis of motion in nature and the principles of animation through the lens of preparing and choreographing effects sequences. The student will learn workflows, processes and how to utilize Maya, Houdini, and the Niagara editor in the Unreal engine to create real-time effects. Students will also increase their knowledge of performance and optimization technical terminology including overdraw, draw calls, shader complexity, particle and emitter counts.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**GAME 320: 3D for Games III**

Introduction to principles of 3D environment design. Considers theatrical sets, architectural simulation, and level design. Conceptualize and create game-specific environments, including: landscapes; terrain; objects; and structures. Continue work with 3D software and visualize work in an interactive environment using middleware game engine package; make refinements based on feedback.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 228; GAME 240; GAME 222.

**GAME 322: 3D for Games IV**

Continuation of GAME 320 - 3D for Games III. Continued study in principles of 3D environment design. Considers theatrical sets, architectural simulation, and level design. Conceptualize and create game-specific environments, including: landscapes; terrain; objects; and structures. Visualize work in an interactive environment using middleware game engine package; make refinements based on feedback.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 320; GAME 326; GAME 335.

**GAME 326: Game Design III**

Focus on game theory and design. Exploration of human decision-making processes through study of game theory, subset of decision theory. Study of game concepts and development of meaningful play. Exploration of interactive narrative and character structures in single-, multiple-, and mass-user gaming environments. Emphasis on creation of original, unique, and useful gaming concepts. Produce proof of concept collaterals in form of: storyboards; animatics; drawings; game design documents; and digital paintings.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 222; GAME 228; GAME 240.

**GAME 328: Game Thesis Preproduction**

Preproduction for senior project in Game Design. Create basis material for subsequent production of computer-generated senior project. Stages include: initial concept creation; game play testing; event mapping; character; environment and asset design; staging design; lighting studies; and sound design. Elements combined into proof of collateral animatic and supplemental document.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 320; GAME 326; GAME 335.

**GAME 335: Visual Development for Games I**

Introduction to visual development artwork. Focus on visual exploration of ideas and generation of character, prop, and set designs with compelling potential for interactivity and visual sophistication. Introduction to basic elements of art direction. Emphasis on sound draftsmanship, and creating original designs for use in the entertainment industry pipeline.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 222; GAME 228; GAME 240.

**GAME 336: Visual Development for Games II**

Continuation of GAME 335 - Visual Development for Games I. Continued study in visual development artwork. Focus on exploration of ideas and generation of character, prop, and set designs with compelling potential for interactivity and visual sophistication. Emphasis on sound draftsmanship, cohesive art direction, and creating original designs for use in the entertainment industry pipeline.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 222; GAME 228; GAME 240.

**GAME 440: Game Thesis Project 1A**

Advanced concepts in design and production of computer-generated art and animation for the gaming environment. Production of game prototype for group thesis project demonstrating creativity, ability to work collaboratively, and knowledge of sophisticated production techniques, with a heavy focus on cinematics and lighting.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 322; GAME 328; GAME 336.

### **GAME 441: Game Thesis Project 1B**

Continuation of GAME 440 - Game Thesis Project 1A. Advanced concepts in design and production of computer-generated assets for the gaming environment with a heavy focus on modeling and effects. Continued production of game prototype for group thesis project demonstrating creativity, ability to work collaboratively, and knowledge of sophisticated production techniques. Note: Failure to successfully complete GAME 441 will require student to repeat GAME 440 and GAME 441.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum grade of C- in GAME 322; GAME 328; GAME 336.

### **GAME 442: Game Thesis Project II**

This is an intensive studio-based course that includes seminar discussions and a writing component designed to center on a student-generated project. The combination of work created will result in a finished body of work demonstrating professional skills and contemporary game design theories and practice.

**Credits:** 6

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 6

**Prerequisites:**

GAME 440; GAME 441.

## **Graphic Design**

### **ELEC 331: Word, Image and Book**

Advanced studies in book format. Explores definition of the book through analysis, deconstruction, and reconstruction of book format. Emphasis on: development of original content; practical and alternative forms and structure; binding and other production techniques.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **ELEC 341: Expressive Typography**

Advanced studies in typography. Examination of typography in variety of media as means to solve visual communication problems through creation of expressive: letterforms; words; and messages. Registration priority: (1) GD majors and minors; (2) other majors with instructor's permission.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

### **ELEC 343: Design for Business**

Create comprehensive business models based on brand strategy and idea development.

Redesign existing enterprise or create new market venture. Topics include: sustainability; market development; social media tools; entrepreneurship; and planning. Ringling Letterpress and Book Arts Studio may be used for collateral and/or product development.

Registration priority: (1) GD majors and minors; (2) other majors with instructor's permission.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

### **ELEC 353: New Media: Music Branding**

Advanced studies in branding. Develop campaign systems for contemporary music industry utilizing: websites; CD/DVD packaging; posters; new media; etc.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 210; or instructor's permission.

### **GDES 124: Intro to UI/UX**

An introduction to the fundamentals of designing responsive layouts for web browsers and mobile devices. After an introduction to workflow and project management, students will use technology to effectively apply fundamental design tools including color, typography, imagery, composition, and conceptual thinking to create interactive projects and prototypes. Topics include understanding the user; content organization; navigation; usability and accessibility; interface design; interface prototyping.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **GDES 210: Design & Typography**

Introduction to principles and application of design and typography. Develop typographic fundamentals, layout, and compositional skills. Apply design process to visual communication problems. Develop solutions through analytical and intuitive approaches to problem solving.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **GDES 239: Graphic Design I**

Introduction to creative processes in graphic design. Develop understanding of role of design process in visual communication. Focus on: visual thinking; relationship between word, image and meaning; problem-solving process.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 124 or GDES 210.

### **GDES 240: Graphic Design II**

Continuation of GDES 239 - Graphic Design I. Continued study in fundamental concepts and skills of graphic design. Methods of defining and finding solutions for communication problems. Focus on continued development of formal design skills and mastery of digital technologies.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 239.

### **GDES 243: New Media UI/UX**

Builds on principles introduced in GDES 124 Intro to UI/UX. Focus on: conceptualization; users and expectations; sequencing; analysis of interactions; information architecture; multi-user environments, prototyping and proof-of-concept presentations.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 124; GDES 210; GDES 239.

### **GDES 246: Designing with Type II**

Designing typographic information. Continued exploration of: expressive possibilities of typography; visual structure and hierarchies of information; the organization of typographic space. Emphasis on use of type to create messages, both literary and visual.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 210; GDES 239.

### **GDES 341: Graphic Design III**

Intermediate exploration of conceptualization and development of type-and- image messages. Refine problem-solving skills through design process. Emphasis on: research and analysis of visual communications; synthesis and refinement of visual message construction.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 240; GDES 246.

**GDES 342: Graphic Design IV**

Continued development of concepts and techniques introduced in GDES 341 - Graphic Design Studio II. Emphasis on investigating the cultural impact of design and developing communications targeting specific audiences.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 341; GDES 345.

**GDES 345: Three Dimensional Problem Solving**

Introduction to 3-dimensional problem solving. Emphasis on principles of visual organization and communication associated with 3-dimensional problem solving. Develop conceptual and technical skills to expand flat surfaces into fully dimensional forms and spaces.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 240; GDES 246.

**GDES 363: Designing with Type III**

Advanced topics in complex text and information problems. Emphasis on typographic structure using sequential layouts, grids and other organizational systems; information hierarchies supporting formal expression and typographic communication.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 341; GDES 345.

**GDES 370: Contemporary Topics In Graphic Design**

Topics in contemporary graphic communication, including ethics, criticism, and professional practice. Course content is determined each fall to address current issues.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**GDES 420: Visual Persuasion**

Introduction to multimedia as a component of presentation and communication. Focus on writing, typography, image, and motion as a means of conveying a point of view and persuading an audience. Areas of concentration include: researching; writing; planning and designing presentations; basics of persuasive argument and public speaking.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 240; GDES 246.

**GDES 480: Portfolio**

Professional preparation for career in visual communication. Topics include: portfolio preparation; written communication; interview and job search skills. Guest speakers provide career insights. Create web-based and print portfolios which demonstrate an understanding of design principles while revealing creative problem-solving abilities.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 342; GDES 345.

**GDES 491: Design Research Center Practicum**

Cross-disciplinary practicum provides experience creating team-based projects for real-world clients. Projects include: corporate identity packages; brochures; videos; web site design.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 341 or GDES 342; GDES 345 or instructor's permission; minimum 3.0 GPA required.

Permission to enroll granted based on portfolio review and faculty recommendations.

### **GDES 493: Graphic Design V**

Advanced problems in visual communication. Explore complex combinations of typography, imagemaking and interactive components. Topics in cultural issues impacting graphic communication.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 342; GDES 345.

### **GDES 494: Graphic Design VI**

Advanced projects in graphic design requiring research and self-direction. Emphasis on contemporary issues facing the design profession including practice, criticism, and ethics.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

GDES 493.

### **GDES 495: Special Topics: Wearable Messages**

Survey of the history, politics, and popular culture of the t-shirt. Creation of messages for t-shirt application using various media. Exploration of upcycling, deconstruction, and reconstruction of the t-shirt via cutting and sewing. Investigation of: possibilities of the t-shirt as sculptural form; the packaging of shirts; documentation using photography.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum 60 credits.

### **GDES 496: Graphic Design Internship**

Professional graphic communication work experience at a studio, agency, or firm. Experience professional practice and build qualifications for entry-level jobs. Internship selection based on career goals under direction of faculty advisor. Internships are on-site and under the direction of an experienced professional. Documentation of performed work and oral presentation required.

**Credits:** 3

**Prerequisites:**

GDES 240; GDES 246; minimum 3.0 GPA.

Grading: Credit/No Credit. Note: Summer internships take GDES 497.

### **GDES 497: GD Summer Internship**

Professional graphic communication summer work experience at a studio, agency, or firm. Experience professional practice and build qualifications for entry-level jobs. Internship selection based on career goals under direction of faculty advisor. Internships are on-site and under the direction of an experienced professional. Documentation of performed work and oral presentation required.

**Credits:** 3

**Prerequisites:**

GDES 240; GDES 246; minimum 3.0 GPA.

Grading: Credit/No Credit. Credits will be applied as studio elective credits at the conclusion of fall semester.

## **Illustration**

### **ELEC 253: Beginning Painting**

Introduction to painting in oil and/or acrylic. Development of: perceptual and technical skills; sensitivity to color; understanding color mixing; paint handling; related issues in drawing and design. Emphasis on observational painting and developing the convincing illusion of form with paint.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **ELEC 277: Advanced Representational Drawing**

Explore range of approaches to interpreting and depicting representational subject matter (recognizable objects, figures, or elements in nature). Create work that display: personal expression; advanced concepts in composition; content; visual and technical skills. Focus on drawing as a primary form of expression using traditional and nontraditional materials and formats.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **ELEC 308: Sketchbook Drawing: Art, Nature and Science**

Exploration of the intersections between art and science. Develop basis sketchbook drawings from direct observation of flora and fauna at Sarasota locations. Other sources of content include aspects of nature revealed through scientific imaging technologies: microscopy and satellite imaging, and visual interpretations of natural elements.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

### **ELEC 313: Advanced Figure Anatomy**

Expanding on ILLU 213 Figure Anatomy: Explores muscles of facial expression, features of the face, topography of the skull, hair pattern logic, skin folds, age distinctions, biological gender distinctions. Emphasis is on drawing though some projects may have media options.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 213.

### **ELEC 315: Digital Ecorche**

Study human anatomy from the artist's point of view in a digital sculpting platform. A comprehensive overview of the surface anatomy will enable the student to invent figures (fantasy or real) with more anatomical fidelity and strengthens digital skills at the same time.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 490 Special Topic: 3D Modeling for IL or Instructor Permission.

### **ELEC 334: Advanced Computer Illustration**

Advanced computer-aided illustration skills and techniques. Topics include: mixed media and experimental image making; preparation of traditional and digital illustration for print and electronic media; the job market. Emphasis on concept development, aesthetics, and personal style.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 261.

### **ELEC 344: Portraiture**

Focuses on the study of the human head, its structure and facial features as applied to the broader art of portrait and figurative painting in oil from life. Drawing, color, value, technique and composition will be constantly emphasized. This course may be used as an opportunity to improve and develop general skills in drawing and painting, serve as an opportunity to create portfolio work or prepare for a career in portrait painting. Emphasis will be on establishing strong fundamentals and a personal approach to the subject.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

previous figure drawing and basic painting experience; or instructor's permission.

### **ELEC 354: Graphic Novel**

Instruction in sequential storytelling of the contemporary graphic novel. Content is provided. Focus is on thumbnail and breakdown of a text/story for sequential storytelling. From layout to complete final pages of sequential art.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **ELEC 364: Children's Book Illustration**

Instruction in contemporary children's book illustration. Projects include selection of a picture book, text preparation and completion of several finished samples.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ELEC 385: Synergism in Visual Thinking**

Illustration studio elective. Exploration of analogy and metaphor as problem-solving methods in visual communication. Examination of historical context and contemporary issues and approaches.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None. Enrollment open to all majors; strong drawing and media skills required.

**ELEC 388: Landscape Painting & Drawing**

Advanced study in landscape painting and drawing. Subjects drawn from the Sarasota area include both traditional landscape motifs and urban industrial subjects. Emphasis on personal exploration of: pictorial space; color; light; surface; technique. Examination of observation, memory, invention; and issues in contemporary landscape painting within both Eastern and Western landscape traditions.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ELEC 420: Advanced Media**

Advanced study in a variety of media. Assignments geared toward personal portfolio direction.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 271.

**ELEC 468: Adv Figure Painting/Adv Figure Drawing**

Offers students an opportunity for additional study and practice in drawing and painting the figure from life. Focus on establishing strong fundamentals and developing a personal approach to the subject. Traditional drawing media and oil painting will be explored with the objective to create portfolio quality work based on observation of the model.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Previous figure drawing or painting experience; or instructor's permission.

**ILLU 151: Intro to Illustration**

Introduction to fundamentals of illustration. Exploration of application of elements and principles of design as related to picture making. Development of: drawing; composition; perspective; value; color application skills; presentation skills. Emphasis on craftsmanship.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 210: Intro to Graphic Design**

Introduction to graphic design and typography. Exploration of principles and application through assignments emphasizing typographic, layout, and visual skills. Industry standard software is utilized.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 221: Figure II**

Exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models are utilized.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 222: Figure II**

Continued exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models are utilized.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 221.

**ILLU 224: Figure III**

Advanced exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models used.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 125 Figure Drawing II.

**ILLU 251: Illustration I**

Introduction to illustration through narrative drawing and painting. Black- and-white and color media are used to form clear concepts and give expression to the single-image story. Emphasis on picture-making procedures, from concept development to finished art.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 252: Illustration I**

Continued instruction in illustration through narrative drawing and painting. Black-and-white and color media are used to form clear concepts and give expression to the single-image story. Emphasis on picture-making procedures, from concept development to finished art.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 251.

**ILLU 261: Digital Illustration**

Introduction to fundamentals of digital illustrating using both draw and paint programs.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 251.

**ILLU 271: Illustration Media**

Experiment with a variety of media, tools, and supports. Explore possibilities of illustration in: black and white; color; wet and dry mediums. Emphasis on improving technique and visual communication skills.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 277: Painting I**

Introduction to materials, methods, and fundamental principles of painting. Develop perceptual abilities, sensitivity to color, and compositional ideas. Subject matter includes still life, landscape and the figure.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 278: Painting II**

Continued study of materials, methods, and fundamental principles of painting. Develop perceptual abilities, sensitivity to color, and compositional ideas within the context of still life, interior, and landscape subject matter. Includes brief introduction to figure painting.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 277 or permission from instructor.

**ILLU 305: Costume Visual Development**

Introduction to costume design relative to costume depiction in visual media. Research costume history; render fabric drapery, movement and texture; develop character and narrative through the representation of the physical, psychological, emotional and practical characteristics of clothing; apply these elements to create comprehensive clothing/drapery images for virtual characters and environments.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**ILLU 310: Intro to Graphic Design**

Introduction to principles and application of graphic design and typography. Emphasis on typographic, layout, and visual skills. Instruction in InDesign software.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 311: Visual Development I**

Learn and practice basic concept design techniques such as: brainstorming; sensitivity to sequence; movement; compositional design; development of character backstory; environment. Acquire familiarity with overall production sequence in creation of films, graphic novels, and games. Gain understanding of the role of illustrator in the pre-production and production sequence.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 312: Visual Development II**

Fundamentals of environment concept design for the entertainment industry. Introduces students to designing natural and constructed spaces for purposes such as game design, animation, film and television production design, and graphic novel narrative. Students will practice an iterative design process that involves research, design, planning and construction, while considering narrative, interaction, and functionality.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 311

**ILLU 313: Figure Anatomy**

Introduction to human anatomy for the artist. Explores elements including: using proportion as a tool; the major masses of the body and how they are related; muscle physiology; opposing pairs and how they work; major bones and landmarks of the body; major muscle groups and functions; muscles of facial expression; how the body is balanced in static and active states. Emphasis on drawing.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**ILLU 314: 2D Visual Storytelling**

Introduction to the principles of story presentation in visual form for the entertainment industry. Character development, plot, structure, setting, conflict, resolution, and a vocabulary of common dramatic terms are covered. Project include the development of storyboards and color scripts.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 311

**ILLU 325: Figure IV**

Advanced exploration of the form, proportion, and anatomy of the human figure. Progress from accurate representation of the figure to informed, gestural expression. Study formal drawing through intensive observation of live models. Draped and undraped models used.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

ILLU 224.

**ILLU 351: Illustration II**

Examination of illustration within the contexts of advertising, editorial and book illustration. Expand ability to communicate to a mass audience through pictures with impact and style.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

ILLU 252.

**ILLU 352: Illustration II**

Continued examination of illustration within the contexts of advertising, editorial and book illustration. Expand ability to communicate to a mass audience through pictures with impact and style.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

ILLU 252.

**ILLU 377: Figure Painting I**

Advanced painting course stressing the realistic representation of the human figure in oils. Emphasis is on developing composition skills, along with portraying the live figure using both draped and undraped models.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

MEDA 125A or MEDA 125B.

**ILLU 378: Figure Painting II**

Continued advanced painting course stressing the realistic representation of the human figure in oils. Emphasis is on developing composition skills, along with portraying the live figure using both draped and undraped models.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

ILLU 377.

**ILLU 411: Visual Development III**

Expanding upon the skills and best practices learned in previous VisDev courses, students will become proficient in the fundamentals of character design for the visual development industry.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

ILLU 312.

**ILLU 412: Visual Development IV**

Guides students in the development of their thesis project, which should be a personal project and that incorporates and expands upon the skills and best practices learned in previous Vis Dev courses.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

ILLU 411.

**ILLU 450: Professional Practices**

Presents information and skills for the preparation of a professional portfolio. Critiques and discussions on business practices will emphasize resumes, interviews, bookkeeping, and contracts.

Credits: 3

Lecture Hours: 0

Studio Hours: 6

Clock Hours: 3

Prerequisites:

None.

### **ILLU 451: Advanced Illustration**

Development of independent voice in Illustration. Develop Illustration portfolio while undertaking advanced problem-solving in a variety of specialties.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

ILLU 352.

### **ILLU 452: Advanced Illustration**

Continued development of independent voice in Illustration. Develop Illustration portfolio while undertaking advanced problem-solving in a variety of specialties.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 6

**Prerequisites:**

ILLU 451.

### **ILLU 490: Special Topic: 3D Modeling for IL**

Introduction to fundamentals of 3D modeling. Instruction in sculpt modeling software such as (ZBrush).

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

## **Liberal Arts**

### **ARHU 200: Space & Time**

Explores the classic philosophical questions regarding the nature and our experience of the four dimensions of space and time and their representation in fiction, games, and film.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

### **ARHU 242: Artists Among Poets**

Examines the relationship between modern visual arts and poetry. Projects include poetry writing and collaborative art book creation.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **ARHU 270: Arts in Context: Comparing the Arts**

Comparative study of the arts as visual languages for human experience and ideas. Considers relationships between various artistic mediums.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **ARHU 295: Dangerous Ideas**

Historical overview of some of the major philosophical ideas that have disrupted our sense of the ordinary. Discussions revolve around questions of cosmology; space and time; paradigm shifts; human nature; power; deviance; revolution; environmental and technological transformation.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

### **ARHU 305: Philosophy of Religions**

Explores philosophical and theological issues raised by religious belief systems, such as Taoism, Confucianism, Hinduism, Buddhism, Judaism, Christianity, and Islam.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARHU 342: Arts in Performance**

Considers structural and thematic connections between the visual and performing arts in the vocabulary appropriate to each discipline. Includes free tickets for musical and theatrical performances.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARHU 345: Western Music and Painting**

Examination of the parallel developments in the history of music and painting in the Western tradition.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARHU 360: Classical Mythology in Lit., Art, & Music**

Survey of the representation of Greek and Roman mythology in Western arts. Examines use of mythological tropes in literature, painting, sculpture, and music.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARHU 380: American Creativity I (1900-1940)**

Study of the relationship between the visual and performing arts and American society during the first part of the twentieth century.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARHU 381: American Creativity II (1940-Present)**

Study of the relationship between the visual and performing arts and American society during the second part of the twentieth century.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARHU 400: Topics in Arts & Humanities**

Explores varying issues, works, thinkers, and movement drawn from the arts and humanities. Some topics will focus on intersections between concepts derived from the humanities and particular artists and art forms, including the performing arts:

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 111: Development of Art & Ideas**

Introductory art history survey. Presents important masterworks from across the globe, from the prehistoric period to the present. Considers art within cultural and historical contexts.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 120: History of Illustration**

History of illustration from the Middle Ages to the present. Survey of significant illustrators and the artistic, sociological, economic, and political movements which influenced the development of their art.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 121: History of Graphic Design**

Survey of the history of graphic design. Considers development of graphic design and the contextual relationships between visual communications, typography, design, illustration, and social/technological evolution.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 122: History of Photography**

Survey of technical and aesthetic developments in photography within historical, cultural, and intellectual contexts. Topics include: landscape; portraiture; the snapshot; commercial applications of black and white; color and non-silver processes; critical theory. Considers influence of printmaking, painting, and sculpture on photography.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 123: History of Computer Animation**

Survey of history of American animation. Examines technological, conceptual, and aesthetic landmarks from the early 1900s to the present.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 124: History of Game Art**

Survey of the history of computer games. Examines technological, design, and aesthetic landmarks in computer games from 1950 to the present as well as the development of game culture and traditions.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 125: History of Film**

Survey of the history of film. Explores historical development of cinema from the late nineteenth century to the present through the viewing and analysis of significant cinematic achievements. Introduction to the history, techniques, and vocabulary of, and influences on, the cinematic arts. Critical analysis through discussion and writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 128: History of Immersive Media**

Survey of the history of Immersive Media and Virtual Reality. Examines technological, conceptual, and aesthetic landmarks from the early 1900s to the present.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 266: History of Interior Design**

A survey of significant interior environments from the ancient world to the present. Examines formative and historical relationship between architecture, interior spaces, and furnishings, and cultures/societies that produce them.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111, WRIT 151.

**ARTH 310: 20th Century Design**

This course is an art-historical survey of the designed products of the 20th century, including—but not limited to—product design, graphic design, textiles, interiors, buildings and landscapes.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111

**ARTH 315: Film Genre**

This course explores the important facets of genre filmmaking: What is the nature of formulaic filmmaking; how does it work; what does it mean; and why does it continue to appeal to audiences. By focusing on one or two genres, such as Horror, Sci-Fi, Film Noir, etc., students will learn the answers to these questions in addition to exploring the history and evolution of a specific genre, its connections to other art forms, its reflection of the society that produced it, and its continued influence.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 325: Topics of Film History**

Introduces students to standard approaches for analyzing cinema. These approaches not only unveil the formal and narrative techniques of film as an art form but also reveal how film works as a storytelling medium and cultural barometer. Exact topics determined on per semester basis.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 326: Women in Film**

Examines films with regard to the representation of women on screen as well as films directed by women, including their contributions to film history. The course includes perspectives on Hollywood practices and their impact on the depiction of women. It will also include independently produced films and international films.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ARTH 327: African-American Cinema**

Survey of the history, theories, debates, and controversies that have characterized African American cinema, with an emphasis on relationship between African American cinema and American culture.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**ARTH 330: History of Architecture: Up to 1400**

Introduces the major periods and styles of architecture around the world from the beginnings of architectural production to the year 1400; each lecture attempts to answer the question: "Why do the buildings look like that?" Examines the technological, aesthetic, political and social forces shaping the built environment.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 331: History of Architecture: 1400 -1900**

Introduces the major periods and styles of architecture around the world between 1400 and 1900; each lecture attempts to answer the question: "Why do the buildings look like that?" Examines the technological, aesthetic, political and social forces that shape the built environment.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 345: Latin American Art History**

Survey of Latin American art from colonial times to the present. Examination of: the art of indigenous cultures; history of Spanish contact; synthesis between native art and that of Spain and Western Europe; appropriations of past cultures in modern and contemporary art.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 360: Art Deco**

Traces the stylistic movement called Art Deco from its inception in France in the early 20th century to its spread around the world up to World War II; each week concentrates on a specific medium: architecture, interiors, furniture, product design, transportation design, graphic design, fashion, textiles, jewelry, and the fine arts.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111

**ARTH 361: History of Garments & Textiles**

Introduction to history and theory of garment and textile design from the ancient world to contemporary. Analyzes cultural and aesthetic significance of clothing and materials.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111; WRIT 151.

**ARTH 362: Gender and Sexuality in the Renaissance**

Addresses the ways in which gender has affected the history of artistic practice, patronage and viewing during the Renaissance; explores gender and sexuality as social constructs, and investigates the ways these ideas are reflected in and created by works of art and architecture from the years 1400-1600.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 363: The African Diaspora**

Study of the visual arts of the African Diaspora, from the Middle Passage and Black Atlantic to the contemporary period. Examines art of the African Diaspora through the lens of contemporary African-American artists, art historians, philosophers, and writers.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

**ARTH 364: Baroque Art & Architecture**

Discuss and researches dynamic new forms of media developed in the 17th century, including print culture and its connections to emerging ocular science. Investigates relationships between patrons and artists and analyzes art in the build environment.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

**ARTH 365: History of Modern Architecture**

Study of recent architectural history from the Industrial Revolution to the present. Introduces significant works of modern architectural design and their architects. Examines the development of modern architecture within the framework of: architectural theory and criticism; advances in building technologies; stylistic evolution; changes in architectural practice. Considers political, environmental, and mobility issues where relevant.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 366: Historical Precedents in Design**

Examination and analysis of historical precedent as a framework for understanding design, including significant movements, traditions and theories. Explores how historic principles inform contemporary theories and aesthetic concepts, influencing the design of the built environment. Exposure to historical, social, political, and physical influences affecting design.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111; WRIT 151.

**ARTH 370: History of Euro-Western Drawing**

Survey of drawing in Western culture, from earliest examples to current work. Considers the evolution of drawing within historical, cultural, and intellectual contexts.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 380: History of Photography**

Survey of technical and aesthetic developments in photography. Topics include: landscape; portraiture; the snapshot; commercial applications of black and white; color and non-silver processes; critical theory. Considers the influence of printmaking, painting, and sculpture on photography.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ARTH 385: Islamic Art and Culture**

Explores the visual arts of Islamic cultures across the globe. Considers Islamic art within the context of both traditional and modern Islamic cultures. Topics include: relationship of religion and art; importance of the written word; aesthetics of manuscript illuminations; architectural types; mathematical basis of Islamic design.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 386: Global Body Art**

Explores the body as a medium throughout the history of the world, focusing on hair; tattooing; scarification; and adornment. Examines several contexts in which body art is produced and used: identity; status and power; cultural importance; and appropriation.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 387: Buddhist Art & Culture**

Introduction to the history, visual arts, and personalities associated with Buddhism. Topics include: early Indian roots of Buddhism through transformation in the Himalayas; South and East Asian manifestations; Buddhist-influenced Beat Generation poetry; contemporary American art.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 388: Survey Amer. Art: Colonial to Present**

Survey of visual arts in America. Considers the historical, cultural, and intellectual contexts that inform the making of American art.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 391: History of Modern Art I**

Survey of major movements in painting and sculpture from the mid-19th century to the first quarter of the 20th century. Examines concepts and issues that informed artistic creation. Presents techniques for identifying artist's work through style and movement.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 392: History of Modern Art II**

Survey of major movements in painting and sculpture from the first quarter of the 20th century to the present. Examines concepts and issues that informed artistic creation. Presents techniques for identifying artist's work through style and movement.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 422: Contemporary Issues in Art**

Study of art and architecture from postmodernism (c. 1960) and the present from an international perspective. Thematic study through web sites, studio visits, films, and research in contemporary journals.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 432: Fashion, Power, and Identity in Africa**

Explores issues surrounding body art and dress in Africa as pertains to cultural and national identity, power, and fashion. Covers traditional and contemporary styles of adornment, as well as its role in the canon of art and its display in museums. Provides an understanding of the context in which adornment functions in Africa; a working knowledge of how these objects are created and seen; and an overall idea of the current issues and theories within the field.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 434: Women Artists in History**

Thematic study of women artists from the Middle Ages to the present. Artists from diverse cultures represented. Introduction to gender theory within the visual arts.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

ARTH 111.

**ARTH 451: Art History Seminar: Looking at the Landscape**

Examines diverse approaches to landscape art in a global context. Issues include: personal and political appropriations of landscape; landscape as vehicle for poetic and spiritual content; the sublime, the real, and the ideal landscape.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 452: Art History Topics**

Art History seminar. Topic determined on a per semester basis.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 453: Art History Seminar: Adv. Art History Topics**

Advanced Art History seminar. Topic determined on a per semester basis. Considers relevant art criticism and research methodology.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 491: Renaissance Art History**

Survey of Renaissance painting, sculpture, and architecture of Italy and Northern Europe. Examines artistic developments during the 14th-through the 16th centuries.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 493: Chinese Art & Culture**

Survey of Chinese art from pre-historic through contemporary periods. Emphasis on the development of workshop arts, calligraphy and painting. Considers exchange of artistic ideas with foreign cultures.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**ARTH 494: Japanese Art & Culture**

Survey of Japanese art from prehistoric through contemporary periods. Emphasis on the development of artistic conventions and the exchange of artistic ideas with foreign cultures.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

ARTH 111.

**CRWR 100: Intro to the Profession of Creative Writing**

Examines best practices and behaviors of professional writers in various genres and industries through practice of writing, revision, and research.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**CRWR 105: Story Fundamentals: Character**

Introduces fundamentals of character construction. Considers major characters, minor characters, and walk-ons. Includes strategies on drawing characters from a variety of real-world sources. Includes discussions on voice, dialogue, and point of view. Examines character examples from film, television, drama, and fiction. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**CRWR 106: Story Fundamentals: Plot**

Introduces fundamentals of plot. Emphasis on how scenes function within a narrative. Examines basic plot structures such as Freytag's Pyramid, three-act structures, and others. Examines plot examples from film, television, drama, and fiction. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**CRWR 110: Writing for Digital Media**

Introduces the practice of writing for digital media. Develops strategies for the creation of digital content and the analysis of writing contexts. Includes script development and treatment, navigation, layout, collaborative/interactive and multimedia products. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 111: Reading for Writers**

Introduces major forms of creative writing. Discussion-based class with both creative and analytical writing assignments. Considers examples of successful contemporary and canonical texts in various genres. Provides strategies for reading texts with a focus on writing craft.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 200: Introduction to Storytelling**

Introduction to creating stories in a variety of media. Examines a range of contemporary and canonical story examples that can include video games, film, TV, comics, board games, and new media. Teaches effective story-making techniques and strategies. This course is closed to CRWR majors. It is available to CRWR minors or others to fulfill a writing requirement.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 205: Story Fundamentals: Revision**

Introduces fundamentals of story revision. Includes strategies on improving writing at a word, sentence, scene, and story level. Considers the role of style and voice in writing. Examines story examples from such sources such as television, drama, fiction, comics, film, and video games. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

Another Story Fundamentals course or consent of instructor; Any CRWR course.

**CRWR 210: Topics in Editing and Publishing**

Reviewing and editing submissions for digital and/or print media. Roles and responsibilities with the course will align with positions within the industry such as managing editor, production manager, and copy editor. Overview of publishing industry standards. Can be taken up to three times for credit.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 211: Writing for Video Games**

Surveys the field of interactive writing for video games; explores the fundamentals of good storytelling for game media. Enhances critical thinking skills. Offers hands-on experience in writing for and about the most prevalent forms of interactive video game writing. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 212: Short Story Workshop**

Introduces intermediate-level craft concerns of short story construction. Emphasis on narrative craft elements such as dialogue, point of view, structure, image, and conflict particular to short stories. Includes critiquing of peer writing. Investigates contemporary and canonical texts to serve as professional models. Briefly considers the habits of professional writers as well as the business of writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 213: True Stories: Writing for Creative Non-Fiction**

Introduction to writing creative nonfiction, such as personal essays, lyric essays, memoir, and literary journalism. How to blend fact-based events, situations, or incidents with elements of traditional fiction to create dynamic, engaging writing. Focus on developing ideas, themes, and writing descriptive prose that utilize devices of fiction, screenwriting, and poetry: scene setting; dialogue; strong characterizations; narrative structure; imagistic language. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 214: Writing for Tabletop Games**

Explores methods and best practices for integrating creative writing elements with tabletop games by studying, modifying, and adding to existing game systems. Students will analyze existing games and write and revise content for worlds of their own creation.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 310: Magazine and Feature Writing**

Focuses on the craft of short- and long-form digital and print journalism. Emphasis on appropriate interviewing, researching, outlining, and writing/revising techniques. Includes discussion on pitches and queries. Exposure to reporters, critics, and editors from various local media. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 311: Writing for Shared Worlds**

Provides an advanced understanding of storytelling through work on shared worlds. Exposure to a range of real-world examples. Examines the importance of multimedia production in society. Provides an understanding of storytelling through work on multimedia products. Exposure to a range of examples such as Star Wars, Welcome to Night Vale, and Marvel and DC comic book universes. Examines the importance of writing in multimedia story production.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 315: Creative Writing Topics**

Investigates the theory, history, aesthetics, art, and/or creation of creative writing. Exposure to contemporary topics/trends in the world of creative writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 316: Introduction to Scriptwriting**

Covers fundamental writing skills necessary to create successful scripts. Examines various formats such as ten-minute plays, one-act plays, full-length plays, TV sitcoms, TV series, documentaries, and feature-length films. Provides brief overview of the scriptwriting business. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

(CRWR 212 strongly recommended).

**CRWR 317: Poetry Workshop**

Explores the formal elements of poetry through analyzing models and composing original poems. Investigates the intersection(s) of text, visual art, and design. Includes peer review and presentations. Identifies opportunities for publication and performance.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 318: Writing Comics & Graphic Narratives**

Creative writing for sequential art (comics and graphic narratives). Develop original projects through peer workshop and the revision process.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 319: Writing Horror**

Introduces the basics of writing effective horror stories. Considers major themes such as madness, death, monsters, obsession, secret sins, and the supernatural. Exposure to contemporary and canonical horror texts. Briefly overviews the history of horror. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 320: Writing Fantasy**

Introduces the basics of writing effective fantasy stories. Includes discussion on world building. Considers major elements such as magic, quests, medievalism, dragons, chosen ones, and good vs. evil. Exposure to contemporary and canonical fantasy texts. Briefly overviews the history of fantasy. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 321: Writing Science Fiction**

Introduces the basics of writing effective science fiction stories. Includes discussion on world building. Considers major ideas such as alternate histories, space colonization, eugenics, singularity, AI, planetary engineering, dystopias, and utopias. Exposure to contemporary and canonical science fiction texts. Briefly overviews the history of science fiction. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 322: Writing Picture Books**

Instruction in writing picture books and magazine pieces through examination of children's literature, study of the publishing business, introduction to child development, and writing workshops. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 323: Writing for Young Adults**

Supports students interested in writing young adult (YA) novels. Skill development specific to writing for the YA audience. Introduces a range of published YA novels and examines the teen voice, the shaping of characters, and plot. Guides students to write a novel synopsis and multiple polished chapters.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151 Writing Studio.

**CRWR 324: Screenwriting**

Practices the fundamentals of screenwriting, such as character, dialogue, plot, and conflict. Explores basic formatting, structure, and style for standard Hollywood feature films. Examines feature-length screenplays from concept to completion. Includes pitching and peer review. Briefly considers the business of screenwriting.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**CRWR 325: Advanced Writing for Games**

Develops game writing and development experience; uses advanced game design and writing techniques to create a complete, original video or tabletop game.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

And CRWR 211 or CRWR 214 or GAME 227.

**CRWR 326: The Profession of Creative Writing**

Advanced examination of best practices and behaviors of professional writers in various genres and industries through practice of writing, revision, and research. Includes pitching, presenting, and career planning.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

CRWR 100

or consent of instructor.

**CRWR 327: Writing Adaptations**

Focuses on the craft of transferring stories from one medium to another. Includes pitching, peer review, and discussion of industry-specific best practices.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 328: Designing Narrative Experiences**

Introduces how to design and write interactive narrative experiences. Emphasis on creating audience-driven experiences and stories with participatory elements in video games, tabletop games, and immersive experiences. Includes pitching, presenting, and peer review.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 329: Playwriting**

Focuses on the craft of playwriting. Investigates the theory, history, aesthetics, and trends of live theater. Includes pitching, peer review, and discussion of industry-specific best practices.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 330: Audio Storytelling & Podcasting**

Focuses on the craft of audio storytelling. Investigates the theory, history, aesthetics, and trends of podcasting. Includes pitching, peer review, and discussion of industry-specific best practices.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151

**CRWR 400: Senior Capstone**

Builds upon the fundamentals of narrative learning throughout the major. Emphasis on self-directed writing, editing, and research. Includes individualized reading plan and periodic creative, critical, and reflective writings. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

CRWR 326

CRWR Majors only; 90 credits completed.

**CRWR 401: Senior Capstone II**

Continues to build upon the fundamentals of narrative learning throughout the major. Emphasis on self-directed writing, editing, and research. Includes individualized reading plan and periodic creative, critical, and reflective writings. Includes a short public presentation. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

CRWR 400

**CRWR 410: Creative Writing Masterclass**

Advanced creative writing instruction from top-level industry professionals. Deeply explores techniques for effective writing. Examines relevant contemporary and canonical texts. Includes critiquing of peer writing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

Permission to enroll granted based on portfolio review and faculty recommendations.

**ENGL 001: ESL Skills**

Introduces international students to academic and campus life. Emphasis on listening/reading comprehension, speaking/pronunciation, collaborative work, understanding and using campus resources. Learning and practicing campus etiquette among students, faculty, and staff.

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ENVI 100: Ecology of Culture**

Investigates the interaction of ecology and the development of culture. Explores six different habitats and analyzes formation of traditional cultures in those areas. Compares resource use of traditional cultures with urban, industrial cultures.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ENVI 200: Environmental Science**

Examination of ecological systems and current environmental issues. Examined in terms of ecological impact, as well as political and economic considerations.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ENVI 221: Ecology of Water**

Exploration of geological themes through the common thread of water, including: lakes; ponds; streams; rivers; bayous; bays; oceans; glaciers; rain cycles; and aquifers. Topics covered include: plate tectonics; habitat changes; pollution; human population and resource demand; management; conservation and recovery.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ENVI 230: Food, Fuel, Future**

Examines the relationship between food and fuel. Explores current dominant methodologies in the supply of food and fuel, linkages between them, and alternative ways to meet future demands for both.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ENVI 250: The Biodiversity of Earth**

Study of the relationships between plants and animals. Topics include: lifestyle differences between related species; niche adaptation; habitat change; evolutionary development of relationships; extinction.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ENVI 260: Environmental Headline News**

Examines environmental news in the media. Considers news stories in radio, television, and print media that underscore the relationship between people and the environment.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ENVI 263: Sustainability**

Study of sustainability as an emerging dominant operational model for business. Process based, systems-oriented model takes into account the synergies of economic, environmental, and social decisions. Introduction to Triple Bottom-Line Management as mechanism for understanding, evaluating, and documenting these relationships.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ENVI 301: Ecology of Sarasota**

Investigates and documents major environmental changes in Sarasota by acquiring historical information, assessing present conditions and ascertaining what community leaders see as Sarasota's future.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ENVI 330: Environmental Ethics & Ecological Beliefs**

Exploration of ecological and environmental ethics. Topics include: scientific beliefs about ecology; ethics of environmental quality; intergenerational equality relative to our use of resources.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ENVI 340: The Business of Nature**

Study of the effects of business on nature and the environment. Considers business practices in relation to changing environmental concerns.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ENVI 345: Communicating the Environment**

Considers the role of artists and designers in communication of environmental and social issues to wider constituencies. Students learn to translate scientific facts and visualization into evocative communications that effectively explain to the viewer his or her role in environmental systems.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**ENVI 370: Topics in Ecology & Sustainability**

Explores topics in ecology and sustainability, including: rapid urbanization; increasing human population; demand for food, water, energy, and natural resources; climate change. Utilizing systems thinking for innovative solutions.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ENVI 371: Creating an Ecological City**

Examines potential paths and processes to transition from traditional to sustainable cities. Topics include: converting waste to energy; rooftop farming; alternative water systems; multi-modal transportation systems; energy efficient buildings; bioregional living; green design; sustainable communities.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**ENVI 375: Applied Environmental Design**

Studies in applied environmental design. Focus on: green building design; healthy home design; landscape architecture; environmental art; environmental restoration projects; alternative energy/ transportation systems; and urban planning. Students learn how to assess, design, communicate, and implement ecological revitalization projects and programs.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**HIST 271: History Documentaries**

Examines a range of history documentaries as vehicles for interpreting and communicating history, applying history to contemporary issues, and investigating historical mysteries; evaluates examples of the history documentary genre for effectiveness in engaging audiences educationally and for entertainment purposes.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LIBA 110: Contemporary Issues in Fine Arts and Photo**

Survey of art history from Postmodernism through the present. Focus on fine arts and photography within a global context.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LIBA 111: Contemporary Design Culture**

Survey of contemporary design culture. Explores how the interplay of artists, designers, and thinkers with technological and economic forces has created the look and feel of the objects and practices that continue to shape our culture today. Combines study of pop culture and recent design history with an investigation of philosophical, sociological, psychological, and technological issues.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LIBA 112: Film & Narrative**

Introduction to the visual techniques and language of film, exploring how they are used to define character and communicate narrative and theme. Examines connection between visual design and storytelling by focusing on editing, mise-en-scene and narrative.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LIBA 202: Contemporary Research Methods for Creatives**

Examination of methods of organizing research toward a substantial creative project. Survey of research tools and resources in and out of Goldstein Library. Topics include: creating and mapping research plans and timelines; writing research outcomes; identifying tools and resources; identifying experts; acquiring basic copyright law/Fair Use information.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

WRIT 151 or transfer credit equivalent.

**LIBA 230: Worldbuilding**

Learning how to build your own inclusive, ecologically aware, and diverse narrative worlds. Approaches worldbuilding through a variety of perspectives in the Liberal Arts to create believably detailed narrative environments.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**LMST 240: Contemporary Literature**

Examination of literary works written within the past 100 years. Films and other visual examples are used to counterpoint or develop the discussion.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**LMST 241: A World of Stories**

Focus on selected works of fiction, drama, and poetry written from multicultural perspectives. Emphasis on multiple themes, genres, and instructional approaches.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**LMST 242: Contemporary Women's Literature**

Focus on women authors published since 1970, such as Erica Jong, Margaret Atwood, Ada Limon, Rachel Kushner, Joan Didion, Roxanne Gay, and others. Texts: poems, short stories, essays, novels, read for story, characterization, cultural/historical significance. Class activities: discussion, close reading/analysis, in-class writing, watching/listening to video/audio clips of writers discussing their work.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

**LMST 265: Topics in Literature and Media Studies**

Explores historical and contemporary literary and media-related genres and developments; topics vary each semester, such as crime stories, the Hollywood novel, literature of protest, literary mysticism, and comedy.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**LMST 266: Crime Stories**

Surveys the fiction of crime. The course will track the historical and literary emergence of the genre in American, Europe and other continents through readings such as Edgar Allen Poe, Sir Arthur Conan Doyle, to Agatha Christie, P.D. James, Patricia Highsmith, Haruki Murakami, Walter Mosely, and Claudia Pineiro.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

**LMST 271: Understanding the Art of Film**

Explores style and meaning in film by examining works of Hollywood and international cinema; overview of basic historical information and contextual material for each film to critically scrutinize the art form that is cinema.

Credits: 3

Lecture Hours: 3

Studio Hours: 0

Clock Hours: 6

Prerequisites:

None.

**LMST 272: Myth & Symbol in Media**

Examines cinematic appropriation of symbolism and mythology as means of expressing fundamental human experience to a modern audience. Topics include: quests; rites of passage; struggle between good and evil.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 275: World Cinema**

Introduction to films from around the world, including the classics of global cinema as well as movies from recent movements, acknowledged masters and emerging filmmakers. History and styles unique to each movement, as well as their universal characteristics and themes.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 282: Literature & Media Studies**

Introduction to literary study and critical thinking about media.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 305: Contemporary Writers of Color**

Introduces recent writers of color who have changed and shaped Anglophone literature in the last 20 years; focuses on writers who have received wide critical acclaim, and broken out into the mainstream; explores how the literary world has changed and is changing over the last 20 years, including social media engagement by readers and trending hashtags.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 310: National Cinemas**

Explores the histories, stories, and aesthetics of influential and significant film industries across the globe in various countries/regions/eras. Includes master directors as well as emerging artists.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 330: LGBT Identities in Lit & Film**

Explores the representation of gay, lesbian, bisexual, and transgender individuals and communities in American literature and film from the turn of the 20th century to the present. Considers how these representations have changed and have not changed, been understood and misunderstood, and how these images have played out in the real lives of LGBT people. Introduces formal, historical, and cultural approaches to LGBT identities.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 340: Lit. of Comics & The Graphic Narrative**

Studies works composed using words and pictures in combination. Explores the history, theory, and criticism of the comic strip, the comic book, and other forms of graphic narrative.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 341: Children's Literature**

Critical studies in children's literature. Explores selected children's literature, including: classics; picture books; pop fiction; fairy tales; biographies; historical novels; fantasy; psychological realism.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 345: Lit. of Horror, Fantasy, Science Fiction**

Studies in speculative fiction. Exploration of literature within the genres of: utopian fiction; fantasy; science fiction; horror fiction; and the Gothic novel.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 370: Fiction and Drama in Film**

Examines cinematic adaptations of classic novels, short stories, and plays. Focuses on treatments of narrative structure in literature, drama and film.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**LMST 378: Special Topics in Theatre**

Introduction to professional theatre production. Explores costume, set, and lighting design, as well as elements of playwriting. Introduces the professional theatre through interaction with directors, designers, production managers and visiting artists.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**MATH 256: Creative Geometry**

Develops creative approaches to visualizing and solving spatial and geometric problems. Analyzes geometric structure of works of art, architecture, design, patterns in nature and their expression in mathematical formula.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 180: Intro to Psychology**

Introduction to the basic concepts of psychology. Focus on: behavioral theories; emotions and motivation; application of psychology to everyday life. Other topics include: key figures in psychology and their theories; research findings from the major sub-areas of the field and using psychological knowledge to improve the quality of our lives.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 200: Digital Culture, Media, and Society**

Explores how personhood, human connectivity, and society are being reshaped through digital technologies; studies the effects of new digital technologies and their application upon a number of existing and new domains of social life, such as social networks, privacy, mobile and multiplayer gaming, virtual reality, AI, the Dark Web, hacktivism, net neutrality, and crowdsourcing.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 201: Organizing Innovation**

Breakthroughs and innovation in contemporary organizations as seen through a sociological perspective; studies basic concepts in organizational analysis - groups, projects, communities, networks - and opportunities related to managing innovation; reviews innovation as a sociological practice in a broad variety of settings: animation, film, advertising, fashion, music, and military simulations, and develops students' problem-solving ability using systems thinking.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151 Writing Studio.

**SBSC 202: Deviance and Society**

Employs a critical sociological approach to deviance in contemporary society; explores the origins and functions of deviance; the institutional production and societal reactions to deviance; the impact of deviance on personal and social identity; and deviant careers. Studies the depiction of deviance in contemporary media through narratives of suicide, medicalization, gang behavior, hate crimes, moral panics, prostitution, elite deviance, and serial murder. Fulfills a Liberal Arts Social & Behavioral Sciences requirement.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 203: Introduction to Gender & Sexuality Studies**

Introduces major themes in gender and sexuality studies; examines key theoretical concepts (e.g., gender sexuality, performativity, intersectionality, feminisms, identity-based oppression and privilege, social construction, queering categories of difference); critically examines, through readings, multimedia, and class discussion, representations of gender and sexuality in popular culture.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 210: Interpersonal Communications**

Techniques in effective interpersonal communication. Provides conversational resources and practices for making and managing meaning. Promotes building healthy, collaborative relationships among artists, designers, family, and friends.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 220: Consumer Culture & Behavior**

Interdisciplinary study of consumer culture and behavior. Explore facets of consumer culture through individual, organizational/institutional, cultural, and global levels of analyses. Offers tools for understanding consumer culture and behavior from the macro-, meso-, and micro-levels of the social world. Employs critical perspective toward consumer culture, examining issues of ethics and social responsibility in corporate practices and individual consumptive behavior.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 221: Psych of Social Interaction**

Examines human social discourse from a psychological perspective. Emphasis on psychological dynamics and differences between everyday face-to-face and virtual environments. Explores: social and generational changes in relating apparent in today's digital age; the variations between virtual and face-to-face interactions.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 230: Topics in Social Science**

Explores a variety of topics in social sciences, such as globalization, gender, and inequality. Focuses on the systematic understanding of social interaction, social organization, social institutions, and social change. Introduces students to major themes in sociological thinking, such as the interplay between the individual and society, the causes and consequences of social inequality, and the social construction of human life.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 240: Africa Speaks**

Survey of the development of sub-Saharan Africa, from pre-Paleolithic times to present. Culture based, interdisciplinary anthropological examination of African geography, archeology, history, politics; art, economics.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 245: Psychology of the Arts**

Psychological study of artists and art images/objects as they relate to the creative person, process, product, and audience. Students learn developmental stages in art expression through an overview of theories, and practices in western psychology and art therapy.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 250: Gender, Race and Culture**

Explores the ideas of race and gender as cultural constructs. Examines their historical development and contemporary impact in relation to forms of prejudice and discrimination.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 270: Visual Anthropology**

Introduction to cultural anthropology by examining the roles of visual imagery and media in collecting, interpreting, and disseminating cultural beliefs and practices. Emphasizes influence of artists, designers, and photographers on public understandings of globalization and related issues such as subjects' rights; intellectual property; artists' ethical responsibilities.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 275: Changing Cultures**

Examines effects of major social transformations, such as colonization, technological development, or indigenous movements on social structures and modes of cultural creative expression; each semester focuses on particular regional culture, such as: Mexico, Latin America, Sub-Saharan Africa, Native American Cultures, or others.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 300: Sociology of Fashion**

Examines fashion as a site of struggle for self-definition, gender coding, and masquerade; synthesizes key debates and theories in the critical study of fashion; discovers the evolution of fashion consumption, and examines the complete cycle of the fashion industry, including digital fashion and image curation.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 312: Sensation & Perception**

Introduces the components of body sensory systems and the historical and current role they play in the creation of art and design; reviews basic neuroanatomy and how dysfunctions impact interpretation of the environment; explores how artists and designers have used this knowledge to enrich their work.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 315: Intercultural Communication**

Survey of major concepts in intercultural communication with emphasis on practical applications. Exploration of diversity in communication between cultures and challenges created by multicultural environments.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 316: Ethics of Art and Design**

Explores the primary ethical issues and professional standards applicable to creating, appropriating, buying, selling, and displaying works of art and design in various media. Emphasis upon how professional artists and designers can practice their craft as artist-global citizens in a way that gives heed to our mutual responsibilities to one another and to our planet.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 321: Studies in the Holocaust**

Exploration of anti-Semitism and prejudice as expressed in the events leading up to and including the Holocaust of World War II. Focus on: 19th-century ideas of Social Darwinism; the Aryan myth; modern or scientific anti-Semitism; eugenics. Evaluates the contributions of those who developed the philosophical/psychological mentality that led to the Holocaust. Examines deep connections between Hitler's rise to power and the influx of capital into Germany via American industrial firms.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 331: Human Factor in Design**

Investigates human factors as an essential ingredient in the design process. Study the dynamic relationship between humans and the environment utilizing: interactive and contextual research; classic books; psychological, philosophical, and anthropological research.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**SBSC 364: Worldwatch**

Introduction to global issues confronting nations, societies, and world leaders in the 21st century. Examines events and issues that shaped the 20th century through today. Considers a variety of factors influencing the global scene: historical; political; socio-cultural; economic; geographic; biographic; military-industrial.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

**WRIT 120: Professional Writing**

Instructs students in styles of writing commonly used in the art and design world, including artist statements, website content, cover letters, pitch letters, resumes, freelance proposals, letters of agreement, grant proposals, marketing and business plans, exhibition/catalog copy, adjournal articles and reviews, business emails, press releases, critical reviews for online and print media, and social media/promotional platform writing. Emphasizes considerations of audience and purpose, and the production of clear, cogent, thoughtful writing that adheres to the grammatical rules of Standard American English.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

WRIT 151 or the equivalent in transfer credit.

**WRIT 151: Writing Studio**

Introduction to academic and professional writing. Emphasis on: rhetorical knowledge; critical thinking, reading and writing processes and conventions. Analysis and evaluation of multiple reading strategies; composition; use of research tools; development of research process; documentation techniques and incorporation of sources; peer review; editing and proofreading strategies.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **WRIT 270: Professional Communication and Presentation**

Introductory course in oral and written communication skills with a focus on public presentation skills. Instruction in: principles of communication; styles and types of presentation; effective use of traditional and multimedia tools. Emphasis on ability to deliver messages to a wide variety of audiences.

**Credits: 3**

**Lecture Hours: 3**

**Studio Hours: 0**

**Clock Hours: 6**

**Prerequisites:**

WRIT 151.

## **Media Arts**

### **MEDA 111: Drawing I**

Introduction to the representation of three-dimensional forms in two-dimensional space. Focus on drawing one-, two-, and three-point linear perspective systems from observation and imagination. >Develop: Measuring and sighting techniques; drawing skills; value and lighting; design approaches.

**Credits: 3**

**Lecture Hours: 0**

**Studio Hours: 6**

**Clock Hours: 3**

**Prerequisites:**

None.

### **MEDA 112: 2D Design**

Develop an understanding of visual language and compositional structure using the basic elements and principles of design. Introduction to color theory and application.

**Credits: 3**

**Lecture Hours: 0**

**Studio Hours: 6**

**Clock Hours: 3**

**Prerequisites:**

None.

### **MEDA 115: Figure Drawing I**

Introduction to figure drawing. Use observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment.

**Credits: 3**

**Lecture Hours: 0**

**Studio Hours: 6**

**Clock Hours: 3**

**Prerequisites:**

None.

### **MEDA 123A: 3D Design for IL**

Introduction to elements and principles of 3D design: space; form and mass; scale; proportion; gravity and equilibrium; research; drawing. Work from observation to acquire understanding of human body relative to invention of character. Emphasis on application of the following to human gesture and movement in dimensional space: skeletal structures; narrative; observation and invention; reference and interpretation.

Emphasis on maquette-making and sculpting in clay; importance of craftsmanship. Expand understanding of color, patina, and surface.

**Credits: 3**

**Lecture Hours: 0**

**Studio Hours: 6**

**Clock Hours: 3**

**Prerequisites:**

none.

### **MEDA 123C: 3D Design and Modeling**

Introduction to elements and principles of 3D design: space; form and mass; scale; and proportion using 3D animation software.

Students will learn techniques used to create three dimensional compositions that create a sense of depth, lead the eye, and give a sense of presence.

**Credits: 3**

**Lecture Hours: 0**

**Studio Hours: 6**

**Clock Hours: 3**

### **MEDA 123D: 3D Design for Computer Animation**

An introduction to the elements and principles of 3D design using modeling, texturing, and lighting techniques in 3D animation software.

This course introduces and develops higher-level skills needed for asset creation; model building, uv mapping, texture creation, and lighting with physically-based material definitions.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **MEDA 125A: Figure Drawing II for CA**

Continued study of observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment. Create believable figures and animals through observation. Emphasis on sequential poses and anatomy as related to movement.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 115.

### **MEDA 125B: Figure Drawing II for GA&IL**

Continued study of observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment. Create figures and animals from observation with realistic: structure; dynamics; sustained poses; anatomy.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 115.

### **MEDA 126A: Drawing II for IL**

Continued study of the representation of accurate three-dimensional forms in two-dimensional space. Focus on drawing and painting still-lives, interiors, and landscapes from observation employing perspective, and accurate value and color structures. Developing measuring and sighting techniques, drawing and painting techniques, and design approaches are also emphasized.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 111.

### **MEDA 126B: Drawing II for CA, GA & VR**

Continued study of the accurate three-dimensional forms and environments in two-dimensional space. Focus on color. Focus on drawing one, two, and three-point linear perspective systems from observation and imagination.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MEDA 111.

## **Motion Design**

### **ARTH 127: History of Motion Design**

Charts the history of motion design from experimental animation to current industry examples.

**Credits:** 3

**Lecture Hours:** 3

**Studio Hours:** 0

**Clock Hours:** 6

**Prerequisites:**

None.

### **MDES 120: Animation Techniques**

Introduction to fundamental principles of motion through the exploration of traditional animation processes, including stop motion, hand-drawn, and experimental animation techniques. Emphasis will be on creating expressive movement with meaning through the principles of animation.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

DSNA 114

### **MDES 204: 2D Figure in Motion**

Introductory study of 2D figurative, or "character" animation, including the animation of humans, animals, and/or abstracted figurative characters. Emphasis will be on anatomy and the physics and physiology of figurative movement. Students will employ the "12 principles" of animation to create accurate and expressive interpretations of figurative movement in their work.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MDES 120

### **MDES 210: Concept Development I**

Exploration of the pictorial language through the parallels between the graphic design and the cinematic languages. Concepts are developed through storyboards, board-o-matics, videos, soundscapes, and other sequence-based projects, incorporating the elements of time and sequence to strengthen communication.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **MDES 211: 2D Animation**

Digital 2D animation techniques with an emphasis on using animation principles to create expressive and communicative movement. Students will experiment with various styles of 2D computer animation and gain a deeper understanding of 2D animation techniques and software.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 120.

### **MDES 212: Design Fundamentals for Motion**

Building upon first year design courses, students will implement the principles of 2D design specifically within a motion design context. Design principles are reinforced using the previsualization of animations through style frames and design board sequences.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

DSNA 112

### **MDES 220: Concept Development II**

Concept generation and development through the exploration and application of the cinematic language as used in animation pre-visualization. Students are introduced to various storytelling approaches, persuasive messaging, and the use rhetorical devices to develop creative concepts.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 210.

### **MDES 221: 3D Animation**

Introduction to 3D computer animation, language, object creation, f-curve editor, computer animation, modeling, and texturing techniques through the creation of multiple short animations.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 211.

**MDES 222: Design in Sequence for Motion**

Introduction to the practical applications of typography as used within the field of Motion Design. Through composition, hierarchy, and nuance, students will explore the use of type to promote effective communication across various mediums, including transition to print and screen.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 212.

**MDES 240: Introduction to Visual and Special Effects**

Exploration of contemporary and historical approaches to Visual Effects as used in film and client based production. Digital and traditional methodologies will be examined, identifying and analyzing the artistry of Visual Effects, with a concentration on the processes, history and milestones of the industry and art form. Introduction to the vocabulary and the technical terminology used in VFX production.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**MDES 310: Persuasive Messaging in Motion**

Analysis, evaluation, and creation of persuasive messages, as employed within the Motion Design industry. Students will explore the various rhetorical approaches based in advertising used to persuade the viewer. Including concept development for the use of new media such as projection mapping and Augmented Reality.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 220.

**MDES 311: Advanced 3D Animation**

Exploration of advanced 3D computer animation, modeling, texturing, and lighting techniques through the creation of multiple short animations. Emphasis placed on animation, seamless integration of various image sources, and graphic elements.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 221.

**MDES 312: Form and Communication**

Exploring processes and methodologies that generate original and meaningful design, with an emphasis on formal experimentation, visual and conceptual research, natural observation, and design systems.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 222.

**MDES 313: Projection Mapping**

Introduction to video projection mapping and installation techniques and concepts. Non-traditional surface viewing will be explored such as exteriors of buildings, interior architecture, and sculptural forms. Review and analysis of current creative projection work from contemporary artists and designers. Collaborative projects using projection mapping software.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MDES 221

**MDES 320: Experimentation in Motion**

Experimental animation and various motion design topics are presented and discussed to initiate the development of numerous motion design concepts. Students assemble a collection of concept statements, sketches and style frames, GIFs, and proof of concept animations for potential use in the senior project course.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 220.

**MDES 321: Advanced 2D Animation**

Continued study of 2D animation techniques with an emphasis on utilizing animation principles to create expressive and communicative movement. Students will experiment with various styles of 2D animation and gain a deeper understanding of 2D animation techniques & software.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 311.

**MDES 322: Branding and Visual Systems**

Exploring visual identity and systems through historic, formal, and conceptual perspectives. Students will develop original logos and identity systems. They will practice working within constraints and develop their strongest project into motion.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 312.

**MDES 350: Advanced Animation Techniques**

Advanced exploration of traditional animation techniques including 2D and 3D stop motion, hand drawn animation, and other experimental processes. Emphasis will be on creating expressive, communicative movement utilizing the 12 Principles of Animation.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MDES 120

**MDES 410: Senior Project: Production Studio**

Application of advanced production techniques and principles to complete multiple animation projects that replicate professional expectations of a motion design production studio. Student projects are chosen from various client-inspired briefs. Students document the entire animation process from concept to final product.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in: MDES 320; MDES 321.

**MDES 411: Adv. Motion Design Techniques I**

Advanced topics in animation. Explore problem-solving for technical challenges that arise during production of a motion design project. Individual senior projects serve as basis for relevant topics.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**MDES 420: Senior Project: Experimental**

Production of senior thesis project, demonstrating the culmination of the student's technical experience and artistic development. Students will present final proposals and style frames of their self-directed animation project. This project emphasizes experimentation, self-expression, and pursuit of an individual aesthetic.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 410.

**MDES 421: Adv. Motion Design Techniques II**

Advanced topics in motion design. Topics chosen to provide problem-solving strategies for technical challenges arising during project production. Instruction in advanced motion design production techniques. Individual senior projects provide basis for relevant topics.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum C- in MDES 411.

**MDES 430: Digital Compositing for 2D**

Overview of the technical and artistic nature of 2D digital compositing, covering topics such as basic image creation, representation and manipulation, color correction processes, chroma keying, planar tracking technologies, and visual cues necessary to create a believable composite.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **MDES 431: Digital Compositing for 3D**

Advanced Visual Effects compositing incorporating 3D synthetic assets into the compositing workflow. Topics such as camera animation, camera tracking, image stabilization, advanced 3D animation, shaders, lights and materials will be discussed. Creation of matte paintings and compositing digital set extensions.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

MDES 430

### **MDES 499: Motion Design Internship**

Workplace experience, internship agreement negotiated between intern and site supervisor, approval of faculty, Registrar, and AVPAA/Dean of Undergraduate Studies required. Duties should be challenging, productive, and develop higher-level skills and knowledge. Documentation of performed work, weekly check-ins, and oral presentation required.

**Credits:** 3

**Prerequisites:**

MDES 321, MDES 322; 3.0 GPA. Grading: Credit/No Credit.

## Photography and Imaging

### **ELEC 445: Mapping a Site: In & Out of Context**

Two one-week international collaborative workshops in Sarasota and Antwerp. Working groups consist of faculty and students from: Ringling College of Art and Design; the Royal Academy of Antwerp; St. Lucas Art School, Antwerp; and an additional guest university. Research, interpret and present the histories and creative possibilities of the sites and proposed themes, utilizing the group's cultural diversity and individual artistic sensibilities. Final work will be displayed in each city, with potential for future publication and exhibitions. Note: Only three students will be selected for this course. Primarily for PI, FA and FILM students. Students from other majors can apply with permission from project coordinator.

**Credits:** 1.5

### **ELEC 446: Mapping a Site II: In & Out of Context**

Two one-week international collaborative workshops in Sarasota and Antwerp. Working groups consist of faculty and students from: Ringling College of Art and Design; the Royal Academy of Antwerp; St. Lucas Art School, Antwerp; and Aalto University, Helsinki. Interpret and present the histories and future possibilities of the sites, drawing on each group's cultural, individual, and artistic sensibilities. Final work will be displayed in each city, with potential for future publication and exhibitions. Note: Only two students will be selected for this course.

**Credits:** 1.5

**Prerequisites:**

PI majors; minimum 90 credits.

### **PHOT 151: Photographic Processes**

An introduction to darkroom based photographic techniques using analogue cameras to teach the fundamentals of exposure, developing, printing, scanning, composition and optics.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

STDA 115

### **PHOT 232: Location Lighting**

Fundamentals of architectural photography and on-location portraiture. Techniques include: metering for ambient and fill light; white balancing; perspective controls; effective use of portable lights for architectural interiors, exteriors and portraiture.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

PHOT 275 or permission of instructor.

**PHOT 265: Color Theory and Practice**

Introduction to the creative use of color in contemporary photography. Topics include: color light theory, the history of color photography, color management and correction, exposure techniques for digital capture and traditional color negatives, intro to intermediate Photoshop editing, scanning techniques, and printing from digital files.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

STDA 115

**PHOT 275: Studio Lighting**

Fundamentals of electronic strobe lighting. Reviews basic lighting principles. Introduction to the application and control of electronic strobe lighting. Emphasis on still-life photography and portraiture.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

STDA 115

**PHOT 281: Issues in Contemporary Photography**

Analysis of contemporary photographic issues and practice. Examine influence of photographic medium on American culture and the fields of communication and art.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**PHOT 290: The Moving Image**

The course will focus on the creation of time-based works; concept development, video and sound capture, editing techniques, and presentation/installation possibilities. Students will be introduced to contemporary artists and explore a range of structures within time based art.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FINE 248

**PHOT 301: Portraiture and Fashion Photography**

Fundamentals of portraiture and fashion photography. Techniques include camera and lighting applications in both the studio and on location. Concept development and cultural awareness developed through an introduction to the history and tradition of photographic portraits, fashion, fine art and advertising imagery. Photographs created for both printed and online formats.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Minimum 60 credits; PHOT 275.

**PHOT 310: Advanced Lighting**

Advanced lighting techniques to produce a photographic illustration of an idea. Utilizes advanced studio lighting techniques in the execution of still-life, portrait and fine art photography. Develop ideas from conceptualization to output incorporating professional studio practices.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

PHOT 275; or permission of instructor.

**PHOT 330: Documentary Photography**

Explores role of photography in documenting the human experience. Complete series of projects utilizing classic documentary approaches, as well as a more personal interpretation of people and place.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

STDA 115; or permission of the instructor.

**PHOT 334: The Staged Photograph**

Explore the possibilities of conveying meaning, message, and commentary through staging scenes and events for the camera. Considers influence of staged image making on contemporary photography and art and the challenges it presents to traditional picture-making strategies. Study work of key practitioners in this genre; explore these themes and techniques by utilizing them in own work.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

PHOT 275; or permission of instructor.

**PHOT 349: Documentary and Experimental Video**

Documentary and Experimental Video uses time-based media to create social/documentary and experimental shorts. The course explores both linear and non-linear approaches to the art of telling stories and considers diverse ways in which images and sounds can be developed over a stretch of time. Open elective for sophomores, juniors and seniors from any major.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

FINE 248 or equivalent or permission of instructor.

**PHOT 360: Introduction to Large Format**

Introduces large-format photography by using 4"x5" black-and-white film. Includes the use of camera movements for tabletop, architectural and landscape photography, introduction to advanced printing and film-developing techniques.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

PHOT 151 or permission of instructor.

**PHOT 374: Professional Practices/Portfolio**

Prepare for a career in photography by learning the business of professional freelance photography, portfolio development, and effective self-promotion. Examine marketing strategies, negotiating techniques, and methods for building a sustainable photography career. Guidance through editing and sequencing process while designing portfolio for interviews, assistantships, and/or internships.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

**PHOT 380: Alternative Processes**

Explores nontraditional photographic processes and hand-applied emulsions using large format film, digital negatives, cyanotype; platinum/palladium; and tintype materials. Emphasis on expanding knowledge and skills in photography by learning both historic and contemporary hybrid processes.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

PHOT 151

**PHOT 385: Junior Seminar: Special Topics**

Create a photo-based e-zine. Research the many facets of contemporary photographic practice and organize this information along with own work into a photo-based e-zine. Focus on: developing curatorial themes and skills; editing images and text; page design; working collaboratively. Develop curatorial skills by curating three virtual exhibitions throughout semester.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

STDA 115 or permission of instructor.

### **PHOT 391: Photography Expanded**

An intensive exploration of emerging photo-imaging technologies and processes including: experimental capture using two- and three-dimensional compositing techniques using both photographic elements and computer generated images (CGI). Students will consider the practical, aesthetic and cultural implications of these technologies in producing a new generation of photo-imagery.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

PHOT 290

### **PHOT 465: Photography and Media**

Examines how photography is currently produced and consumed in contemporary visual culture. Looks at ways in which new media narratives, artistic content and storytelling are evolving using technologies like 360° video and social media. Students expand on these ideas to create initial thesis ideas and content.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

PHOT 385

### **PHOT 475: Internship**

Experience professional practice; build qualifications for entry-level jobs. Eligible students enter into an agreement between the intern and site supervisor, to be negotiated by the intern with extensive input from the Faculty Advisor, Registrar, and AVPAA/Dean of Undergraduate Studies. Documentation of performed work and oral presentation required.

**Credits:** 3

**Prerequisites:**

PHOT 374; 3.0 GPA. Grading: Credit/No Credit.

### **PHOT 477: Professional Project**

Students may elect to do a professional project instead of an internship.

**Credits:** 3

**Prerequisites:**

None.

### **PHOT 482: PDI Thesis**

Research leading to image/video creation on individual topics culminating in a professional gallery exhibition/installation and printed book at the end of the semester. Periodic critiques and reviews of student work by PI and other faculty during the semester.

**Credits:** 6

**Prerequisites:**

None.

## **Studio Arts**

### **STDA 101: Drawing**

Introduction to contemporary drawing. Work critically through formal and conceptual problems while learning techniques and process of drawing. Emphasis on observation, communication, representation, and invention as means to develop unique and powerful works of contemporary art, film, and photography. Additional topics include research, drawing, and archiving.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **STDA 102: 3D Design**

Introduction to basic elements, principles, and tools of 3D design as means to develop unique and powerful works of contemporary art, film, and photography. Work critically through formal and conceptual problems while learning basic elements and principles of 3D design. Additional topics include: health and safety, research, drawing, and archiving.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **STDA 103A: Interpretive Figure for PI**

Explores proportion and measurement, volume and space, basic anatomy, and format and composition. Emphasis is on interpretation and experimentation, historical and contemporary precedents, exposure to manual, digital or lens-based solutions, mixed media and their contemporary critical context. This is a required course for PI majors.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

Completion of FINE300 level courses or permission of instructor.

### **STDA 103B: Interpretive Figure for FA**

Explores proportion and measurement, volume and space, basic anatomy, and format and composition. Emphasis is on interpretation and experimentation, historical and contemporary precedents, exposure to traditional and contemporary drawing mediums/processes/ techniques, and their contemporary critical context. This is a required course for FA majors.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **STDA 110: 2D / Color**

Introduction to elements, principles, and tools of 2D Design as means to develop unique and powerful works of contemporary art, film, and photography. Work critically through formal and conceptual problems while learning basic elements and principles of 2D design. Additional topics include research, drawing, and archiving.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **STDA 115: Lens-Based Communication**

Introduction to technical and aesthetic foundations in photography utilizing digital camera techniques. Topics include: exposure; lighting; composition; camera controls; file management; image adjustments; digital printing. Develop personal vision as well as knowledge of the medium's history and current practices.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

## **Virtual Reality**

### **VIRT 100: Introduction to Virtual Reality**

This course will explore and experiment with multiple types of virtual reality tools and techniques. Students will be exposed to the different forms that the medium can currently take, and experience content with a range of delivery mechanisms. The goal of the course will be to make a series of small, very simple test experiences that give the student the understanding of what is currently possible, as well as grasping best practices that are unique to the medium.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **VIRT 200: Immersive Media Design I**

An introduction to the tools and methods used in immersive media and virtual reality. Explores principles of the creation of virtual spaces. Introduction to basic processes for creating synthetic objects using 3D software and placing them into a virtual space using game engine technology.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VIRT 100, MEDA 123C or 123D, or with instructor approval.

**VIRT 201: Immersive Media Design II**

A continuation of VIRT 200 Immersive Media Design I. Continued study of principles and techniques of the creation of virtual spaces. Introduction to basic processes for utilizing sound. Introduction to the creation of basic interfaces.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VIRT 100, MEDA 123C or 123D, or with instructor approval.

**VIRT 210: Visual Scripting**

Introduction to visual programming. Artists will develop fundamental object-oriented programming techniques and develop the ability to create interactive behavior using graphical nodes instead of typing code. Topics include interpolated animation, basic vector mathematics, and interface design.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VIRT 100, MEDA 123C or 123D, or with instructor approval.

**VIRT 211: 3D Technical Art**

Artists will be introduced to scripting in Python using an integrated development environment focusing on programming tools for an industry-standard animation software package. Students will continue to master creating interactive behavior using graphical nodes. Topics include procedural generation, advanced material creation and particle effects.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VIRT 100 or GAME 240, MEDA 123C or 123D, or with instructor approval.

**VIRT 220: Concept Development for Virtual Worlds**

Exploration of the generation and refinement of solid concepts for virtual reality experiences. Ideas will be explored for potential use in areas of entertainment, education, training, film, tourism, healthcare, advertising, medical, forensics, visualization, and architecture.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VIRT 100, MEDA 123C or 123D, or with instructor approval.

**VIRT 300: Immersive Media Design III**

A continuation of VIRT 201 Immersive Media Design II. Advanced study of principles and techniques of the creation of virtual spaces.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

(VIRT 220, VIRT 201, VIRT 211) or (GAME 222, GAME 228, GAME 240) or with instructor approval.

**VIRT 301: Immersive Media Design IV**

A continuation of VIRT 300 Immersive Media Design III. Advanced study of principles and techniques of the creation of virtual spaces. Creation of proof of concept assets for projects to be produced in senior year.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VIRT 100, MEDA 123C or 123D, or with instructor approval.

**VIRT 310: Programming for Immersive Media**

Artists will continue their study of programming with written code and graphical nodes to create complex interactive behavior in a real-time engine. Topics include C-family programming languages, basic shader creation, and simulation.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

(VIRT 220, VIRT 201, VIRT 211) or (GAME 222, GAME 228, GAME 240) or with instructor approval.

### **VIRT 320: Iterative Design**

An introduction to solution-focused approaches to problem solving. Learn to utilize the high-level iterative design process common to all VR development.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

(VIRT 220, VIRT 201, VIRT 211) or (GAME 222, GAME 228, GAME 240) or with instructor approval.

### **VIRT 330: VR Thesis Preproduction**

Idea generation and refinement for the upcoming senior capstone project. This course will operate in collaboration with VIRT 340 Visual Development for VR.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VIRT 300, VIRT 310, VIRT 320.

### **VIRT 340: Visual Development: UI/UX Design**

Art direction and style exploration and refinement for the upcoming senior capstone project. Focus on usability and affordance through human-centered design. This course will operate in collaboration with VIRT 330 VR Thesis Preproduction.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VIRT 300, VIRT 310, VIRT 320.

### **VIRT 400: VR Capstone Project I**

The application of all of the production techniques learned in previous courses toward the execution of approved concepts from VIRT 330 VR Thesis Preproduction.

**Credits:** 6

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 6

**Prerequisites:**

VIRT 301, VIRT 330, VIRT 340.

### **VIRT 401: VR Capstone Project II**

The continued application of all of the production techniques learned in previous courses toward the execution of projects begun in VIRT 400 VR Capstone Project I.

**Credits:** 6

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 6

**Prerequisites:**

VIRT 400.

## **Visual Studies**

### **VISU 300: Art and Design Process**

Students will create a self-directed line of inquiry in the Visual Studies major, including defining goals, outcomes, and context for their studio/design practice. They will determine the theme for their thesis project, and write a research paper exploring this theme. They will evaluate and revise their web presence, resume, and portfolio to reflect their professional practice. Students will engage in their studio practice, start work on developing a portfolio, pre-production planning for thesis, and present a self-evaluation at the end of the semester.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

None.

### **VISU 350: Art and Design Process II**

Students will continue to refine their self-directed line of inquiry in the Visual Studies major, including goals, outcomes, and context for their studio/design practice. Students will continue to refine their web presence, resume, and portfolio to reflect their professional practice. Students will engage in pre-production planning, and/or begin production on their thesis, and present a self-evaluation at the end of the semester.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VISU 300

### **VISU 400: Art and Design Thesis**

Studio based capstone course for the BA in Visual Studies. Students will complete a thesis project and write a critical thesis statement to accompany their work. They will finalize their portfolios and web presence. Students will submit work to Best of Ringling and the end of year Thesis Exhibition. They will present a self-evaluation at the end of the semester.

**Credits:** 3

**Lecture Hours:** 0

**Studio Hours:** 6

**Clock Hours:** 3

**Prerequisites:**

VISU 300