



Ringling College
of Art + Design

2025–2026 Catalog

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General Information

2025-2026 Calendar

Please view the 2024-2025 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. Ringling College of Art and Design also may offer credentials such as certificates and diplomas at approved degree levels. 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](https://www.sacscoc.org/).

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. Ringling College of Art and Design reserves the right to correct errors and make changes in policy, curricula and fees as circumstances dictate subsequent to publication.

Students pursuing a degree are obligated to fulfill the requirements as they are listed in the catalog for the semester in which they enrolled in that program. It is expected that students have knowledge of the information contained herein.

If the requirements change after a student has enrolled in a program, students have the option of fulfilling either the old or new requirements. If a student elects to fulfill the old requirements and find that necessary courses have been eliminated or substantially revised, the student 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.

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

The Vision, Mission, and Core Values for Ringling College of Art and Design

College Vision

Ringling College of Art and Design will be the preeminent college of art and design in the world.

College Mission

Ringling College of Art and Design educates

students, its community, and the world to understand art and creativity as essential dimensions to life. The College recognizes that scholars, artists, designers, and creative professionals play a significant role in society. Through its policies and practices, the College supports innovation; excellence in education; and fosters the creative, intellectual, professional, and personal development of its students and the greater community at large.

In support of this mission:

- Ringling College prepares students for successful careers that contribute positively to society.
- Ringling College strives to enroll both full and part-time students from diverse backgrounds who intend to become creative professionals.
- Ringling College provides community interaction within the complex world of cultural and artistic disciplines for cultural enlightenment, lifelong learning, artistic appreciation, and career development.
- Ringling's curriculum 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's faculty consists of professionally active and teaching-oriented artists, designers, professionals, and scholars.
- Academic programs along with Advising, Career Services, and an extensive co-curricular student life program help prepare students for a creative profession, life-long learning, and graduate level studies.
- Ringling College provides the opportunity for all students to gain professional experience prior to graduation by connecting them with leading brands and clients to develop creative solutions to business challenges.

Core Values

Fundamental to the College's mission are the following core values:

- Collaboration
- Community
- Creativity
- Diversity
- Innovation
- Integrity
- Professionalism

Collaboration: Embrace the strength of our collective talents, fostering an environment of cooperative creativity and shared success.

Community: Cultivate a vibrant, inclusive network that promotes respect, support, and shared achievement for all.

Creativity: Encourage excellence in artistic expression and creative thinking as fundamental elements of our educational identity.

Diversity: Cherish and embrace diversity, in all forms, promoting equity and inclusivity as pillars of our community.

Innovation: Commit to groundbreaking approaches in learning and technology, and equipping students for constantly evolving creative professions.

Integrity: Uphold and respect ethical values by fostering honesty, transparency, accountability, and trust.

Professionalism: Aspire to excellence and diligent practice, preparing our campus and community for success while promoting a culture of respect and lifelong learning.

Approved by the Board of Trustees, February 15, 2024

Admissions

Admissions Office
Ringling College of Art and Design
2700 N. Tamiami Trail
Sarasota, FL 34234-5895
(941) 309-0195
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.
- f. FLDOE Home Education Affidavit (for FL residents only). Available online: www.fl DOE.org/core/fileparse.php/18379/urlt/HomeEduAffidavit.pdf

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), Duolingo (DET), or the Critical Reading section of the SAT.

Minimum score requirements:

1. TOEFL: A minimum score of 61 (iBT) is required for admission. Students who score between 61 and 81 may be required to enroll in the Critical Academic Skills for English Language Learners course at the College. Students who score 81 or higher may be allowed to waive this course at the College, pending results from our Listening and Speaking Assessment.
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 the Critical Academic Skills for English Language Learners course at the College. Students who score 6.5 or higher may be allowed to waive this course at the College, pending results from our Listening and Speaking Assessment.
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 (DET): A minimum score of 90 or higher is required for admission. Students who score between 90 and 104 may be required to enroll in the Critical Academic Skills for English

Language Learners course at the College. Students who score 110 or higher may be allowed to waive this course at the College, pending results from our Listening and Speaking Assessment.

ESOL courses are taught concurrently with other coursework and do not require additional semesters or delay graduation. Three credits from the Critical Academic Skills for English Language Learners course will count toward a Liberal Arts General Education elective.

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 Financial Aid.

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 visit eVetRecs, Select Make a new Request. You'll then need to sign in with an identity-verified ID.me account. The National Archives may ask you to take a "live selfie" photo with your smartphone as an added step to verification. [Request your records using eVetRecs on the National Archives website](#)

GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government website at <http://www.benefits.va.gov/gibill>

Office of Financial Aid

School Certifying Officer
Ulla Searing Center, 2nd Floor
(941) 359-7539
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.

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 for Speakers of Another Language (ESOL)

Critical Academic Skills for English Language Learners is required for multilingual students whose proficiency is not sufficient to foster success in their major and other courses. A speaking proficiency and listening comprehension assessment will be administered over Zoom during the first week of August to determine if a student would benefit from ESOL classes.

ESOL classes are designed to help non-native English speakers prepare for the coursework required for their degree. Critical Academic Skills for English Language Learners and other ESOL 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 submitted:

- 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, CLEP or ALevel test scores.

ESOL courses are taught concurrently with other coursework and do not require additional semesters or delay graduation. Three credits from Critical Academic Skills for English Language Learners will count towards a Liberal Arts General Education elective.

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

International Baccalaureate (IB) Equivalency Chart

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 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: Foreign Languages	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.**

CLEP Examinations Equivalency Chart

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	WRIT 151 & WRIT elective (6 cr)
College Composition Modular (must include essay portion)	50	WRIT 151 & WRIT elective (6 cr)
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

CLEP Test	Minimum Score for Credit	Ringling College General Education Course Equivalency
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
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 (AP) Equivalency Chart 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	3**	Open Elective
3-D Art and Design	3**	Open Elective

AP Exam	Minimum Score for Credit	Ringling College General Education Course Equivalency
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	3*	General Education Elective
Comparative Government and Politics	3	General Education Elective
Computer Science A	3	Open Elective
Computer Science Principles	3	Open Elective
Drawing	3**	Open Elective
English Language and Composition	3	WRIT 151
English Language and Composition	4	WRIT 151 & WRIT elective (6 cr)
English Literature and Composition	3	Literature and Media Studies
Environmental Science	3	Scientific Practices
European History	3	General Education Elective
French Language and Culture	3*	General Education Elective
German Language and Culture	3*	General Education Elective
Human Geography	3	Social and Behavioral Sciences
Italian Language and Culture	3*	General Education Elective
Japanese Language and Culture	3*	General Education Elective
Latin	3*	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	3*	General Education Elective
Statistics	3	Scientific Practices

AP Exam	Minimum Score for Credit	Ringling College General Education Course Equivalency
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.

Cambridge AICE Equivalency Chart

The AICE program is an international, advanced secondary curriculum and assessment program equivalent to the British system of "A-Levels." AS-Level courses are comprised of curriculum lasting one academic year. A-Level courses encompass all AS-Level curriculum as well as additional topics. A-Level coursework is completed over two academic years. Information about the program, including course syllabi, can be found online at <http://www.cambridgeinternational.org/usa/>

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

AICE Exam	Minimum Score for Credit	Credits	Ringling College General Education Course Equivalency
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
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

AICE Exam	Minimum Score for Credit	Credits	Ringling College General Education Course Equivalency
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
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

AICE Exam	Minimum Score for Credit	Credits	Ringling College General Education Course Equivalency
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.

Program Readiness Skills

Student preparedness and program readiness for the undertaking of curriculum requirements in any of the undergraduate programs at Ringling College will include the following skills and abilities. All students should be able to exhibit these capabilities in order to be successful in their coursework and throughout all four years of study.

1. Presence and Attention

- Attend all classes in person or online as required by the institution
- Ability to focus with a strong attention span
- Ability to follow verbal, written, and video instructions

2. Communication and Collaboration

- A proficient command of the English language
- Ability and willingness to contribute in class discussions
- Verbally present and defend work in front of a group in the classroom
- Ability and willingness to collaborate with a diverse group
- Openness towards receiving constructive feedback

3. Basic Skills and Academic Preparation

- Basic ability to navigate file and folder structures on a computer
- Basic research skills
- Basic reading comprehension skills
- Ability to write basic, grammatically complete sentences

4. Self-Management

- Ability to time manage projects to completion and meet deadlines
- An intellectual curiosity and desire to learn
- Ability to self-motivate
- Ability to self-advocate

Note: Student Access Services is available to assist qualified students with disabilities in providing reasonable accommodations that do not fundamentally alter the program or curriculum.

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.

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
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. All students, and for dependent students, a parent, should also apply for a PIN at 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. 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.

Financial aid has academic requirements to maintain your awards that are reviewed annually. Please visit the Student Handbook for details outlined for Satisfactory Academic Progress (SAP).

Military Affiliated Education Benefits and Enrollment

The Financial Aid Office 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.

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 \$6,000 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 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.

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 Affairs Amy Pettengill, who is located in the Goldstein Library. 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 Affairs office in the Goldstein Library. 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 Affairs 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. 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 Multicultural Student Engagement, 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 ACADEMIC INTEGRITY GUIDELINES AND POLICY

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.

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 electronic communication with a read/receipt request attached to the document. In the event the student does not acknowledge receipt of written notice the college will utilize other methods of communication to promote clarity around the process for resolving academic integrity claims.

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 email communication of the alleged violation normally within ten (10) calendar days after the faculty member becomes aware of the circumstances giving rise to the accusation. The communication must provide sufficient detail of what aspect of the student's work is problematic. 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 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 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 and/or members of the Sub Committee)
- 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 communication 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).

Summary Timeline for Faculty and Students

1. Faculty must inform the student of alleged infraction by written email communication and copy their Department Head or Program Director. This email must provide sufficient detail that clearly explains what aspect of the student's work is in question.
2. As soon as possible, the faculty convenes an official meeting with the student to reach an informal resolution with the Department Head/ Program Director or their designee in attendance (7 calendar days after notification).
3. If an informal resolution is reached, the case is closed after appropriate written notice is completed as described in the policy.
4. If the student wishes to appeal and request a formal review, they must notify the Department Head or Program Director and the VPAA via electronic communication. (Send request for formal review to VPAA@ringling.edu).

5. After receipt of request, the VPAA will convene the Sub Committee of the Academic Standards Committee.
6. After the meeting of the Sub Committee a written notice and decision will be provided to the student along with next steps for resolution, if applicable.

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 or designee. 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 the Medical Withdrawal Provider Report Form supporting the reason for the request.
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.
4. Decisions relating to medical withdrawals will be made by the Associate Dean/Director of Health Services or designee after submission of the Medical Withdrawal Provider Form.
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 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 [Required Medical Withdrawal Policy](#).

Address Changes

Notify the Office of Advising, Records, and Registration Services of address changes. Students can make address updates through the Ringling College campus portal via Self Service. All Ringling College communications 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.

Documentation must be submitted to Academic Advising within two weeks of the absence to be considered for excusing. 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 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, and logging in by using their user name and password.

General Education

Mission Statement

Our mission in Liberal Arts is to instill students with knowledge about the interconnectedness of global systems and cultures, a perspective of the

planetary scale within which we reside, and a sense of curiosity about the world. We equip students for engaged global citizenship and the creation of a more inclusive and just society through the power of art, design, and critical thinking to change the world and transform media products and brand experiences into innovative and inclusive industry practice.

Student Learning Outcomes

The liberal arts 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.

SLO1- (Written Communication) Employ effective written communication strategies to articulate ideas or thinking clearly within a multitude of genres and media.

SLO2- (Critical Thinking) Apply critical thinking through the use of evidence-based reasoning to drive informed decisions.

SLO3- (Scientific and Quantitative Literacy) Interpret quantitative evidence and scientific reasoning from a range of perspectives in everyday contexts and situations.

SLO4- (Integrative Learning and Problem Solving) Synthesize and integrate learning from across multiple disciplines in the process of problem solving to answer a complex question or achieve a desired outcome.

SLO5- (Cultural and Historical Global Contexts) Evaluate the complexities of interconnected cultural and historical global systems.

SLO6- (Critical Information Literacy) Evaluate and analyze information and examine its cultural, ethical, economic, legal, and social uses in the many mediums in which it is shared.

SLO7- (Teamwork Skills) Demonstrate applied teamwork skills through collaboration with faculty and fellow students, including the ability to value multiple perspectives from diverse backgrounds.

SLO8- (Diversity and Inclusion) Understand the growing importance of intersectional diversity in cultivating a more inclusive world.

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: Writing

6 Credit Hours

WRIT 151 - required by all majors

Item #	Title	Credits
WRIT 151	Writing Studio	3
WRIT 120	Professional Writing	3
WRIT 201	Writing Art Criticism	3
WRIT 202	Contemporary Research Methods for Creatives	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 270	Arts in Context: Comparing the Arts	3
ARHU 245	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 299	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 201	Organizing Innovation	3
SBSC 203	Introduction to Gender & Sexuality Studies	3
SBSC 220	Social Influence in Digital Media	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 301	Serial Killers & Society	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 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 330	Environmental Ethics & Ecological Beliefs	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 122	History of Photography	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 328	Film Directors	3
ARTH 329	Native 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 368	Visual Culture in American Advertising	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	Exhibition Design and Management	3
ENGL 100	Critical Academic Skills for English Language Learners	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 (grade of "C" or better)
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

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 are conferred three times a year in May, July, and December. The dates for conferral are as follows: May is the date of Commencement and December is the date final grades are due as published on the academic calendar; Summer is July 31st. All grades and final transcripts must be received by the Registrar's Office within 30 days of the published conferral date. The awarding of a degree will be deferred to the next published conferral date if any requirements are fulfilled by a course that either begins or ends after published conferral date. Students expecting to complete requirements for a degree are required to file a diploma application during their last semester 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. The conferral date will be posted on the student's transcript and diploma. Following credential conferral, the College will issue one diploma to the student if the diploma application was completed.

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 conferral date, may participate in the May commencement ceremony. Students will not receive their degree until all requirements and obligations to the College are met.

The listing of candidates and degrees in the commencement program is preliminary. 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 the student is eligible to 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 final cumulative G.P.A. computed after all course requirements are completed.

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.

In Residence 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 with "in residence" courses within a major at the College.

Incomplete Grade Policy

Students unable to finish coursework due to circumstances beyond their control may petition instructors to grant a grade of Incomplete ("I") at the end of a semester. Instructors can obtain the "Petition for an Incomplete" form through the Office of Advising, Records, and Registration Services.

An Incomplete Grade may be given to a student who has not been able to complete the required coursework because of extenuating circumstances beyond the student's control such as documented

illness, hospitalization, or death in family. The instructor may choose to issue the grade of Incomplete, or the student may request the grade of 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, an "I" grade is averaged into a student's term 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 form.

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 Associate Vice President for Academic Affairs/Dean of Undergraduate Studies and the Academic 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.

Majors, Minors, Area of Emphasis, Concentrations and Certificates

Major: Required for all matriculated students. Degree program of 120 credit hours.

Area of Emphasis: Required of students within certain majors that have areas 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. Transfer credit(s) are not permitted.

Concentration: Open to students within certain majors that have concentrations. Not required. A concentration within a degree program is an optional curriculum feature which constitutes a minimum of 9 required credits in a distinct topic area. 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. [Transfer credit\(s\) are not permitted.](#)

Minor: Open to students outside the related major (e.g. Graphic Design majors may not minor in Graphic Design). Not required. A minor constitutes five courses, or 15 credit hours total. A maximum of one transfer course, or up to three credit hours, may be considered towards a minor pending approval of the appropriate department head or program director. 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).

Undergraduate Certificate: Open to all matriculated students. Not required. An undergraduate certificate is an optional curriculum feature for degree seeking students which constitutes a minimum of 9 credits in a distinct topic area. Courses within the certificate may also serve as required courses within the major, general education electives, or open electives. Upon completion of the certificate, students will be required to submit a portfolio or other asset for assessment and award of the credential. Transfer credit(s) are not permitted.

Note Regarding Concentrations, Minors, and Undergraduate Certificates: Courses in all concentrations, minors, and undergraduate certificates are offered on a space available basis and if there is sufficient demand. Because these programs are not required and the demand for courses is uncertain, regular offerings of all courses for every program cannot be guaranteed. Some courses may require a lab fee. Successfully completed concentrations, minors, and undergraduate certificates will be recorded on your official transcript along with the declared major and area of emphasis (if appropriate). Ringling College of Art and Design has the right to cap the number of students wishing to enroll in any non-required program each year.

Concentrations, minors, and undergraduate certificates should be declared after successfully completing the first course in the program pathway. When ready to declare your non-required academic program, 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 completed program added to your Ringling College transcript.

Department	Title	Major	Area of Emphasis	Concentration	Minor	Undergraduate Certificate
Academic Affairs	Artificial Intelligence					X
Business of Art & Design	Business of Art & Design	X			X	
	Creative Entrepreneurship					X
Computer Animation	Computer Animation	X				
Creative Writing	Creative Writing	X			X	
	Game Writing			X		
	Scriptwriting			X		
	Word & Image			X		
Entertainment Design	Entertainment Design	X				
	Entertainment Design: Themed Environments		X			
Film	Film	X				

	Virtual Production					X
Fine Arts	Fine Arts	X			X	
	Painting			X		
	Photographic Lighting					X
	Photography & Media Arts			X	X	
	Print Media			X		
	Sculpture & Expanded Media			X		
	Visual Studies	X				
Game Art & Virtual Reality Development	Game Art	X				
	Virtual Reality Development	X			X	
Graphic Design	Graphic Design	X			X	
Illustration	Author/Illustrator					X
	Illustration	X	X			
	Illustration: Visual Development		X		X	
Liberal Arts	Art History				X	
	Environmental Studies				X	
	Film Studies				X	
	Gender & Sexuality Studies				X	
Motion Design	Motion Design	X				
	Visual Effects (VFX)			X		
Total		12	3	8	11	5

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 off campus health professional who has evaluated a student, the Associate Dean/Director of Health Services or designee makes the final decision regarding approval of a Required Medical Withdrawal for health reasons. The Senior 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 Associate Dean/Director of Health Services or designee 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 off campus Mental Health Provider to complete a Provider Report Form within 30 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 the Associate Dean/ Director of Health Services or designee 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.

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 of Art and Design, 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 through the Ringling College campus portal via Self Service. Official transcripts can be ordered through National Student Clearinghouse's Transcript Ordering Center. The Office of Advising, Records, and Registration Services will maintain a record of grades and transcripts for a minimum of three years.

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 College-controlled buildings, unless exempted by this policy. Any dog, cat, or other animal brought to College controlled 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 Senior Vice President for Student Life.

Exemptions must be approved by the Senior 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 941-359-7510 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

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, pregnancy, disability, veteran status, genetic information, or any other basis prohibited by law ("Protected Trait"), in its programs or activities.

No person, because of a Protected Trait, will be excluded from participation in, or denied the benefits of or access to any educational program or activity provided by the College, except as may be explicitly permitted by law. 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.

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, Title VI of the Civil Rights Act of 1964, as amended, the Genetic Information Nondiscrimination Act, and with Title IX of the Education Amendments of 1972, as well as other

state and federal laws protecting the Protected Traits listed above. The College is an equal opportunity educational institution.

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 Lauren Frasser, 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. TTD 877-521-2172.

Procedures for Discrimination 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.

Cases alleged against student respondents will be processed under the Student Code of Conduct system. Cases alleged against other respondents (including faculty, staff, and others) will be handled

pursuant to the procedures outlined in the Non-Harassment 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. Jekeyma Robinson, Deputy Title IX Coordinator, oversees the administration of the grievance procedures for students and coordinates training, education and communication to students.

Title IX Coordinator:

Lauren Frasser

Office Location: Ulla Searing Student Center,
Second Floor

2700 N. Tamiami Trail

Sarasota, FL 34234

941-309-4035 lfrasser@ringling.edu

Deputy Title IX Coordinators:

(Students)

Jekeyma Robinson

Associate Dean of Students for Student
Development

Office location: Ulla Searing Student Center, Second
Floor

2700 N. Tamiami Trail

Sarasota, FL 34234

941-309-4375

jrobinso@ringling.edu

(Faculty and Staff)

Darren Mathews

Assistant Vice President and Director of Human
Resources

Office Location: 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 June 1, 2021
Revision Approved by President Larry R. Thompson
August 12, 2022
Administrative Update, February 19, 2025

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:

Lauren Frasser, Title IX Coordinator
Ulla Searing Student Center, Second Floor
2700 N. Tamiami Trail, Sarasota, FL 34234
(941) 309-4035
lfrasser@ringling.edu

Deputy Title IX Coordinator (Students):

Jekeyma Robinson, Associate Dean of Students for
Student Development
Ulla Searing Student Center, Second Floor
2700 N. Tamiami Trail, Sarasota, FL 34234
(941) 309-4375
jrobinso@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

Sexual Misconduct and Title IX Policy

INTRODUCTION

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 discrimination. Specifically, every member of the College community should be aware that Ringling College is opposed to discrimination and harassment on the basis of sex, gender, gender expression, gender identity, pregnancy, and sexual orientation, and that such behavior is prohibited by College policy. Such discrimination includes sexual harassment, sexual assault, dating violence, domestic violence, and stalking. Together, these forms of discrimination and harassment are defined as "Prohibited Conduct" below.

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.

While it is often thought of as a law that applies to athletics programs, Title IX is much broader than athletics and applies to all programs and activities of Ringling College. While compliance with the law is everyone's responsibility at Ringling College, the College has a designated Title IX Coordinator and Deputy Title IX Coordinator to oversee its response to all reports of Prohibited Conduct as defined by this Policy, and coordinate compliance with the mandates of Title IX. The Title IX Coordinator and

Deputy Title IX Coordinator are knowledgeable and trained in the College's policies and procedures, State and Federal laws that apply to sexual misconduct and harassment, and the dynamics of sexual misconduct and harassment.

Any individual may report Prohibited Conduct under this Policy, regardless of whether the person reporting is the person that is reported to have experienced the Prohibited Conduct. The Title IX Coordinator and Deputy Title IX Coordinator are available to meet with any individual to discuss the options for resolving a report under this policy. The College will respond promptly in a manner that is not deliberately indifferent when the College has actual knowledge of Prohibited Conduct in an educational program or activity of the College. Where a report is made regarding Prohibited Conduct, the Title IX Coordinator will promptly respond to such reports by offering supportive measures, following the fair and equitable grievance process outlined in this Policy to resolve allegations of Prohibited Conduct and where a Formal Complaint is filed, the Title IX Coordinator will ensure that appropriate discipline is issued when Prohibited Conduct is determined to have occurred, and take remedial action to restore or preserve equal access to the College's education and activities.

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 and its implementing regulations as amended. Sexual harassment is also prohibited under Title VII of the Civil Rights Act of 1964 and other applicable statutes.

This Policy implements the mandates of the Non-Discrimination Policy with regard to sex discrimination, sexual harassment, and other sex-related prohibited conduct as defined below.

SCOPE OF POLICY

The Policy applies to students, faculty, staff, visitors, vendors, independent contractors, volunteers, and others who either conduct business with the College or conduct business on College owned or controlled property.

The Policy applies to Prohibited Conduct that:

- Occurs on campus;
- Occurs in connection to any College educational program or activity, including

employment and admissions, regardless of where the conduct occurred; or

- Has continuing adverse effects on campus or on any member of the College community.

The purpose of this Policy is to:

- Define the forms of Prohibited Conduct that violate this Policy;
- Identify resources and support for members of the Ringling College community who may have experienced or been accused of Prohibited Conduct;
- Identify the Title IX Coordinator, the Deputy Title IX Coordinators, and their responsibilities related to the Policy;
- Provide information as to how an individual may make a report or Formal Complaint; and
- Provide information on how a Formal Complaint will be resolved, which may include informal resolution or a formal investigation and adjudication.

NOTICE OF NONDISCRIMINATION AND DESIGNATION OF TITLE IX COORDINATOR

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. The College is an equal opportunity educational institution.

Title IX prohibits the College from discrimination on the basis of sex in the education programs or activities that it operates. This prohibition extends to admission and employment. This Policy provides for the prompt and equitable resolution of complaints alleging Prohibited Conduct, and explains the process that the College will use for doing so.

The Title IX Coordinator has been designated and authorized to implement the Title IX program at Ringling College. The Title IX Coordinator has been designated and authorized to coordinate the College's efforts to address concerns relating to discrimination and harassment on the basis of sex. Any of the Title IX Coordinator's duties may be delegated to Deputy Title IX Coordinators at the discretion of the Title IX Coordinator. Any person may report sex discrimination, including sexual harassment (whether or not the person reporting is the person who experienced the conduct that could constitute sex discrimination or sexual harassment), at any time including non-business hours (941-359-7500) by contacting the Title IX Coordinator as follows:

Title IX Coordinator:
Lauren Frasser
Office location: Ulla Searing Student Center, Second Floor
Mail: 2700 N. Tamiami Trail, Sarasota, FL 34234
(941) 359-7634 lfrasser@ringling.edu

Deputy Title IX Coordinator (Faculty and Staff):
Darren Mathews – Assistant Vice President and Director of Human Resources
Office location: Verman Kimbrough Bldg, First Floor
Mail: 2700 N. Tamiami Trail, Sarasota, FL 34234
(941) 359-7619 dmathews@ringling.edu

Deputy Title IX Coordinators (Students):
Jekeyma Robinson – Associate Dean of Students for Student Development
Office location: Ulla Searing Student Center, Second Floor
Mail: 2700 N. Tamiami Trail, Sarasota, FL 34234
(941) 309-4375 jrobinso@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.

The Coordinator oversees the administration of grievance procedures for faculty and staff, and coordinates training, education and communication of all College non-discrimination and non-harassment policies. The Deputy Title IX Coordinators oversee the administration of the grievance procedures for students and coordinates training, education and communication to students. Additional policies that work in conjunction with this Policy include the Non-Harassment Policy, Student Code of Conduct, Non-Discrimination Policy, and Whistleblower Policy.

The Title IX Coordinator and Deputy Title IX Coordinators are knowledgeable and trained in the College's policies and procedures, state and federal laws, that apply to Sexual Misconduct and Harassment, and the dynamics of Sexual Misconduct and Harassment. The Title IX Coordinator and Deputy Title IX Coordinators are available to meet with any individual to discuss the options for resolving a report under this policy.

In addition to addressing complaints against a particular party, the Title IX Coordinator also facilitates the handling of reports raised that the College's policies or practices may discriminate on the basis of sex. The Title IX Coordinator conducts an assessment of such concerns and, using

procedures the Title IX Coordinator determines to be appropriate given the circumstances, works with the College to ensure that its policies and practices are compliant.

Any duties or discretion assigned to the Title IX Coordinator or Deputy Title IX Coordinator by this Policy may be assigned to a designee.

GLOSSARY OF TERMS

Acts of Violence: Acts of violence may include, but are not limited to:

- Recklessly causing bodily injury;
- Attempts to cause bodily injury; and
- Causing fear of immediate, physical harm through threat of force.

Actual Knowledge: The College has actual knowledge of allegations of Sexual Harassment – Title IX when notice of such allegations is provided to a Title IX Coordinator or any of the following College officials who have the authority to institute corrective measures on behalf of the College: President, Executive Vice President, Senior Vice President for Student Life and Dean of Students, and the Director of Human Resources. The actual knowledge standard is not met when the only official of the College with actual knowledge is the respondent.

Bias: Bias means the tendency of an individual to share the perspective of one party over another party in a way that is unfair and not dependent on evidence. The following will not be considered evidence of bias, as indicated in the U.S. Department of Education's commentary to the Title IX regulations:

- The Title IX Coordinator's initiation of a formal complaint;
- An individual's decision that allegations warrant an investigation;
- An individual's current job title, professional qualifications, past experience, identity, or sex/gender;
- Use of trauma-informed practices when such practices do not rely on sex stereotypes, apply generalizations to allegations in specific cases, cause loss of impartiality, and result in prejudgment of the facts at issue.

The College will apply an objective (whether a reasonable person would believe bias exists), common sense approach to evaluating whether a particular person serving in a Title IX role is biased, and will exercise caution not to apply generalizations that might unreasonably conclude

that bias exists.

Complainant: A Complainant is defined as an individual who is reported to have experience Prohibited Conduct.

Consent: Affirmative consent is a clear, unambiguous, knowing, informed, and voluntary agreement between all participants to engage in sexual activity. Consent is active, not passive. Silence or lack of resistance cannot be interpreted as consent. Seeking and receiving consent is the responsibility of the person(s) initiating each specific sexual act, regardless of whether the person initiating the act is under the influence of drugs and/or alcohol. Consent to any sexual act or prior consensual activity between parties does not constitute consent to any other sexual act. The definition of consent does not vary based upon a participant's sex, sexual orientation, gender identity, or gender expression. Consent may be initially given but may be withdrawn at any time by outwardly demonstrating such withdrawal by words or actions that clearly indicate a desire to end sexual activity.

When consent is withdrawn or cannot be given, sexual activity must stop. Consent cannot be given when a person is incapacitated. Consent cannot be given when it is the result of force. Consent cannot be given by someone under the legal age to consent.

Education Program or Activity: Includes all of the College's operations, including locations, events, or circumstances over which the College exercises substantial control over both the Respondent and the context in which the conduct occurs; and any building owned or controlled by a student organization that is officially recognized by the College.

Force: Force is the use of physical violence or physical imposition to engage in sexual activity with another person.

Force also includes the use of threat, intimidation, or coercion to overcome a person's free will or resistance to freely giving consent. Threat, intimidation and coercion include:

1. Actual or implied declarations to inflict physical or psychological harm, to cause damages or to commit other hostile actions to obtain sexual activity from an unwilling participant, and
 2. Applying unreasonable pressure to obtain sexual activity from an unwilling participant.
- Unreasonable pressure shall be assessed by factors such as the frequency, intensity, degree of isolation

and/or duration of the pressure and must include a real or perceived attack on safety, character, values or morals.

Formal Complaint: A document filed in writing by a Complainant, or signed by the Title IX Coordinator, that alleges Prohibited Conduct against a Respondent and requests that the College officially investigate and resolve the allegation.

Human Rights Committee: A fact-finding committee whose purpose is to respond to and resolve harassment complaints that are not eligible for a hearing under this Policy, nor do they involve a student respondent (in which case they are handled through the Student Conduct process). 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 as the complainant. The Title IX Coordinator shall assist the Committee in coordinating its responsibilities under this Policy, but shall not participate in deliberations except as needed to answer questions about the Policy or the investigation process. If a member of the Human Rights Committee is unable to carry out their responsibilities in an impartial, unbiased manner, the Title IX Coordinator will designate an alternate official to serve on the Committee. If all members of the Human Rights Committee must be recused due to concerns about bias and/or impartiality, the Title IX Coordinator may appoint an external individual to perform the duties of the Committee.

Incapacitation: Incapacitation occurs when an individual lacks the ability to knowingly consent to sexual activity. Incapacitation includes impairment due to drugs or alcohol (whether such use is voluntary or involuntary), lack of consciousness, intermittent consciousness, being asleep, being involuntarily restrained, physical helplessness, or from temporary or permanent mental impairment. A person is incapacitated when the person's perception or judgment is so impaired that the person lacks the cognitive ability to make, understand or act on considered decisions.

Incapacitation is not the same as an alcohol-induced "blackout." An alcohol-induced blackout is defined as a lack of memory for events occurring after consuming alcohol without a loss of consciousness. A blackout is memory loss during a period of impairment without the loss of other skills.

Factors that a person may use to determine

incapacitation include, but are not limited to:

- Slurred speech
- Lack of motor skills or balance
- Inability to focus
- Confusion
- Vomiting
- Emotional volatility or reactivity
- Unusual behavior
- Bloodshot eyes
- Smell of alcohol on breath

A person who is incapacitated is unable to give Consent to participate in sexual activity. To engage in sexual activity with a person whom one knows or should know is incapacitated constitutes Prohibited Conduct and violates this Policy. Under this Policy, determinations as to whether a person should have known that another person was incapacitated shall be objectively based on what a reasonable sober person would have known about the condition of the incapacitated person in the same situation. Whether a person knew or should have known of another's incapacitation requires assessment of how alcohol is affecting the other person's:

- Ability to make decisions and exercise judgment;
- Awareness of surroundings and consequences of actions;
- Ability to appreciate the nature of any sexual acts and circumstances surrounding the acts

A party's own intoxication or impairment by alcohol or other drugs does not excuse Prohibited Conduct or remove a responsibility to obtain consent for all sexual acts.

Preponderance of the Evidence: A determination based on facts that are more likely true than not true. Using this standard, where the evidence in a case is in equipoise, the preponderance of the evidence standard results in a finding that the respondent is not responsible. The College applies this standard of evidence for Formal Complaints against all respondents regardless of status, and applies the same standard of evidence to all formal complaints of Prohibited Conduct under this Policy.

Respondent: A Respondent is defined as an individual who is reported to have committed Prohibited Conduct.

Supportive Measures: Non-disciplinary, non-punitive individualized services offered to complainants and respondents as appropriate, reasonably available, and without fee or charge. This term also includes protective measures as referred to in the Clery Act.

Title IX Threshold Requirements: For a matter to constitute Sexual Harassment – Title IX, it must also meet all of these Threshold Requirements:

- The complainant must have been participating or attempting to participate in the College's education program or activity at the time the Formal Complaint was filed;
- The complainant must have been standing in the United States at the time the conduct occurred;
- The complaint must allege conduct that, if true, could constitute Sexual Harassment – Title IX; and
- The conduct must be alleged to have occurred within the College's education program or activity.

PROHIBITED CONDUCT

This policy addresses a broad spectrum of behavior, all of which fall under the broad definition of Prohibited Conduct. The term Prohibited Conduct includes: sexual harassment – Title IX; sexual harassment – Non-Title IX; stalking – Non-Title IX; dating violence – Non-Title IX; domestic violence – Non-Title IX; sex discrimination; harassment on the basis of sex, gender, or sexual orientation; sexual exploitation; retaliation; and false complaints and statements. Prohibited Conduct also includes actual, attempted or alleged criminal sexual abuse as defined by the State of Florida, to the extent it does not otherwise fall under one of the other categories of Prohibited Conduct.

Instructional material that is reported to form the basis for Prohibited Conduct shall not be deemed Prohibited Conduct unless the material is irrelevant to the subject of the course or the cumulative presentation of specific material is unbalanced to the degree that it rises to the level of Prohibited Conduct under this Policy.

Sexual Harassment - Title IX means conduct on the basis of sex that satisfies the definition of one or more of the following: quid pro quo sexual harassment by an employee; unwelcome conduct; sexual assault; dating violence; domestic violence; or stalking. To constitute Sexual Harassment – Title IX, the conduct must also meet all of the Title IX Threshold Requirements.

1. Quid Pro Quo Sexual Harassment

Quid pro quo sexual harassment occurs when a College employee conditions the provision of aid, benefit, or service of the College on participation in unwelcome sexual conduct.

2. Unwelcome Conduct

Conduct on the basis of sex that is unwelcome conduct determined by a reasonable person to be

so severe, pervasive, and objectively offensive that it effectively denies a person equal access to the College's educational program or activity.

3. Sexual Assault

Sexual assault is a forcible or non-forcible sex offense as classified under the Uniform Crime Reporting system of the FBI, to include:

- a. Penetrative Sexual Assault – penetration, no matter how slight, of the vagina or anus with any body part or object, or oral penetration by a sex organ of another person, without the consent of the victim, including instances where the victim is incapable of giving consent because of their age or because of their temporary or permanent mental or physical incapacity. Attempts to commit penetrative sexual assault are also included within this definition.
- b. Fondling – Touching of the private body parts of another person, for the purpose of sexual gratification without the consent of the victim, including instances where the victim is incapable of giving consent because of their age or because of their temporary or permanent mental or physical incapacity.
- c. Incest – Sexual intercourse between persons who are related to each other within the degrees wherein marriage is prohibited by law.
- d. Statutory Rape – Sexual intercourse with a person who is under the statutory age of consent.

4. Dating Violence

Dating Violence means an act of violence committed by a person who is or has been in a romantic or intimate relationship with the complainant. The existence of such a romantic or intimate relationship is determined by the length of the relationship, the type of relationship, and the frequency of interactions between the individuals involved in the relationship.

5. Domestic Violence

The term Domestic Violence includes felony or misdemeanor crimes committed on the basis of sex by a current or former spouse or intimate partner of the victim, by a person with whom the victim shares a child in common, by a person who is cohabitating with or has cohabitated with the victim as a spouse or intimate partner, by a person similarly situated to a spouse of the victim under the domestic or family violence laws of the jurisdiction receiving grant monies, or by any other person against an adult or youth victim who is protected from that person's acts under the domestic or family violence laws of

the jurisdiction.

6. Stalking

Stalking is engaging in a course of conduct on the basis of sex directed at a specific person that would cause a reasonable person with similar characteristics under similar circumstances to:

- Fear for the person's safety or the safety of others; or
- Suffer substantial emotional distress.

A course of conduct includes two or more acts, including but not limited to, those in which the alleged perpetrator directly, indirectly, or through third parties, by any action, method, device, or means, follows, monitors, observes, surveils, threatens, or communicates to or about the complainant, or interferes with the complainant's property. The course of conduct must be committed on the basis of the victim's sex.

Sexual Harassment – Non-Title IX

Sexual Harassment – Non-Title IX is defined as unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature when:

1. Submission to or rejection of such conduct is an explicit or implicit condition of an individual's employment, evaluation of academic work, or participation in any aspect of a College education program or activity; or
2. Submission to or rejection of such conduct by an individual is used as the basis for decisions affecting the individual; or
3. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance, i.e. it is sufficiently severe, pervasive, or persistent as to create an intimidating, hostile, humiliating, or sexually offensive working, academic, residential, or social environment under both a subjective and an objective standard.

Sexual Harassment – Non-Title IX does not refer to occasional compliments of a socially acceptable nature or to welcome conduct.

Stalking – Non-Title IX

Stalking – Non-Title IX is defined as stalking that meets the definition above under "Sexual Harassment – Title IX," but that does not occur on the basis of sex and/or does not meet the Title IX Threshold Requirements.

Domestic Violence – Non-Title IX

Domestic Violence – Non-Title IX is defined as domestic violence that meets the definition above

under "Sexual Harassment – Title IX" but that does not occur on the basis of sex and/or does not meet the Title IX Threshold Requirements.

Dating Violence – Non-Title IX

Dating Violence – Non-Title IX is defined as dating violence that meets the definition above under "Sexual Harassment – Title IX" but that does not occur on the basis of sex and/or does not meet the Title IX Threshold Requirements.

Sex Discrimination

Sex Discrimination means discrimination that occurs when conduct or a policy has the purpose or effect of restricting or denying access to opportunities, programs, or resources in relation to sex, gender, or sexual orientation, in a manner that interferes with an individual's ability to participate in any academic, extracurricular, research, occupational training, or other College education program or activity. Sex discrimination is prohibited in connection with housing, classes, counseling, financial assistance, employment, health and insurance benefits and services, and with regard to marital or parental status.

Sex discrimination does not include behavior that differentiates between sex/gender and is explicitly permitted by federal regulations, including single-gender housing and hiring when sex/gender is a bona fide occupational qualification reasonably necessary to the normal operation of the College.

Harassment on the Basis of Sex, Gender, or Sexual Orientation

Harassment on the basis of sex, gender, or sexual orientation is defined as unwelcome verbal or physical conduct on the basis of one's sex, gender, gender identity, gender expression, or sexual orientation when:

1. Submission to or rejection of such conduct is an explicit or implicit condition of an individual's employment, evaluation of academic work, or participation in any aspect of a College education program or activity; or
2. Submission to or rejection of such conduct by an individual is used as the basis for decisions affecting the individual; or
3. Such conduct has the purpose or effect of unreasonably interfering with an individual's work or academic performance, i.e. it is sufficiently severe, pervasive, or persistent as to create an intimidating, hostile, humiliating, or sexually offensive working, academic, residential, or social environment under both a subjective and an objective standard.

Sexual Exploitation

Sexual Exploitation is when an individual takes non-consensual or abusive sexual advantage of another, for their own benefit; or to benefit anyone other than the one being exploited; and that behavior does not otherwise constitute one of the other prohibited conduct offenses. Examples of sexual exploitation include, but are not limited to:

- Prostituting another person (i.e. personally gaining money, privilege, or power from the sexual activities of another person)
- Non-consensual video, photography, audiotaping, or any other form of recording, of sexual activity;
- Non-consensual sharing or streaming of images, photography, video, or audio recording of sexual activity or nudity, or distribution of such without the knowledge and consent of all parties involved;
- Allowing others to observe a personal act of consensual sex without knowledge or consent of the partner;
- Engaging in voyeurism (being a "peeping tom");
- Knowingly or recklessly transmitting an STD or HIV to another person.

Retaliation

Retaliation consists of words or actions taken in response to reporting of a policy violation or participation in the College's complaint process or the follow up to a complaint. Neither the College nor any other person may intimidate, threaten, coerce, or discriminate against any individual for the purpose of interfering with any right or privilege secured by this policy, or because the individual has made a report or complaint, testified, assisted, or participated or refused to participate in any manner in an investigation, proceeding, or hearing under the regulations.

Intimidation, threats, coercion, or discrimination, including charges against an individual for code of conduct violations that do not involve Prohibited Conduct, but arise out of the same facts or circumstances as a report or complaint of Prohibited Conduct for the purpose of interfering with any right or privilege secured by Title IX or the regulations, constitutes retaliation. Complaints alleging retaliation may be filed according to the grievance procedures under this Policy.

Charging an individual with a code of conduct violation for making a materially false complaint or statement in bad faith in the course of a grievance proceeding under the regulations does not constitute retaliation, as described above, provided, however, that a determination regarding

responsibility, alone, is not sufficient to conclude that any party made a materially false complaint or statement in bad faith.

False Complaints and Statements

An individual found to have made a false complaint or to have knowingly and willingly given false statements during an investigation will be subject to disciplinary action. Submitting a good faith complaint, concern or report of harassment will not affect the complainant's employment, grades, academic standing, or work assignments.

Relationships

Within this section, the following terms and definitions apply:

1. **Affiliated Individuals.** Employees, trustees, and vendors.
2. **Employee.** Faculty member (full-time, part-time, or adjunct; regular or visiting) or staff member (exempt or non-exempt; full-time or part-time; regular, casual, or temporary).
3. **Trustees.** Member or Honorary Life Member of the Board of Trustees.
4. **Vendors.** Organizations or individuals engaged in a contractual relationship with the College to execute a specific function such as food service, custodial service, other services or to provide temporary staffing services.
5. **Student-staff.** Undergraduate students enrolled in the College who are employed by the College, (e.g. resident assistant, teaching assistant, tutors).

For the purposes of this section of the policy, a "relationship" is defined as a single romantic date or sexual encounter.

Relationships between Affiliated Individuals and Students. All affiliated individuals are prohibited from initiating, engaging in, or attempting to engage in, sexual or dating relationships with any PreCollege or degree-seeking student. An affiliated individual involved in a sexual or dating relationship with a student which began prior to their engagement with the College or implementation of this policy is exempt from this prohibition, as is an employee whose spouse or domestic partner is a student. However, the relationship must be disclosed as outlined in the paragraph below (Disclosures) so that appropriate action, such as changing the reporting or grading structure, can be taken.

Relationships between Individuals in a Supervisory Relationship. All affiliated individuals and student-staff are prohibited from engaging in sexual or dating relationships with anyone under their direct

supervision or whom they officially evaluate or mentor. They are further prohibited from officially supervising, evaluating, or mentoring anyone with whom they have had a relationship in the past, regardless of the consensual nature of the relationship. If such a relationship develops or exists, the relationship may be disclosed by anyone, but must be disclosed by the supervisor, evaluator, or mentor as outlined in the paragraph below (Disclosures) so that appropriate action, such as changing the reporting structure, can be taken.

Other relationships. Sexual and dating relationships in which there is a power differential, even when the differential does not fall into one of the above categories, may raise questions of sexual harassment or suspicions of unprofessional conduct (e.g. conflict of interest, abuse of authority, favoritism, and unfair treatment). For this reason, even relationships that are not officially supervisory or mentoring in nature may require extra sensitivity where such a power differential occurs. In particular, even though student-staff may not think of themselves as being in a position of authority over other students, by virtue of their responsibilities, they should recognize their experience, role in policy enforcement, or access to tools, equipment, and studio time may result in their being viewed as having more power in a relationship. Anyone concerned that issues described in this paragraph have developed (or may develop) in a relationship they are aware of or a part of is encouraged to seek guidance from the Title IX Coordinator or Deputy Coordinators.

Disclosures. All disclosures of existing relationships and reports of concerns should be made to the Title IX Coordinator or Deputy Coordinators. The Title IX Coordinators, at their discretion, may inform the appropriate supervisor and/or the Director of Human Resources (for matters involving staff and/or student-staff), the Senior Vice President of Student Life and Dean of Students (for matters involving student-staff), or the Vice President of Academic Affairs (for matters involving faculty) about a disclosed relationship.

Disclosed relationships will be addressed outside of this policy on a case-by-case basis unless the report contains information which would support a violation of this policy.

REPORTING PROHIBITED CONDUCT AND ACCESSING SUPPORTIVE MEASURES

Any individual who believes they have experienced Prohibited Conduct has several options for addressing Prohibited Conduct, including reporting to the Title IX Coordinator, reporting to law

enforcement, seeking confidential resources, or any combination of these. These options, as well as information regarding the privacy of such reports and amnesty offered for violations of other policies, are outlined here. This section also details the supportive measures that are available to individuals who report Prohibited Conduct to the Title IX Coordinator, as well as the options for emergency removal and administrative leave.

A. Reporting to the Title IX Coordinator

The College encourages all individuals to report information about any type of Prohibited Conduct to the Title IX Coordinator. Reports may be made online using the Ringling Reporting Form. Reports may also be submitted to the Title IX Coordinator by email, mail, telephone, or in person using the contact information listed above, or by any other means that results in the Title IX Coordinator receiving a verbal or written report. Such a report may be made at any time, including during non-business hours. Individuals may choose to make an anonymous report, however if an individual wishes to remain anonymous, it may limit the College's ability to respond.

Faculty and staff (except for College Counseling staff and the Campus Chaplain since they are confidential resources) are required to report information to a Title IX Coordinator about any type of Prohibited Conduct. Such mandatory reports cannot be anonymous and must include the name of the employee filing the report, as well as all known information relating to the report. Additionally, as required by Florida law, upon notification of known or suspected sexual abuse, abandonment or neglect of a child under age 18, employees, students and volunteers must report as described in the Ringling College of Art and Design Child Protection Policy. This policy can be found in the student and employee handbooks.

Reports may also be made 24 hours a day, 7 days a week by calling Public Safety (941-359-7500). A complainant or third party can request a campus safety officer to respond and take a report.

The College's goal is that all students report all incidents of Prohibited Conduct so that those affected can receive the support and resources needed. To encourage reporting, the College offers amnesty. This means that personal drug and alcohol use is exempt from disciplinary action in situations where Prohibited Conduct also occurs. However, the College may require educational programs about the use of alcohol or drugs and their impact. Complainants may choose to put respondents "on notice" that their behavior was unwelcome, but doing so is not a prerequisite to initiating a report or Formal Complaint.

Upon receipt of a report, the Title IX Coordinator will provide the complainant with a copy of or link to this Policy, offer an opportunity to discuss supportive measures, and provide information to the complainant of their rights as follows:

(1) The right to contact or decline to contact law enforcement to pursue criminal charges, which may be done concurrently with, before, or after filing a Formal Complaint under this Policy. More information on law enforcement is below.

(2) The right to access supportive measures under this Policy, regardless of whether the complainant chooses to file a Formal Complaint or report to law enforcement.

(3) The right to file a civil action against the respondent, such as to request a protective order.

(4) The right to file a complaint with the U.S. Department of Education, the U.S. Equal Employment Opportunity Commission, and other relevant legal authorities as may be applicable under the circumstances.

(5) With regard to reports alleging sexual assault, dating violence, domestic violence, or stalking:

a. The right to receive information about existing counseling, health, mental health, victim advocacy, legal assistance, visa and immigration assistance, student financial aid, and other services available for those who have experienced these types of Prohibited Conduct, including resources within the College and in the community;

b. The right to receive information about options for, available assistance in, and how to request changes to academic, living, transportation, working situations, and other supportive measures;

c. The right to receive information about the procedures used to address reports and Formal Complaints as explained by this Policy, including disciplinary procedures.

The Colleges' response to reports may be limited if the respondent is no longer on campus or is unknown. Nevertheless, resources and assistance may still be available and the complainant is encouraged to report the Prohibited Conduct to explore those options.

B. Reporting to Law Enforcement

When Prohibited Conduct may also constitute criminal conduct, individuals may file a report with the Sarasota Police Department or other law enforcement agency with jurisdiction, depending on the location of the incident.

If a complainant wishes to file a report with the Sarasota Police Department, a Ringling College staff member is available to assist. The College will not file a police report about the incident on the complainant's behalf unless compelling circumstances, as outlined in the statement of

privacy and confidentiality section, exist. The College's response to a report is not impacted by the complainant's decision to file a criminal complaint or the outcome of the criminal investigation.

Notifying the Sarasota Police Department will generally result in the complainant and, in some cases the respondent, being contacted by a police officer. The police department determines if a criminal investigation will occur and if the case will be referred for prosecution.

Under Florida state law, sexual misconduct may constitute a criminal act. However, the College conducts investigations and hearings and renders sanctions in an educational, non-criminal context. An act not criminally prosecuted may still violate College policy. Because the goals and objectives of the Policy differ from those of the civil and criminal justice systems, proceedings under the Policy are independent of civil and criminal processes and may be carried out prior to, simultaneously with, or following civil or criminal proceedings off campus. On-campus adjudication does not preclude, limit or require a student's or employee's access to the state and federal justice system. A case not referred for criminal prosecution will still receive a College response.

To the extent permitted or required by law, the College will cooperate with law enforcement investigations. However, outside law enforcement agencies do not respond to Title IX violations, and respond only to allegations of criminal behavior. As a result, the College encourages reporting Prohibited Conduct to both the College and to local law enforcement, if the alleged sexual misconduct may also be a crime.

For those reporting to law enforcement, the Sarasota County Sheriff's Office Victim Assistant Unit may be a helpful resource. The Unit may be contacted at (941) 861-4942 or victimassistance@scgov.net. The Sarasota County Sheriff's Office Victim Assistance Unit provides services to any victim of any crime, including secondary victims and witnesses to crime. In addition, they provide short-term crisis support for persons experiencing traumatic situations that are not crime related (such as suicides). Services include crisis intervention, accompaniment through medical, legal, and judicial appointments related to the victimization, assistance with filing Injunctions for Protection (restraining orders), assistance in applying for Crime Victim Compensation where applicable, practical assistance, exploration of options, and community information and referral.

C. Privacy and Confidentiality

Under this Policy, the concepts of privacy and

confidentiality are distinct concepts.

Privacy means that the information will be shared only with other individuals who have a "need to know" such information to implement this Policy, including to provide supportive measures. The College shall protect the privacy of individuals involved in a report of Prohibited Conduct to the extent allows by law and College Policy. The College is committed to protecting the privacy of all individuals involved in a report of Prohibited Conduct, and will balance individual privacy with its obligation to conduct a thorough review of allegations to protect the parties and the broader community and maintain an environment free from Prohibited Conduct.

The College will respect, to the greatest extent possible, the privacy of individuals who choose to report to non-confidential employees of the College, including the Title IX Coordinator and Deputy Title IX Coordinator. Except for the confidential resources identified in this policy, all other College staff and faculty who receive a report of Prohibited Conduct are required to report information regarding Prohibited Conduct to the Title IX Coordinator or the Deputy Title IX Coordinator for response. Under Florida law, the College is also mandated to report any abuse of a minor (under the age of 18) to the Florida Abuse Hotline at 1-(800) 962-2873.

Confidentiality governs the information held by certain individuals who learn of such information in the context of a privileged relationship, such as a counselor-patient relationship or in the context of confidential communications with clergy. Information that is subject to confidentiality shall not be shared except in certain situations, such as where the information indicates imminent threat to the health and safety of others, or where the individual is obligated to report child abuse or neglect. Note that limitations of confidentiality may exist for individuals under the age of 18.

Faculty, staff and students wishing to obtain confidential assistance without making a report to the College may do so by speaking with a confidential resource listed below. When an individual seeks medical treatment for sexual assault, medical personnel are required to report to the police, but such individuals are not required to file formal charges unless desired.

Where the College has received a report of Prohibited Conduct but the complainant requests that he or she remain unidentified, and/or requests

that the College not pursue an investigation, the College must balance this request with its responsibility to provide a safe and non-discriminatory environment for all members of the community. The College is required to take all reasonable steps to respond to a report, but its ability to do so may be limited by the complainant's request. However, under compelling circumstances - including evidence of a pattern of repetitive behavior, the use of force or threat of force, or the use of a weapon by the respondent - the College may pursue additional information regarding the report, file a Formal Complaint, or take other appropriate measures without the complainant's consent. If the College is unable to take action consistent with the wishes of the complainant, the Title IX Coordinator will inform the complainant about the chosen course of action.

If a report of misconduct poses an immediate threat to the community when timely notice must be given to protect the health or safety of the community, the College may not be able to maintain the same level of privacy. Immediate threatening circumstances include, but are not limited to, reported incidents of misconduct that include the use of force, a weapon, or other circumstances that represent a serious and ongoing threat to the community.

All actions to address reports of Prohibited Conduct (including Formal Complaints, if filed) are conducted in compliance with the requirements of FERPA, the Clery Act, Title IX, the Violence Against Women Act (VAWA) and College policy. The College will take great care with confidentiality of the victim including publicly available record-keeping (i.e. Clery Reporting) that excludes personally-identifiable information on the victims to the extent permissible by law. No information shall be released from these proceedings except as required or permitted by law and College policy.

D. Confidential and Other Resources

Individuals may seek confidential resources, in addition to or instead of making reports to the College and/or law enforcement. Such confidential resources may be helpful in assisting an individual in determining whether and how to make such reports. Examples of available confidential resources include:

Campus Chaplain (confidential)
Office Location: Ulla Searing Student Center,
Second Floor
(941) 309-0200

Peterson Counseling Center (confidential)

Office Location: Health Center
(941) 893-2855

Health Center (confidential except must report sexual assaults to police)
Office Location: Health Center
(941) 309-4000

Employee Assistance Program
(877) 240-6863

SPARCC (Safe Place and Rape Crisis Center)
2139 Main Street
Sarasota, Florida 34237
(941) 365-0208

You can also reach SPARCC through the Florida Coalition Against Domestic Violence Hotline
1-800-500-1119.

HOPE Family Services www.hopefamilyservice.org
24 Hour Help-line: 941-755-6805
Outreach Office: 941-747-8499

ManateeGlens Rape Crisis Services
www.manateeglens.org
Rape Crisis Hotline: 941-708-6059
Main number: 941-782-4100

Legal Aid Manasota
Legalaiddofmanasota.org
Legal Hotline: (800) 625-2257

Florida Council Against Sexual Violence
Fcasv.org
Statewide Hotline: (888) 956-7273

National Hotlines:

- National Domestic Violence Hotline, 24-hours: (800) 799-SAFE (7233)
- National Teen and Young Adult Dating Abuse Hotline, 24-hours: (866) 331-9474
- National Suicide Prevention Lifeline, 24-hours: (800) 273-8255
- National Sexual Assault Hotline, 24-hours: (800) 656-HOPE (4673)
- Trans Lifeline, 10:00-4:00: (877) 565-8860
- Crisis Text Line: text HOME to 741741

Medical Attention: Individuals who experience sexual assault should consider seeking medical attention through a local hospital or health care provider to address injuries, test for sexually transmitted infections, discuss emergency contraception options, and to preserve evidence in case the individual should choose to file formal criminal charges through law enforcement. The individual should not wash, shower, urinate, defecate, change clothes or douche prior to such

medical assistance, even though that may be the immediate reaction, so as to best preserve evidence. Medical providers are required to report sexual assaults to police, and any information reported to any police official is public information and is available to the local media. It is, however, the general practice of journalists not to release names of victims of sex offenses. Sarasota Memorial Hospital provides Sexual Assault Nurse Examinations through its Emergency Department to provide specialized care and services to individuals who have experienced sexual assault.

E. Supportive Measures

Supportive measures are non-disciplinary, non-punitive individualized services offered as appropriate, as reasonably available, and without fee or charge to the complainant or the respondent before or after the filing of a Formal Complaint or where no Formal Complaint has been filed. Such measures are designed to restore or preserve equal access to the College's education program or activity without unreasonably burdening the other party, including measures designed to protect the safety of all parties or the College's educational environment, or to deter Prohibited Conduct. Supportive measures may include counseling, extensions of deadline or other course-related adjustments, modifications of work or class schedules, campus escort services, mutual restrictions on contact between the parties, changes in work or housing locations, leaves of absence, increased security and monitoring of certain areas of the campus, and other similar measures.

After a report is received, the Title IX Coordinator will offer to confer with the complainant about supportive measures. All individuals are required to report instances of another individual's failure to abide by any restrictions imposed by supportive measures, such as the violation of a mutual no-contact order. The College will take appropriate action to enforce a previously implemented interim measure, which may include a warning to the party or discipline.

Either party may access counseling services through the Peterson Counseling Center as part of Health Services or Employee Assistance Program, or through a referral to off campus agencies. Information regarding these and other confidential resources is listed above.

F. Emergency Removal and Administrative Leave

If, after receipt of a report or Formal Complaint and an individualized safety and risk assessment, the College determines that an immediate threat to the

physical health or safety of any student or other individual arising from the allegations of prohibited conduct justifies removal of a respondent, the College may remove the respondent on an emergency basis. Threats must pose more than a generalized, hypothetical, or speculative risk to health and safety for emergency removal to be appropriate. The College will take steps to continue providing the removed respondent as much access to their educational activities as possible when the individual facts and circumstances of the removal are considered.

When a respondent is removed from campus through emergency removal, the Title IX Coordinator shall provide the respondent with written notice of the individual who will hear any challenge of the removal. The respondent may file a written challenge with such individual in writing within two (2) business days of the removal, and the challenge must include supporting documentation or evidence that the respondent does not pose, or no longer poses, an immediate threat to physical health or safety of any student or other individual arising from the allegations of Prohibited Conduct. The individual hearing the challenge shall be trained, impartial, and unbiased, and shall render their written decision to the respondent and Title IX Coordinator within two (2) business days of receipt of the challenge.

This section does not preclude the College from placing a non-student employee respondent on administrative leave during the pendency of a Formal Complaint. Administrative leave is not subject to the challenge procedures applicable to emergency removals.

I. Grievance Process

A. Formal Complaint

A Formal Complaint is a document filed in writing by a Complainant, or signed by the Title IX Coordinator, that alleges Prohibited Conduct against a Respondent and requests that the College officially investigate and resolve the allegation. The Formal Complaint may be filed with the Title IX Coordinator in person, by mail, by electronic mail, by in-person delivery, or through the online reporting form and must contain the Complainant's physical or digital signature.

In addition to the Complainant, a Title IX Coordinator can file a Formal Complaint. In the instances when the Title IX Coordinator signs a Formal Complaint, the Title IX Coordinator is not a Complainant or a party during a Formal Resolution, and must comply with requirements for any person involved in the response and/or resolution to be free from conflicts

and bias. Exercising their discretion to file a Formal Complaint is not automatically an indication of a conflict or bias, and the Title IX Coordinator may still coordinate the case.

The Title IX Coordinator may dismiss a Formal Complaint if a Respondent is no longer participating in or attempting to participate in the College's education or program activity, the Complainant submits a written request to withdraw the complaint, or specific circumstances prevent the College from gathering evidence sufficient to reach a determination. Such a dismissal does not preclude the College from taking action under another college policy. No matter the reason for the dismissal of a complaint, the parties will be notified simultaneously in writing of the decision to dismiss, including the reasoning.

The College will not restrict the ability of any party to discuss the allegations under investigation or to gather and present relevant evidence, exception where such discussions constitute Prohibited Conduct (for example, because they constitute retaliation as defined by this Policy).

B. Title IX Coordinator's Initial Assessment of the Formal Complaint.

When a Formal Complaint is filed, the Title IX Coordinator will conduct an initial assessment to determine whether it alleges Prohibited Conduct under this Policy. If it does not, the Coordinator may dismiss the Formal Complaint and, if appropriate, refer it to another College procedure.

A Formal Complaint may be resolved through either an Informal Resolution or a Formal Resolution. Informal Resolution for Prohibited Conduct may only be offered after a Formal Complaint has been filed, so that the parties understand what the Formal Resolution entails and can decide whether to voluntarily attempt informal resolution as an alternative. The Informal Resolution process is outlined in Section IV.

The Title IX Coordinator may consolidate Formal Complaints as to allegations of Prohibited Conduct against more than one Respondent, or by more than one Complainant against one or more Respondents, or by one party against the other party, where the allegations of Prohibited Conduct arise out of the same facts or circumstances. The same facts and circumstances means that the multiple Complainants' allegations are so intertwined that their allegations directly relate to all parties. Where multiple complainants or respondents are involved in the same investigation, the parties will only be provided with the appropriate portion(s) of the

investigative documents that relate to the complaint(s) in which they are a party.

C. Investigation

The parties will receive written notice that a formal investigation has been initiated. The notice of investigation will include:

- the identities of the parties involved;
- the specific section/s of the policy allegedly violated;
- the precise conduct alleged to constitute the potential violation/s;
- the approximate date, time, and location of the alleged incident;
- a statement indicating that the respondent is presumed not responsible for the alleged conduct until a determination regarding responsibility is made at the conclusion of the grievance process;
- a statement that the determination of responsibility will be made at the conclusion of a Formal Resolution;
- a notice that parties have the right to an advisor of their choice, who may be an attorney;
- the result of an initial assessment to determine whether the allegations suggest a potential violation of Sexual Harassment – Title IX with an indication that this decision will be reviewed again when the investigators prepare their report;
- the name of the investigators and the ability to challenge their participation for conflict of interest or actual bias;
- the appropriate policy language prohibiting a party from knowingly making false statements or knowingly submitting false information; and
- a notice that Retaliation is prohibited.

The notice shall be provided reasonably in advance of any interview with the investigators, with sufficient time for meaningful preparation. The Title IX Coordinator, in consultation with the investigators, may amend the charges as part of the investigative process. The Title IX Coordinator will, if appropriate, issue amended charges in writing to both parties.

Where a party is invited or expected to participate, the College will provide written notice of the date, time, location, participants, and purpose of all hearings, investigative interviews, or other meetings, with sufficient time for the party to prepare to participate.

A party's advisor is permitted to attend any meeting or proceeding relating to the Formal Complaint. The advisor's role is to provide support and assistance during the process but not to speak on behalf of their party, unless required as part of the Hearing Resolution Process. If an advisor refuses to comply

with these restrictions, or is disruptive to the process, the College may require the party to use a different advisor.

1. Investigator roles and participants' responsibilities.

The Title IX Coordinator will designate a trained investigator to conduct an adequate, reliable, and impartial investigation. The investigator may be an employee or an external contractor. In complex situations, the Title IX Coordinator may engage additional trained investigators to assist in gathering the information for the primary investigator. If a party has concerns that an investigator has a conflict of interest or bias, the party should follow the process for addressing these concerns outlined in the notice of investigation. The burden of proof and the burden of gathering evidence sufficient to reach a determination regarding responsibility rests on the College and not the parties.

The investigator will offer each party the opportunity to be interviewed. The parties will have an equal opportunity to present witnesses, including expert witnesses, and to submit evidence. The investigator will also gather any available physical evidence, including documents, communications between the parties, and other electronic records as relevant, appropriate, and available. The parties may submit questions to be asked of parties and witnesses. The investigator will review submitted questions and, in their discretion, may choose which questions are necessary and appropriate to the investigation and conduct any follow-up, as they deem relevant.

2. Use of treatment records with written permission of the parties.

A person's medical, counseling/psychological, and similar treatment records are privileged and confidential documents that a party will not be required to disclose. Where a party provides their written permission to share medical, counseling/psychological, and similar treatment records as part of the investigation, only the portion of the records directly related to the allegations raised in the formal complaint will be included in the case file for review by the other party and for use in the investigative process.

3. Use of Complainant's prior sexual history and prior conduct of the parties.

Evidence related to the prior sexual history of the complainant is generally not relevant to the

determination of a policy violation and will only be considered in very limited circumstances, for example, to prove that someone other than the respondent committed the alleged conduct. Where the existence of consent is at issue, the sexual history between the parties may be relevant to help understand the manner and nature of communications between the parties and the context of the relationship. However, even in the context of a relationship, consent to one sexual act does not, by itself, constitute consent to another sexual act, and consent on one occasion does not, by itself, constitute consent on a subsequent occasion.

Information regarding other acts by a party will be permitted as relevant where the nature and means of those other acts may affect credibility of the assertions in the current case. It is not required that the party have been found responsible for policy violations related to those other acts for them to be included in the current case.

Any party seeking to introduce information about prior sexual history or other acts by a party should bring this information to the attention of the investigators at the earliest opportunity. While the investigators may explore relevant areas of inquiry, the Title IX Coordinator has the discretion to make the final determination whether evidence of prior sexual history or other misconduct is relevant and should be included in the report.

4. Anticipated timeframe for completing investigation and process for requesting extension of time.

The College will seek to complete the investigation in a reasonable timeframe from the notice of investigation, typically within sixty (60) business days. This time frame may be extended for good cause with written notice to the parties of the delay and the reason for the delay. Good cause may be based on delays occasioned by the complexity of the allegations, the number of witnesses involved, the availability of the parties or witnesses, the effect of a concurrent criminal investigation, any intervening school break or vacation, or other circumstances, all of which will likely extend the length of time it takes to complete the investigation. The Title IX Coordinator will provide regular updates to all parties regarding the progress of the investigation.

5. Parties' review of evidence collected during investigation

The evidence obtained as part of the investigation that is directly related to the allegations raised in the formal complaint will be made available to the parties and their advisors for review and inspection, including the evidence upon which the College may not rely in reaching a determination regarding responsibility, as well as inculpatory or exculpatory evidence. The parties will have 10 calendar days to review the evidence. The parties will be offered the opportunity to review the evidence and provide a written response that will be submitted to the investigator for consideration in their completion of the Investigation Report.

Due to the privacy of all those involved, evidence shared in an electronic format will not be printable, downloadable or electronically shareable by the parties or their advisors. Exceptions may be made in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. To protect the integrity of the process and the privacy of the parties, parties and advisors are prohibited from sharing evidence made available to them through this process. Individuals who share evidence in violation of this prohibition may be subject to discipline or, if advisors, to removal from participation in the process.

6. Investigators will complete an investigative report.

Once the parties have reviewed the evidence and have submitted responses, or the time period to submit such responses has passed, the investigators will complete any follow up they deem necessary, and write the investigation report. The investigation report will include, but is not limited to, the following sections:

- overview of the complaint made and summary of the investigative methodology;
- summary of relevant information gathered, including:
 - timeline of incident being investigated;
 - complainant's account of events;
 - respondent's account of events;
 - witness accounts;
 - evidence gathered;
 - areas of agreement;
 - areas of disagreement;
 - assessment of whether or not the complaint meets one or more of the required elements of the definition of sexual harassment under Title IX, including rationale; and
- an appendix containing all of the collected evidence.

The investigation report will not include:

- Information about the complainant's sexual predisposition or prior sexual behavior, unless:
 - The information is to prove that someone other than the respondent committed the alleged conduct; or
 - The information concerns specific incidents of the complainant's prior sexual behavior with respect to the respondent and are offered to prove consent
- Information that is protected by a legally recognized privilege unless the person holding such privilege has waived the privilege; and
- A party's medical, counseling/psychological, and similar treatment records unless the party (or, in the case of a minor, the party's parent/guardian) has given voluntary, written consent.

7. Dismissal from Hearing Procedure

The investigators will consider whether the conduct alleged, if demonstrated by a preponderance of the evidence, would constitute Sexual Harassment – Title IX within the Scope of the Policy in light of the evidence gathered during the investigation, and make a recommendation to the Title IX Coordinator regarding the same. If Sexual Harassment – Title IX is properly alleged, the investigators will further determine whether those allegations meet all three of the following jurisdictional requirements:

- The Formal Complaint was filed when the complainant was participating in or attempting to participate in the education program or activity of the College;
- The reported Sexual Harassment – Title IX occurred against a person in the United States; and
- The reported Sexual Harassment – Title IX occurred in the College's education program or activity.

The Title IX Coordinator will review the recommendation of the investigators and make the final determination as to whether the conduct alleged, if demonstrated by a preponderance of the evidence, would constitute Prohibited Conduct within the Scope of the Policy and whether all three of the above jurisdictional factors are met. This determination is consequential because only cases alleging Sexual Harassment – Title IX and meeting the Threshold Requirements above shall be eligible for the hearing process.

The Title IX Coordinator will notify the parties, in writing, of the final assessment and whether or not the complaint will proceed to a hearing or be transitioned for adjudication under another College Policy. This decision may be appealed by either party. Instructions and grounds for the appeal will be shared by the Title IX Coordinator in the cover letter for the investigation report. Parties have 3

business days after receipt of the investigative report to submit in writing an appeal of the transition to another policy or the failure to transition to another policy, and the other party will be provided with 3 business days in which to respond to such appeal.

Cases that are eligible for hearing will continue using the Hearing Resolution Process outlined in this Policy. All other cases shall be handled as follows:

- Where the Respondent is a student, the investigative report shall be referred to the Office of Student Life, which will utilize the student disciplinary process for Non-Academic Conduct in the Student Handbook to adjudicate the case. Appeals shall be handled pursuant to that process.
- Where the Respondent is not a student, the matter shall be referred to the Human Rights Committee, which shall review the investigative report and make a determination based on the preponderance of the evidence as to whether Prohibited Conduct occurred. A designated member of the Human Rights Committee will prepare a report containing the Committee's findings and conclusions. Sanctions will be determined by an appropriate Vice President according to the list of potential sanctions in this Policy. The parties will receive copies of the report and notification of any sanctions that are issued. Appeals shall be handled as indicated in this Policy, except that an Appeals Panel consisting of three Vice Presidents selected by the Title IX Coordinator shall be used in lieu of a single Appeals Officer.

Where a case is not eligible for hearing but involves sexual assault, dating violence, domestic violence, or stalking allegations, the following procedural protections will be available to both parties through the Student Conduct or Human Rights Committee procedures outlined above:

- Continued access to informal resolution procedures until a determination is reached as to whether a Policy violation occurred;
- Continued access to supportive measures;
- Procedures are conducted by officials that receive annual training on issues related to dating violence, domestic violence, sexual assault, and stalking and on how to conduct an investigation and hearing process that protects the safety of the victims and promotes accountability;
- Continued ability to bring an advisor of choice to any related meeting or proceeding;
- Both parties receive simultaneous written notice of the result of the disciplinary proceeding, the procedures for appeal, any changes to the result, and when such results become final.

8. Responses to Investigative Report

The parties have 10 calendar days beginning at the conclusion of the 3-day appeal window, if no appeal is filed, or beginning at the receipt of the appeal decision if an appeal is filed, to submit their written response to the Investigation Report. The response may include an assertion that evidence not summarized in the report, but present in the case file, should be considered as relevant.

II. Hearing Resolution Process

A Hearing Resolution will be used to resolve cases that include charges of Sexual Harassment – Title IX and meet the jurisdictional requirements listed in the section above regarding “Dismissal from the Hearing Process.” If such cases also include other charges, all the charges in that case will be handled at the same time through the Hearing Resolution process. A Hearing Resolution includes a pre-hearing conference, a live hearing, decisions about responsibility and sanctioning by the Decision-maker, and an optional appeal process.

A single Decision-maker will typically conduct the live hearing. The Title IX Coordinator chooses a trained, impartial decision-maker, who may be but is not required to be an employee. The Decision-maker cannot be the Title IX Coordinator or the investigator(s) who investigated the case.

The Hearing Resolution Process typically concludes in thirty business days from receipt of the parties' responses to the investigative report. This time frame may be extended for good cause with written notice to the parties of the delay and the reason for the delay. Good cause may be based on delays occasioned by the complexity of the allegations, the number of witnesses involved, the availability of the parties or witnesses, the effect of a concurrent criminal investigation, any intervening school break or vacation, or other circumstances, all of which will likely extend the length of time it takes to complete the Hearing Resolution Process.

Each party must have an advisor at the hearing. If a party does not have an advisor present at the live hearing, the College will provide without fee or charge to that party, an advisor of the College's choice, who may be, but is not required to be, an attorney, to conduct cross-examination on behalf of that party.

1. Pre-Hearing Conference

Each party will have their own Pre-Hearing

Conference. The Title IX Coordinator will communicate to the parties, their advisors, and the Decision-maker, the date, time, and format for their Pre-Hearing Conference. The Title IX Coordinator, the Decision-maker, and the advisor must be in attendance. While the parties are encouraged to attend, they are not required to do so.

During the Pre-Hearing Conference, the advisors must share with the Decision-maker their list of witnesses to appear at the hearing, the identity of any requested witnesses that were not questioned during the investigation, the request for any new evidence to be considered that was not submitted previously to the investigators, and the availability of the advisor and the party for hearing dates.

Evidence and witnesses may only be presented at the hearing if they were submitted to the investigators and made available to the parties for review, unless they were unavailable at the time of the investigation or the relevance was unknown until the investigative report was submitted. The Decision-maker will address any requests at the Pre-Hearing Conference to present new evidence and new witnesses.

The advisor is strongly encouraged to discuss lines of questioning with the Decision-maker at the Pre-Hearing Conference to obtain guidance from the Decision-maker on relevancy prior to the hearing. The Decision-maker will discuss the expectations and guidelines for appropriate behavior and decorum during the hearing.

After reviewing each party's witness list, the Decision-maker may, in their discretion, add names of other witnesses contained in the report for the purpose of appearing at the hearing and submitting to cross examination.

After the conclusion of the Pre-Hearing Conferences, the Title IX Coordinator will provide each party and their advisor with written notice of the date, time, and manner for the hearing, which will typically occur no less than 5 business days after the conclusion of the final pre-hearing conference.

2. Live Hearing

The live hearing may be conducted with all parties physically present in the same geographic location or, at the College's discretion, any or all parties, witnesses, and other participants may appear at the live hearing virtually. Regardless of format, the hearing will be recorded or transcribed, and the

recording or transcript will be Ringling's property, and will be made available to the parties for review and inspection upon their request during the pendency of the process.

Those persons present during the entirety or at designated portions of the hearing include: Complainant; Complainant's advisor; Respondent; Respondent's advisor; Decision-maker; Title IX Coordinator; witnesses; other appropriate individuals at the discretion of the Title IX Coordinator (for example, an interpreter or someone needed to provide reasonable accommodations due to a disability).

The Decision-maker will provide an introduction detailing the purpose of the hearing, have those present identify themselves and their role, remind all parties of the expectation to be candid and honest in their response, and provide a brief overview of the procedure and the anticipated order of the hearing.

All evidence subject to the parties' inspection and review during the investigation will be available at the hearing to give each party equal opportunity to refer to such evidence during the hearing, including for purposes of cross-examination.

The advisors will be responsible for orally asking relevant questions, including those questions which challenge credibility, to the other party or parties and any witnesses directly, in real-time and in a manner that, in the Decision-maker's sole discretion, is not inappropriate, harassing, intimidating, irrelevant, or redundant. Cross-examination will never be conducted by a party personally. Only relevant questions may be asked of a party or witness. Relevant questions are those tending to prove or disprove a fact at issue. The Decision-maker may ask questions and elicit information from parties and witnesses on the Decision-maker's own initiative to aid the Decision-maker in obtaining relevant evidence.

Questions that are not relevant include:

- Repetition of the same question;
- Questions related to information about the complainant's sexual predisposition or prior sexual behavior, unless:
 - The information is to prove that someone other than the respondent committed the alleged conduct; or
 - The information concerns specific incidents of the complainant's prior sexual behavior with respect to the respondent and are offered to prove consent;
- Questions related to information that is protected by a legally recognized privilege; and
- Questions related to a party's medical,

counseling/psychological, and similar treatment records unless the party has given voluntary, written consent.

The Decision-maker will objectively evaluate all evidence, including inculpatory and exculpatory evidence, to determine its relevance, materiality, weight and reliability. Credibility determinations will not be based on an individual's status as a complainant, respondent, or witness.

Before a party or witness answers a question by an advisor, the Decision-maker will first determine whether the question is relevant and briefly explain any decision to exclude a question as not relevant, or request rephrasing of the question. The Decision-maker is not required to give a lengthy or complicated explanation of a relevancy determination during the hearing. The Decision-maker may later send to the parties any revisions to the explanation of relevance that was provided during the hearing.

If a party or witness does not submit to cross-examination at the live hearing, the Decision-maker may still consider their statements and will determine the weight to which those statements may be entitled. The Decision-maker cannot draw an inference about the determination regarding responsibility based solely on a party's or witness's absence from the live hearing or refusal to answer cross-examination or other questions.

3. The Decision-maker will issue a written determination of responsibility.

After the hearing, the Decision-maker will issue a written determination of responsibility. This determination will be provided within twenty-one (21) calendar days of the hearing, unless an extension is required for good cause. The determination of responsibility will be based on a preponderance of the evidence and will include:

- Identification of the allegations potentially constituting sexual harassment
- A description of the procedural steps taken from the receipt of the Formal Complaint through the determination, including any notifications to the parties, interviews with parties and witnesses, site visits, methods used to gather other evidence, and hearings held;
- Findings of fact supporting the determination;
- Conclusions regarding the application of the Policy to the facts;
- A statement of, and rationale for, the result as to each allegation, including a determination regarding responsibility, any disciplinary sanctions Ringling imposes on the Respondent, and whether remedies will be provided by Ringling to the Complainant,

and;

- Ringling's procedures and permissible bases for the Complainant and Respondent to appeal.

The determination will lay out the evidentiary basis for conclusions reached in the case. The determination will be provided to the parties simultaneously. The determination becomes final only after the time period for appeal has expired or, if a party does file an appeal, after the appeal decision has been sent to the parties.

If an appeal is filed, the determination becomes final on the date that the College provides the parties with the written determination of the result of the appeal. If an appeal is not filed, the determination becomes final on the date on which an appeal would no longer be considered timely. The Title IX Coordinator may determine whether it is appropriate to stay the sanctions pending the determination becoming final, taking into account the safety of the complainant and the campus community, the severity of the behavior, and the effect on the College's ability to address the behavior if the sanctions are stayed.

III. Appeals

Complainants and Respondents may appeal the Decision-maker's determination regarding responsibility, or Ringling's dismissal of a Formal Complaint or any allegations therein to the Title IX Coordinator who will initiate the appeal process. Ringling will notify the other party in writing when an appeal is filed and implement appeal procedures equally for both parties. Both parties will have a reasonable, equal opportunity to submit a written statement in support of, or challenging, the outcome. The Appeal Officer, who is the decision-maker for the appeal, will issue a written decision describing the result of the appeal and the rationale for the result and provide the written decision simultaneously to both parties.

Grounds for appeal include:

- Procedural irregularity that affected the outcome of the matter;
- New evidence that was not reasonably available at the time the determination regarding responsibility or dismissal was made, that could affect the outcome of the matter, and;
- The Title IX Coordinator, investigator(s), or Decision-maker(s) had a conflict of interest or bias for or against Complainants or Respondents generally or the individual Complainant or Respondent that affected the outcome of the matter.

All grounds for appeal will be available to all parties.

The Title IX Coordinator shall appoint a trained, impartial Appeals Officer, who shall be a Vice President of the College or shall be external to the College, depending on availability and circumstances.

When the typical or alternate Appeal Officer is unable to serve, or is not otherwise designated in this policy, the Title IX Coordinator will select a trained individual to be the Appeal Officer with notice to the parties. The Appeal Officer cannot be the same person as the Decision-maker for the hearing, the investigator, or the Title IX Coordinator. The Appeal Officer must be a neutral and impartial decision-maker. The parties will be informed, in writing, of the specific Appeals Officer. Within 1 business day of receiving the notice of the designated Appeals Officer, the complainant and the respondent may submit a written request to the Title IX Coordinator to replace the named Appeals Officer if there are reasonable articulable grounds to establish bias, conflict of interest or an inability to be fair and impartial.

The designated Appeals Officer will only be replaced if the Title IX Coordinator determines their bias precludes impartiality or constitutes conflict. Additionally, an Appeals Officer who has reason to believe they cannot make an objective determination must recuse themselves from the process.

A complainant or respondent must submit a written appeal to the Title IX Coordinator and within 5 business days of receipt of the Notice of Outcome. The written appeal must include the specific basis for the appeal and any information or argument in support of the appeal. Upon receipt of the appeal, the Title IX Coordinator will provide the other party notice of the appeal and the opportunity to respond in writing to the appeal. Any response to the appeal must be submitted to the Title IX Coordinator within 3 business days from the other party's receipt of the appeal. Appeal responses are shared with the other parties but no reply is permitted.

The Appeals Officer will make a decision regarding the written appeal and, within 10 business days of receipt of all appeal documents, notify the complainant and the respondent of the outcome. The Appeal Officer may affirm the finding(s); alter the finding(s); alter the sanctions; or request that additional steps be taken. Appeal decisions are final. All appeal deadlines may be extended for good cause by the Title IX Coordinator. Any extension will be communicated to the parties.

IV. Informal Resolution Process

Informal resolution permits the parties to seek resolution of Formal Complaints of Prohibited Conduct. Ringling does not require as a condition of enrollment or continuing enrollment, or employment or continuing employment, or enjoyment of any other right, the waiver of the right to an investigation and adjudication of Prohibited Conduct under Ringling's grievance process. Similarly, Ringling will never require the parties in a Prohibited Conduct allegation to participate in an informal resolution process, as described below. The Title IX Coordinator has discretion as to whether Informal Resolution is appropriate in any particular case, except that Informal Resolution may not be used in cases in which a student alleges Sexual Harassment – Title IX against an employee of the College.

After the report of Prohibited Conduct or after the filing of a Formal Complaint of Title IX Sexual Harassment, if the Title IX Coordinator determines Informal Resolution is appropriate and all parties voluntarily consent in writing, Ringling will assist the parties in an informal resolution process. An informal resolution process can be held at any time prior to reaching a determination regarding responsibility in the grievance process.

Before initiating an informal resolution, Ringling will: (1) provide the parties a written notice; and (2) obtain the parties' voluntary, written consent to the informal resolution process. The written notice that Ringling will provide to the parties will disclose the allegations, the requirements of the informal resolution process, and any consequences resulting from participating in the informal resolution process, including the records that will be maintained or could be shared.

Ringling's informal resolution process enables that, at any time prior to agreeing to a resolution, any party has a right to withdraw from the informal resolution process and resume the grievance process with respect to the report or Formal Complaint. The Title IX Coordinator will appoint a trained, impartial informal resolution officer to facilitate the informal resolution process.

Upon initiation of the informal process as described above, the informal resolution officer will attempt to resolve the dispute through meetings with the parties. Although an in-person or a restorative justice conference may be suggested, parties will never be required to meet directly with one another as part of the informal resolution process unless

they mutually agree to do so.

When sexual harassment allegations can be resolved through alternate resolution by mutual consent of the parties and on a basis that is acceptable to the informal resolution facilitator in consultation with the Title IX Coordinator, the resolution process shall be considered finally decided and there will be no subsequent process or appeal.

V. Sanctions and Remedies

Where a respondent is determined to have engaged in Prohibited Conduct, the Decision-maker shall determine appropriate sanctions, in consultation with an appropriate administrator based on the status of the respondent (student, employee, or other). The Title IX Coordinator will determine an appropriate administrator for consultation based on the circumstances.

Students determined to have engaged in Prohibited Conduct are subject to disciplinary action in accordance with the provisions of the Code of Conduct as contained in the Ringling College of Art and Design Student Handbook, whether or not formal criminal charges are filed by the victim.

A student found in violation of this Policy may be sanctioned with the following, or any combination thereof: disciplinary warning, reprimand, educational interventions, assessment by the counseling staff, community restitution, denial of privileges, work projects, restitution, fines, disciplinary probation, final disciplinary probation, behavioral agreement, no contact orders, suspension, expulsion, termination of employment, and other restrictions as to access and use of College facilities, property, or activities.

Employees determined to have engaged in Prohibited Conduct are subject to disciplinary action. Such employees may be sanctioned with the following, or any combination thereof: a warning, reprimand, educational interventions, counseling, no contact orders, probation, suspension, transfer, demotion or immediate termination of an employee in accordance with the policies and procedures outlined in the Faculty or Staff Handbook, as well as other restrictions as to access and use of College facilities, property, or activities.

Respondents who are neither students nor employees are also subject to sanction, including but not limited to the following, depending on the amount of control exercised by the College over the Respondent: warning, reprimand, educational interventions, restitution, no contact orders,

termination of contract(s), prohibition (temporary or permanently) against future admission and/or employment; and restrictions as to access and use of College facilities, property, or activities.

Ringling will provide remedies to a Complainant designed to restore or preserve equal access to Ringling's education program or activity. Such remedies may include the same individualized services provided as supportive measures; however, remedies need not be non-disciplinary or non-punitive and need not avoid burdening the Respondent where the Respondent has been found to have engaged in Prohibited Conduct.

The Title IX Coordinator is responsible for effective implementation of remedies. Where the final determination has indicated that remedies will be provided, the Complainant can then communicate separately with the Title IX Coordinator or their designee to discuss what remedies are appropriately designed to preserve or restore the Complainant's equal access to education. Remedies for a Complainant which do not affect the Respondent must not be disclosed to the Respondent.

TRAINING

The College will ensure the Title IX Coordinators, investigator(s), decision-makers, appeals officers, and any person who facilitates an informal resolution process receive training on the definition of Sexual Harassment – Title IX, the scope of the recipient's education program or activity, how to conduct an investigation and grievance process including hearings, appeals, and informal resolution processes, and how to serve impartially, including by avoiding prejudgment of the facts at issue, conflicts of interest, and bias. Additionally, these individuals must receive annual training on issues related to dating violence, domestic violence, sexual assault, and stalking and on how to conduct an investigation and hearing process that protects the safety of victims and promotes accountability.

The College will ensure that decision-makers receive training on any technology to be used at a live hearing and on issues of relevance of questions and evidence, including when questions and evidence about the complainant's sexual predisposition or prior sexual behavior are not relevant.

The College will ensure that investigators receive training on issues of relevance to create an investigative report that fairly summarizes relevant evidence. Any materials used to train Title IX

Coordinators, investigators, decision-makers, appeals officers, and any person who facilitates an informal resolution process must not rely on sex stereotypes and must promote impartial investigations and adjudications of formal complaints of sexual harassment.

Training materials shall be posted on the College's website in compliance with the Title IX regulations.

MAINTENANCE OF RECORDS

The College shall maintain all records and documentation for each case for seven (7) years from the date a report is received. With regard to Records of Sexual Harassment – Title IX, the records will include:

- Each investigation including any determination regarding responsibility and any audio or audiovisual recording or transcript, any disciplinary sanctions imposed on the respondent, and any remedies provided to the complainant designed to restore or preserve equal access to the recipient's education program or activity;
- Any appeal and the result therefrom;
- Any informal resolution and the result therefrom;
- All materials used to train Title IX Coordinators, investigators, decision-makers, appeals officers, and any person who facilitates an informal resolution process;
- Documentation of any supportive measures taken in response to a report or formal complaint of Sexual Harassment – Title IX, including documentation regarding the basis for any conclusion that the College's response was not deliberately indifferent;
- Documentation of why a complainant alleging Sexual Harassment – Title IX was not provided with supportive measures, including the reasons why such response was not clearly unreasonable in light of the known circumstances.

EDUCATIONAL AND PREVENTION PROGRAMS

Ringling College offers primary prevention programming, initiatives, and strategies informed by research or assessed for value, effectiveness, or outcome that are intended to stop dating violence, domestic violence, sexual assault, and stalking before they occur through the promotion of positive and healthy behaviors that foster healthy, mutually respectful relationships and sexuality, encourage safe bystander intervention, and seek to change behavior and social norms in health and safe directions. The College also offers prevention and awareness campaigns to increase understanding of

topics relevant to and skills for addressing dating violence, domestic violence, sexual assault, and stalking.

All members of the campus community are encouraged to participate in educational and prevention programs in addition to those that may be required by the College as part of student and employee training programs. More information about current programming and initiatives can be obtained from the Title IX Coordinator.

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

Updated Title IX Coordinator, June 1, 2021

Revisions approved by President Larry R. Thompson, August 16, 2022

Revision approved by Board of Trustees April 20, 2023

Administrative Update, February 25, 2025

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 Senior 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 Senior 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 Senior 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 Senior 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 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

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

Online support (for current students, faculty, and staff): 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

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/

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.

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

Majors

Business of Art and Design (BA)

Business of Art and Design BA 2025-26

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 2D Design I (BOAD, GD, MD, PI)	DSNA 122 2D Design II (BOAD, GD, MD)	BOAD 253 Economics for Art & Design	BOAD 275 Research and Data Analysis	Business Elective	Finance Elective	BOAD 452 Senior Capstone I	BOAD 453 Senior Capstone II
DSNA 114 Time Based Communication (BOAD, FILM, GD, MD, VR)	GDES 124 Intro to UI/UX	GDES 210 Design & Typography	General Education Elective	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	Open 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
Program Curriculum		General Education			Electives		
Color Key	First Year	Major Courses	Liberal Arts	General Education	Art & Design History	Open Elective	Studio or Art History Electives
120 Credit Hours	9 hours 7.5%	57 hours 47.5%	24 hours 20%	6 hours 5%	6 hours 5%	3 hours 2.5%	15 hours 12.5%

Degree Type

Bachelor of Arts

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.

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	2D Design I (BOAD, GD, MD, PI)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3
DSNA 122	2D Design II (BOAD, GD, MD)	3

Business of Art and Design Major

Item #	Title	Credits
BOAD 151	Introduction to Creative Business Management	3
BOAD 165	Creative Team Dynamics	3
GDES 124	Intro to UI/UX	3
GDES 210	Design & Typography	3
BOAD 253	Economics for Art & Design	3
BOAD 260	Project Management	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 352	Strategic Planning	3
BOAD 361	International Management	3
BOAD 452	Senior Capstone I	3
BOAD 453	Senior Capstone II	3

Finance Elective

Select one (1) Finance Elective: BOAD 301, BOAD 210 or BOAD 341

Item #	Title	Credits
	Finance Electives	

Business of Art and Design Electives

Select four (4) Business of Art and Design electives

Item #	Title	Credits
BOAD 110	Design Thinking for Business	3
BOAD 201	Accounting & Finance for Creative Businesses	3
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 341	Entrepreneurial Finance	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	Exhibition Design and Management	3
ELEC 231	ART Network Studio Elective	3
ELEC 343	Design for Business	3
ELEC 350	INDEX (Industry Experiences)	1-6
FILM 363	Brand Storytelling	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	Social Influence in Digital Media	3
SBSC 316	Ethics of Art and Design	3

Electives

Art and Design Electives

Select 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

Open Elective

Item #	Title	Credits
	Open Elective	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
DSNA 112	2D Design I (BOAD, GD, MD, PI)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	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	2D Design II (BOAD, GD, MD)	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 253	Economics for Art & Design	3
BOAD 254	Principles of Marketing	3
GDES 210	Design & Typography	3
LMST 282	Literature & Media Studies	3
	Open Elective	3

Year 2 Spring

Item #	Title	Credits
BOAD 275	Research and Data Analysis	3
	General Education Elective	3
BOAD 260	Project Management	3
	Liberal Arts Elective	3
	Studio or Art History Elective	3

Year 3 Fall

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

Year 3 Spring

Item #	Title	Credits
BOAD 352	Strategic Planning	3
	Finance Electives	
	Business Elective	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

Computer Animation (BFA)

Computer Animation BFA 2025-26

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 (CA, FA, GA, IL)	MEDA 125A Figure Drawing II (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 (CA, FA, GA, IL, VR)	MEDA 123D 3D Design (CA)	ANIM 227 Story Development I	ANIM 228 Story Development II + ANIM 228L	ANIM 326 Story Development III	ANIM 328 Animation Preproduction		
MEDA 111 Perspective Drawing I (CA, GA, IL)	MEDA 126B Color & Perspective Drawing II (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
Program Curriculum		General Education			Electives		120 Credit Hours
Color Key	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%	

Degree Type

Bachelor of Fine Arts

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.

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	Perspective Drawing I (CA, GA, IL)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 123D	3D Design (CA)	3
MEDA 125A	Figure Drawing II (CA)	3
MEDA 126B	Color and Perspective Drawing II (CA, GA)	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 Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
MEDA 111	Perspective Drawing I (CA, GA, IL)	3
LIBA 112	Film & Narrative	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
MEDA 125A	Figure Drawing II (CA)	3
MEDA 123D	3D Design (CA)	3
MEDA 126B	Color and Perspective Drawing II (CA, GA)	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 Elective	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 Elective	3
	General Education Elective	3

Year 4 Spring

Item #	Title	Credits
ANIM 422	Computer Animation VI	6
	Open Elective	3
	Open Elective	3
	Art History Upper-Level Elective	3

Creative Writing (BFA)

Creative Writing BFA 2025-26

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
	Program Curriculum		General Education			Electives	
Color Key	Major Courses 72 hours 60%		Liberal Arts 24 hours 20%	General Education 6 hours 5%	Art & Design History 3 hours 2.5%	Open Electives 15 hours 12.5%	
	120 Credit Hours						

Degree Type

Bachelor of Fine Arts

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. Structure and Narrative: Demonstrate the ability to write well-structured narratives that effectively communicate their intended message.
 - a. Craft a narrative with a clear beginning, middle, and end
 - b. Create purposeful and engaging plot progression with meaningful development and resolution
 - c. Maintain consistent and appropriate pacing
 - d. Show command of scene structure and transitional elements

2. Characterization and Dialogue: Create compelling characters and dialogue that enhance narrative depth and advance storytelling effectively.
 - a. Create distinct, engaging characters
 - b. Write effective dialogue that reveals character and advances plot
 - c. Show character through action, interaction, and description
 - d. Develop meaningful character relationships and dynamics
3. Style and Voice: Develop and sustain a unique narrative voice while employing effective stylistic choices to enhance their writing.
 - a. Establish and maintain consistent narrative voice
 - b. Create appropriate imagery, mood, and atmosphere
 - c. Show appropriate word choice and diction for genre/style
 - d. Employ varied and effective sentence structure
4. Written Mechanics Apply proper grammar, punctuation, and formatting to produce polished, professional-quality writing.
 - a. Demonstrate proper grammar and punctuation
 - b. Use correct formatting for genre/medium
 - c. Maintain consistent tense and point of view
 - d. Show command of syntax and sentence structure
 - e. Apply appropriate style guide conventions
5. Critical Evaluation Critically assess and revise their work and the work of others through well-constructed feedback and thoughtful analysis.
 - a. Apply critical frameworks to analyze creative works
 - b. Provide specific and constructive peer feedback
 - c. Implement revision suggestions through multiple drafts
 - d. Articulate clear rationale for creative choices
 - e. Show ability to identify strengths and weaknesses in work
6. Professionalism Demonstrate professional conduct, industry awareness, and preparedness for career opportunities in creative writing.
 - a. Develop a professional portfolio, resume, and online presence
 - b. Show understanding of submission, publishing, and industry expectations
 - c. Maintain professional communication and present work in a professional format
 - d. Demonstrate professional reliability and accountability
 - e. Engage with writing communities and industry events

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

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
	Gender and Sexuality Studies Elective	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 Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Total Credits	120

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 Elective	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 Elective	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 Elective	3

Year 4 Fall

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

Entertainment Design (BFA)

Entertainment Design BFA (Themed Environments) 2025-26

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 Perspective Drawing (ED, MD, VR)	DSNA 120 Figure Drawing I (ED, MD, VR)	EDES 201 Entertainment Design I	EDES 202 Entertainment Design II	EDES 301 Entertainment Design III	EDES 302 Entertainment Design IV	EDES 401 Entertainment Design Capstone	EDES 402 Entertainment Design Thesis or EDES 410 Entertainment Design Internship
DSNA 113 3D Design I (ED, GD)	DSNA 123 3D Design II (ED, GD)	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
Program Curriculum		General Education			Electives		120 Credit Hours
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%	

Degree Type

Bachelor of Fine Arts

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:** 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. **Professional Practices:** Demonstrate effective communication and leadership abilities that promote positive, collaborative relationships. Develop a professional portfolio that showcases skills and experience, effectively demonstrating career readiness.
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 Technologies:** Demonstrate the ability to apply a variety of digital design techniques in drawing, 3D modeling, and 3D prototyping.

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	Perspective Drawing (ED, MD, VR)	3
DSNA 113	3D Design I (ED, GD)	3
DSNA 120	Figure Drawing I (ED, MD, VR)	3
DSNA 123	3D Design II (ED, GD)	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 Capstone	3
	EDES 402 or EDES 410	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

Item #	Title	Credits
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
DSNA 110	Perspective Drawing (ED, MD, VR)	3
DSNA 113	3D Design I (ED, GD)	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	Figure Drawing I (ED, MD, VR)	3
DSNA 123	3D Design II (ED, GD)	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 Elective	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 Elective	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 Elective or INTE 301	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 Capstone	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 or EDES 410	6
	Liberal Arts Elective	3
	General Education Electives	3
	Open Elective	3

Film (BFA)

Film BFA

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 110A 2D Design (FILM)	DSNA 114 Time Based Communication (BOAD, FILM, GD, MD, VR)	FILM 252 Cinematography	FILM 233 Sound Design	FILM 314 Editing for Film	FILM 390 Film Thesis I	FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)	FILM 412 Postproduction or FILM 410 Film Internship
STDA 115 Lens-Based Communication (FILM, FA)	STDA 102 3D Design (FILM)	FILM 231 Writing the Short Film I	FILM 228 Film Project (6 credits)	FILM 332 Writing the Short Film II or FILM 363 Brand Storytelling	FILM 380 Advanced Film Seminar	General Education Elective	FILM 422 Business of Film or FILM 465 Business of Branded Entertainment or FILM 410
FILM 115 Film Language	FILM 124 Introduction to Filmmaking	FILM 225 Directing		FILM 329 Production Design	FILM 342 Producing		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%	120 Credit Hours

Degree Type

Bachelor of Fine Arts

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.

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.

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

BOAD 370 recommended for students interested in Branded Entertainment

Item #	Title	Credits
	General Education Elective	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 (FILM)	3
STDA 110A	2D Design (FILM)	3
STDA 115	Lens-Based Communication (FA, FILM)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3

Film Major

In year 3 fall students can choose FILM 332 or FILM 363.

In year 4 fall students can choose FILM 432 or FILM 410.

In year 4 spring students can choose: FILM 412 or FILM 410 & FILM 422, FILM 465, or FILM 410.

Item #	Title	Credits
FILM 115	Film Language	3
FILM 124	Introduction to Filmmaking	3
FILM 233	Sound Design	3
FILM 225	Directing	3
FILM 228	Film Project	6
FILM 329	Production Design	3
FILM 231	Writing the Short Film I	3
FILM 252	Cinematography	3
FILM 314	Editing for Film	3
FILM 332	Writing the Short Film II	3
FILM 342	Producing	3
FILM 363	Brand Storytelling	3
FILM 380	Advanced Film Seminar	3
FILM 390	Film Thesis I	3
FILM 410	Film Internship	6
FILM 412	Postproduction	3
FILM 422	Business of Film	3
FILM 432	Film Thesis II	6
FILM 465	Business of Branded Entertainment	3

Open Electives

Item #	Title	Credits
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
STDA 110A	2D Design (FILM)	3
FILM 115	Film Language	3
STDA 115	Lens-Based Communication (FA, FILM)	3
LIBA 112	Film & Narrative	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3
STDA 102	3D Design (FILM)	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 231	Writing the Short Film I	3
FILM 225	Directing	3
ARTH 111	Development of Art & Ideas	3
	Film Studies Cinema Course	3

Year 2 Spring

Item #	Title	Credits
FILM 233	Sound Design	3
FILM 228	Film Project	6
	Studio or Art History Electives	3
LMST 282	Literature & Media Studies	3

Year 3 Fall

Item #	Title	Credits
FILM 314	Editing for Film	3
FILM 329	Production Design	3
	Liberal Arts Elective	3
	Open Elective or INTE 301	3
	Film Writing Choices	

Year 3 Spring

Item #	Title	Credits
FILM 390	Film Thesis I	3
FILM 380	Advanced Film Seminar	3
FILM 342	Producing	3
	Liberal Arts Elective	3
	Open Elective	3

Year 4 Fall

FILM 432 or FILM 410

Item #	Title	Credits
FILM 432	Film Thesis II	6
	General Education Elective	3
	Art History Upper-Level Elective	3
	Open Elective	3

Year 4 Spring

FILM 412 or FILM 410

FILM 422 or FILM 465

Item #	Title	Credits
FILM 412	Postproduction	3
FILM 422	Business of Film	3
	General Education Elective	3
	Liberal Arts Elective	3
	Open Elective	3

Fine Arts (BFA)

Fine Arts BFA 2025-26

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 (CA, FA, GA, IL)	MEDA 126A Observational Drawing & Color (FA, IL)	FINE 201 Photography & Media Arts	FINE 280 Theory and Practice I	FINE 381 Theory and Practice II	FINE 382 Theory and Practice III	FINE 481 Theory and Practice IV	FINE 482 Theory and Practice V
MEDA 112 2D Design (CA, FA, GA, IL, VR)	STDA 148 Intro to Time Based (FA)	FINE 271 Painting	Fine Arts Studio Elective	Fine Arts Studio Elective	Fine Arts Studio Elective	FINE 494 Thesis Studio I	FINE 495 Thesis Studio II
STDA 115 Lens-Based Communication (FILM, FA)	STDA 104 3D Design (FA)	FINE 208 Print Media	Fine Arts Studio Elective	Fine Arts Studio Elective	Liberal Arts	Liberal Arts	Liberal Arts
LIBA 110 Contemporary Issues in Fine Arts and Photography	Liberal Arts	FINE 230 Sculpture & Expanded Media	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	LMST 282 Literature & Media Studies	ARTH 392 History of Modern Art II	Upper-Level Art History Elective	Upper-Level Art History Elective	BOAD 210 Personal & Freelance Finance or BOAD 304 Legal Issues	General Education Elective
Program Curriculum		General Education			Electives		
Color Key:		First Year 8 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%
							120 Credit Hours

Degree Type

Bachelor of Fine Arts

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, 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: Effective application of materials, processes and techniques appropriate to art making using strategic aesthetics that enhance and support the visual arts.
2. Artistic Intention: Ability to identify and communicate the role of intention as it relates to art making and how it applies to a self-directed body of work.
3. Context: Ability to identify and communicate the historical and contemporary context of art making and how it applies to their own practice.
4. Studio Practice: Students will demonstrate an ability to maintain a rigorous and dedicated studio practice. Demonstrate responsibility for independent learning and perseverance towards goal attainment. Demonstrate an ability to create a cohesive body of work.
5. Professional Practices: Students will demonstrate the ability to identify and apply the role of professionalism as it relates to the visual arts. Demonstrate effective communication of a professional body of work both verbally and in written form. Demonstrates professionalism in an ability to pursue a professional studio practice.

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 392	History of Modern Art II	3
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3

Program Curriculum

First Year Community

Item #	Title	Credits
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 126A	Observational Drawing and Color (FA, IL)	3
STDA 104	3D Design (FA)	3
STDA 115	Lens-Based Communication (FA, FILM)	3
STDA 148	Intro to Time Based (FA)	3

Fine Arts Major

Item #	Title	Credits
FINE 201	Photography & Media Arts	3
FINE 208	Print Media	3
FINE 230	Sculpture & Expanded Media	3
FINE 271	Painting	3
FINE 280	Theory & Practice I: Concepts & Context	3
FINE 381	Theory & Practice II: Studio Research	3
FINE 382	Theory & Practice III: Exhibition Development	3
FINE 481	Theory & Practice IV: Professional Practices	3
FINE 482	Theory & Practice V: Senior Capstone	3
FINE 494	Thesis Studio I	3
FINE 495	Thesis Studio II	3

Fine Arts Studio Electives

Five (5) from the following.

Item #	Title	Credits
FINE 200	Intermediate Drawing	3
FINE 209	Printmaking: Etching	3
FINE 214	Experimental Imaging	3
FINE 215	Immersive Media Studio	3
FINE 221	Intermediate Figure	3
FINE 240	Sculptural Ceramics	3
FINE 241	Sculptural Mold Making and Casting	3
FINE 248	Time Based	3
FINE 260	Artists' Books	3
FINE 272	Narrative Painting	3
FINE 274	Representational Painting	3
FINE 301	Drawing: Special Topics	3
FINE 302	Printmaking: Special Topics	3
FINE 307	Digital Printmaking	3
FINE 308	Printmaking: Screen Printing	3
FINE 309	Printmaking: Lithography	3
FINE 332	Sculpture: Special Topics	3
FINE 335	Sculpture: Wood Fabrication	3
FINE 336	Sculpture: Metal Fabrication	3
FINE 338	Time Based Interactive	3
FINE 339	Time Based: Special Topics	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
PHOT 232	Location Lighting	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

Electives

Open Electives

Recommended: INTE 301 Internship

Item #	Title	Credits
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3

Concentrations for Fine Arts Majors

A student who majors in Fine Arts can choose a concentration in one or more of the following areas: Painting, Photography and Media Arts, Print Media, and Sculpture and Expanded Media. Each concentration is detailed below. In addition to the three (3) courses/9 credit hours within the concentration, the student must complete their Fine Arts Thesis within the area of the concentration in order to receive the distinction.

Painting Concentration

Students who complete the concentration in Painting will develop advanced technical and conceptual problem-solving skills to create original works of visual art. Through a range of foundational to advanced classes, students will be provided the experience to synthesize the use of drawing, direct/indirect paint applications, color and digital resources with painting media. **FINE 271 Painting is a required course for this concentration.**

Item #	Title	Credits
FINE 271	Painting	3
FINE 272	Narrative Painting	3
FINE 274	Representational Painting	3
FINE 371	Intermediate Painting	3
FINE 372	Special Topics in Painting	3
FINE 471	Advanced Painting	3

Photography and Media Arts Concentration

Students who complete the concentration in Photography and Media Arts will develop advanced technical and conceptual problem-solving skills to create original works of visual art. Through a range of foundational to advanced classes, students will be provided the experience to synthesize the use of photographic processes and techniques, lighting and studio applications, color and digital resources with photography and lens-based media. **FINE 201 Photography & Media Arts is a required course for this concentration.**

Item #	Title	Credits
FINE 201	Photography & Media Arts	3
PHOT 232	Location Lighting	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

Print Media Concentration

Students who complete the concentration in Print Media will develop advanced technical and conceptual problem-solving skills to create original works of visual art. Through a range of foundational to advanced classes, students will be provided the experience to synthesize the use of printmaking processes and techniques in both analog and digital form using a wide range of studio applications, color, and digital resources relevant to Print Media. **FINE 208 Print Media is a required course for this concentration.**

Item #	Title	Credits
FINE 208	Print Media	3
FINE 209	Printmaking: Etching	3
FINE 302	Printmaking: Special Topics	3
FINE 307	Digital Printmaking	3
FINE 308	Printmaking: Screen Printing	3
FINE 309	Printmaking: Lithography	3

Sculpture and Expanded Media Concentration

Students who complete the concentration in Sculpture and Extended Media will develop advanced technical and conceptual problem-solving skills to create original works of visual art. Through a range of foundational to advanced classes, students will be provided the experience to synthesize the use of three-dimensional sculptural and extended media processes and techniques, utilizing a wide range of tools, materials and relevant media. **FINE 230 Sculpture and Expanded Media is a required course for this concentration.**

Item #	Title	Credits
FINE 230	Sculpture & Expanded Media	3
FINE 240	Sculptural Ceramics	3
FINE 241	Sculptural Mold Making and Casting	3
FINE 332	Sculpture: Special Topics	3
FINE 335	Sculpture: Wood Fabrication	3
FINE 336	Sculpture: Metal Fabrication	3
FINE 345	Sculpture: Installation	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
WRIT 151	Writing Studio	3
STDA 115	Lens-Based Communication (FA, FILM)	3

Year 1 Spring

Item #	Title	Credits
MEDA 126A	Observational Drawing and Color (FA, IL)	3
STDA 104	3D Design (FA)	3
STDA 148	Intro to Time Based (FA)	3
	Liberal Arts Elective	3
ARTH 111	Development of Art & Ideas	3

Year 2 Fall

Item #	Title	Credits
FINE 201	Photography & Media Arts	3
FINE 208	Print Media	3
FINE 230	Sculpture & Expanded Media	3
FINE 271	Painting	3
LMST 282	Literature & Media Studies	3

Year 2 Spring

Item #	Title	Credits
FINE 280	Theory & Practice I: Concepts & Context	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 381	Theory & Practice II: Studio Research	3
	Fine Arts Studio Elective	3
	Fine Arts Studio Elective	3
	Open Elective or INTE 301	3
	Art History Upper-Level Elective	3

Year 3 Spring

Item #	Title	Credits
FINE 382	Theory & Practice III: Exhibition Development	3
	Fine Arts Studio Elective	3
	Open Elective	3
	Liberal Arts Elective	3
	Art History Upper-Level Elective	3

Year 4 Fall

BOAD course can be: BOAD 210 or BOAD 304

Item #	Title	Credits
FINE 481	Theory & Practice IV: Professional Practices	3
FINE 494	Thesis Studio I	3
	Liberal Arts Elective	3
	Open Elective	3
BOAD 210	Personal and Freelance Finance	3

Year 4 Spring

Item #	Title	Credits
FINE 482	Theory & Practice V: Senior Capstone	3
FINE 495	Thesis Studio II	3
	Liberal Arts Elective	3
	Open Elective	3
	General Education Elective	3

Game Art (BFA)

Game Art BFA 2025-26

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 (CA, FA, GA, IL)	MEDA 125B Figure Drawing II (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 (CA, FA, GA, IL, VR)	MEDA 123C 3D Design (GA, VR)	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 Perspective Drawing I (CA, GA, IL)	MEDA 126B Color & Perspective Drawing II (CA, GA)	GAME 210 Intro to Visual Development 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	ARTH 124 History of Game Art	ARTH 111 Development of Art & Ideas	LMST 282 Literature & Media Studies	Liberal Arts	Upper-Level Art History	Liberal Arts	Upper-Level Art History
WRIT 151 Writing Studio	Liberal Arts	Liberal Arts	WRIT 120 Professional Writing	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
Program Curriculum		General Education			Electives		
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%	120 Credit Hours

Color Key

Degree Type

Bachelor of Fine Arts

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

- 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.
 - Design, create, and analyze the visual components of games.
 - Understand the value of process in the creation of the visual components of computer games.
 - Generate and refine effective and original ideas for computer games.
 - Understand the theories of effective game design.
 - Create a non-linear narrative that demonstrates effective use of mechanics, meaningful play, and interactivity.
 - Plan interactive worlds through the effective use of the preproduction process.
 - Possess good critical and analytical problem-solving skills.
- 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.
 - Create characters, environments, and worlds that make for a compelling and believable experience.
 - Translate 2D concepts into 3D animated forms.
 - 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.

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	Perspective Drawing I (CA, GA, IL)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 123C	3D Design (GA, VR)	3
MEDA 125B	Figure Drawing II (GA, IL)	3
MEDA 126B	Color and Perspective Drawing II (CA, GA)	3

Game Art Major

Item #	Title	Credits
GAME 210	Introduction to Visual Development 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 Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
MEDA 111	Perspective Drawing I (CA, GA, IL)	3
LIBA 112	Film & Narrative	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
MEDA 125B	Figure Drawing II (GA, IL)	3
MEDA 123C	3D Design (GA, VR)	3
MEDA 126B	Color and Perspective Drawing II (CA, GA)	3
ARTH 124	History of Game Art	3
	Liberal Arts Elective	3

Year 2 Fall

Item #	Title	Credits
GAME 221	3D for Games I	3
GAME 227	Game Design I	3
GAME 210	Introduction to Visual Development for Game Art	3
ARTH 111	Development of Art & Ideas	3
	Liberal Arts Elective	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 Elective or INTE 301	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
	Art History Upper-Level Elective	3
	Open 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 Elective	3

Year 4 Spring

Item #	Title	Credits
GAME 442	Game Thesis Project II	6
	General Education Elective	3
	Art History Upper-Level Elective	3
	Open Elective	3

Graphic Design (BFA)

Graphic Design BFA 2025-26

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 2D Design I (BOAD, GD, MD, PI)	DSNA 122 2D Design II (BOAD, GD, MD)	GDES 239 Graphic Design I	GDES 240 Graphic Design II	GDES 341 Graphic Design III	GDES 342 Graphic Design IV	GDES 493 Graphic Design V	GDES 494 Graphic Design VI
DSNA 113 3D Design I (ED, GD)	DSNA 123 3D Design II (ED, GD)	GDES 210 Design & Typography	GDES 246 Designing with Type II	GDES 345 3D Problem Solving	GDES 363 Designing with Type III	GDES 420 Visual Persuasion	GDES 480 Portfolio
DSNA 114 Time Based Communication (BOAD, FILM, GD, MD, VR)	GDES 124 Intro to UI/UX	LMST 282 Literature & Media Studies	GDES 243 New Media UI/UX	Graphic Design Elective	Graphic Design Elective	GDES 491 Design Center or Internship or Graphic Design Elective	General Education Elective
LIBA 111 Contemporary Design Culture	ARTH 121 History of Graphic Design	ARTH 111 Development of Art & Ideas	Upper-Level Art History	Upper-Level Art History	Liberal Arts	Liberal Arts	General Education Elective
WRIT 151 Writing Studio	WRIT 120 Professional Writing	Open Elective or Co-requisite GDES 124 for transfers	Liberal Arts	Open Elective or INTE 301 Internship	Liberal Arts	Open Elective	Open Elective
Program Curriculum		General Education			Electives		120 Credit Hours
Color Key	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%	

Degree Type

Bachelor of Fine Arts

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.

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	2D Design I (BOAD, GD, MD, PI)	3
DSNA 113	3D Design I (ED, GD)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3
DSNA 122	2D Design II (BOAD, GD, MD)	3
DSNA 123	3D Design II (ED, GD)	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	INDEX (Industry Experiences)	1-6

Open Electives

Item #	Title	Credits
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
DSNA 112	2D Design I (BOAD, GD, MD, PI)	3
DSNA 113	3D Design I (ED, GD)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3
LIBA 111	Contemporary Design Culture	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
DSNA 122	2D Design II (BOAD, GD, MD)	3
DSNA 123	3D Design II (ED, GD)	3
GDES 124	Intro to UI/UX	3
ARTH 121	History of Graphic Design	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 111	Development of Art & Ideas	3
	Open Elective	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 Elective or INTE 301	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 Elective	3

Year 4 Spring

Item #	Title	Credits
GDES 494	Graphic Design VI	3
GDES 480	Portfolio	3
	General Education Elective	3
	General Education Elective	3
	Open Elective	3

Illustration (BFA)

Illustration BFA 2025-26

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 (CA, FA, GA, IL)	MEDA 125B Figure Drawing II (GA, IL)	ILLU 251 Illustration I	ILLU 252 Illustration II	ILLU 351 Illustration III	ILLU 352 Illustration IV	ILLU 451 Illustration V	ILLU 452 Illustration VI
MEDA 112 2D Design (CA, FA, GA, IL, VR)	MEDA 123A 3D Design (IL)	ILLU 271 Illustration Media	ILLU 261 Digital Illustration	ILLU 377 Figure Painting I	ILLU 378 Figure Painting II	Liberal Arts	Liberal Arts
MEDA 111 Perspective Drawing I (CA, GA, IL)	MEDA 126A Observational Drawing & Color (FA, IL)	ILLU 277 Painting I	ILLU 278 Painting II	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	ILLU 350 Professional Practices	Upper-Level Art History	Upper-Level Art History	Liberal Arts
WRIT 151 Writing Studio	LIBA 112 Film & Narrative	ARTH 111 Development of Art & Ideas	Liberal Arts	Open Elective or INTE 301	Open Elective	Open Elective	Open Elective
Program Curriculum		General Education			Electives		120 Credit Hours
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%	

Illustration BFA (Visual Development) 2025-26

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 (CA, FA, GA, IL)	MEDA 125B Figure Drawing II (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 (CA, FA, GA, IL, VR)	MEDA 123A 3D Design (IL)	ILLU 271 Illustration Media	ILLU 261 Digital Illustration	ILLU 377 Figure Painting I	ILLU 378 Figure Painting II	Liberal Arts	Liberal Arts
MEDA 111 Perspective Drawing I (CA, GA, IL)	MEDA 126A Observational Drawing & Color (FA, IL)	ILLU 251 Illustration I	ILLU 252 Illustration II	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	ILLU 350 Professional Practices	Upper-Level Art History	Upper-Level Art History	Liberal Arts
WRIT 151 Writing Studio	LIBA 112 Film & Narrative	ARTH 111 Development of Art & Ideas	Liberal Arts	Open Elective or INTE 301	Open Elective	Open Elective	Open Elective
Program Curriculum		General Education			Electives		120 Credit Hours
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%	

Degree Type

Bachelor of Fine Arts

Statement of Purpose

Illustration is expressive visual communication, a pictorial commentary that stimulates the viewer to reflect and react. It is the mission of the Department of Illustration to encourage creative vision and prepare students for the challenges of professional practice.

Through a curriculum that emphasizes the fundamentals of drawing, painting, design, visual concepts and professionalism, the Department of Illustration's aim is to offer an education that will be applicable to a variety of disciplines in the visual arts, as well as new and emerging communication fields.

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 and painting.
- b. Translation of traditional techniques into digital applications.

3. Professionalism: Students will demonstrate the ability to function within the profession of Illustration effectively.

- a. Professional presentation of a quality body of work.
- b. Exhibits a pathway to an online portfolio.

4. Communication: Students will demonstrate the ability to communicate to a mass audience with impact and style using words and imagery.

- a. Understanding of the relationship between graphic design, typography, and illustration.
- b. Exhibits proficiency in conceptualization and storytelling through imagery.

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.

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

Illustration students must pass MEDA 111, MEDA 112, MEDA 115, MEDA 125B, & MEDA 126A in order to move forward to second year courses.

Item #	Title	Credits
MEDA 111	Perspective Drawing I (CA, GA, IL)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 123A	3D Design (IL)	3
MEDA 125B	Figure Drawing II (GA, IL)	3
MEDA 126A	Observational Drawing and Color (FA, 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 II	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 350	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 who do not declare a Visual Development emphasis.

Illustration

Item #	Title	Credits
GDES 210	Design & Typography	3
ILLU 351	Illustration III	3
ILLU 352	Illustration IV	3
ILLU 451	Illustration V	3
ILLU 452	Illustration VI	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 Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3
	Total Credits	120

Course Sequencing

Illustration Emphasis

Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
MEDA 111	Perspective Drawing I (CA, GA, IL)	3
ARTH 120	History of Illustration	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
MEDA 125B	Figure Drawing II (GA, IL)	3
MEDA 123A	3D Design (IL)	3
MEDA 126A	Observational Drawing and Color (FA, 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 II	3
ILLU 224	Figure III	3
	Liberal Arts Elective	3

Year 3 Fall

Item #	Title	Credits
ILLU 351	Illustration III	3
ILLU 377	Figure Painting I	3
ILLU 325	Figure IV	3
ILLU 350	Professional Practices	3
	Open Elective or INTE 301	3

Year 3 Spring

Item #	Title	Credits
ILLU 352	Illustration IV	3
ILLU 378	Figure Painting II	3
GDES 210	Design & Typography	3
	Open Elective	3
	Art History Upper-Level Elective	3

Year 4 Fall

Item #	Title	Credits
ILLU 451	Illustration V	3
	Liberal Arts Elective	3
	General Education Elective	3
	Open Elective	3
	Art History Upper-Level Elective	3

Year 4 Spring

Item #	Title	Credits
ILLU 452	Illustration VI	3
	General Education Elective	3
	Open Elective	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3

Visual Development Emphasis

Year 1 Fall

Item #	Title	Credits
MEDA 115	Figure Drawing I (CA, FA, GA, IL)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
MEDA 111	Perspective Drawing I (CA, GA, IL)	3
ARTH 120	History of Illustration	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
MEDA 125B	Figure Drawing II (GA, IL)	3
MEDA 123A	3D Design (IL)	3
MEDA 126A	Observational Drawing and Color (FA, 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 II	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
ILLU 350	Professional Practices	3
	Open Elective or INTE 301	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 Elective	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 Elective	3
	Art History Upper-Level Elective	3

Year 4 Spring

Item #	Title	Credits
ILLU 412	Visual Development IV	3
	General Education Elective	3
	Open Elective	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3

Motion Design (BFA)

Motion Design BFA 2025-26

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 Perspective Drawing (ED, MD, VR)	DSNA 120 Figure Drawing I (ED, MD, VR)	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 Time Based Communication (BOAD, FILM, GD, MD, VR)	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 2D Design I (BOAD, GD, MD, PI)	DSNA 122 2D Design II (BOAD, GD, MD)	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	Liberal Arts	Liberal Arts	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
Program Curriculum		General Education			Electives		120 Credit Hours
Color Key	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%	

Degree Type

Bachelor of Fine Arts

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

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	2D Design I (BOAD, GD, MD, PI)	3
DSNA 110	Perspective Drawing (ED, MD, VR)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3
DSNA 122	2D Design II (BOAD, GD, MD)	3
DSNA 120	Figure Drawing I (ED, MD, VR)	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 300	Topics in Motion Design	3
MDES 310	Persuasive Messaging in Motion	3
MDES 313	Projection Mapping	3
MDES 320	Experimentation in Motion	3
MDES 323	Styleframe Development for Motion	3
MDES 350	Advanced Animation Techniques	3
MDES 430	Introduction to Compositing	3
MDES 431	Advanced Compositing	3

Motion Design 4th Year Electives

Choose 2 courses.

Item #	Title	Credits
MDES 300	Topics in Motion Design	3
MDES 313	Projection Mapping	3
MDES 323	Styleframe Development for Motion	3
MDES 411	Advanced Motion Design Techniques I	3
MDES 421	Adv. Motion Design Techniques II	3
MDES 430	Introduction to Compositing	3
MDES 431	Advanced Compositing	3

Open Electives

Item #	Title	Credits
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3

Concentration for Motion Design Majors

A student who majors in Motion Design can choose to take an optional concentration in Visual Effects. This concentration is detailed below.

Visual Effects Concentration

The Visual Effects (VFX) Concentration aims to develop versatile motion designers who are capable of executing creative and technical design challenges across diverse media platforms by integrating visual effects knowledge into the curriculum. Students who complete the concentration in Visual Effects will develop advanced technical problem-solving skills to successfully navigate the VFX/animation production pipeline including live footage and synthetic image integration, procedural animation and simulations, advanced materials generation and advanced rendering engines.

Take the following four (4) courses:

Item #	Title	Credits
MDES 411	Advanced Motion Design Techniques I	3
MDES 421	Adv. Motion Design Techniques II	3
MDES 430	Introduction to Compositing	3
MDES 431	Advanced Compositing	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
DSNA 110	Perspective Drawing (ED, MD, VR)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3
DSNA 112	2D Design I (BOAD, GD, MD, PI)	3
LIBA 111	Contemporary Design Culture	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
DSNA 120	Figure Drawing I (ED, MD, VR)	3
MDES 120	Animation Techniques	3
DSNA 122	2D Design II (BOAD, GD, MD)	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
	Liberal Arts Elective	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 Elective or INTE 301	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 Elective	3

Year 4 Fall

Item #	Title	Credits
MDES 410	Senior Project: Production Studio	3
	Motion Design 4th Year Elective	3
	Liberal Arts Elective	3
	Art History Upper-Level Elective	3
	Open 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 Elective	3

Photography and Imaging (BFA)

Degree Type

Bachelor of Fine Arts

*This program is no longer accepting students.

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.

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	2D Design I (BOAD, GD, MD, PI)	3
STDA 110A	2D Design (FILM)	3
STDA 115	Lens-Based Communication (FA, FILM)	3
STDA 102	3D Design (FILM)	3
STDA 148	Intro to Time Based (FA)	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 Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
DSNA 112	2D Design I (BOAD, GD, MD, PI)	3
STDA 115	Lens-Based Communication (FA, FILM)	3
LIBA 110	Contemporary Issues in Fine Arts and Photo	3
WRIT 151	Writing Studio	3
STDA 110A	2D Design (FILM)	3

Year 1 Spring

Item #	Title	Credits
STDA 148	Intro to Time Based (FA)	3
STDA 102	3D Design (FILM)	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 Elective	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 Elective or INTE 301	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 Elective	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 Elective	3

Virtual Reality Development (BFA)

Virtual Reality Development BFA 2025-26

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 Perspective Drawing (ED, MD, VR)	DSNA 120 Figure Drawing I (ED, MD, VR)	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 IA	VIRT 402 VR Capstone Project II (6 credits)
MEDA 112 2D Design (CA, FA, GA, IL, VR)	MEDA 123C 3D Design (GA, VR)	VIRT 210 Visual Scripting	VIRT 211 3D Technical Art	VIRT 310 Programming for Immersive Media	VIRT 330 VR Thesis Preproduction	VIRT 401 VR Capstone Project IB	
DSNA 114 Time Based Communication (BOAD, FILM, GD, MD, VR)	VIRT 100 Introduction to Virtual Reality	GDES 124 Intro to UI/UX	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 or LIBA 112 Film & Narrative	Liberal Arts	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	Liberal Arts	ARTH 111 Development of Art & Ideas	ARTH 128 History of Immersive Media	Liberal Arts	Upper-Level Art History	Upper-Level Art History	Liberal Arts
Program Curriculum		General Education			Electives		120 Credit Hours
Color Key	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%	

Degree Type

Bachelor of Fine Arts

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.

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
	Art History Upper-Level Elective	3
	Art History Upper-Level Elective	3

Program Curriculum First Year Community

Item #	Title	Credits
DSNA 110	Perspective Drawing (ED, MD, VR)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3
DSNA 120	Figure Drawing I (ED, MD, VR)	3
MEDA 123C	3D Design (GA, VR)	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 IA	3
VIRT 401	VR Capstone Project IB	3
VIRT 402	VR Capstone Project II	6

Open Electives

Item #	Title	Credits
	Open Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3
	Total Credits	120

Course Sequencing

Year 1 Fall

Item #	Title	Credits
DSNA 110	Perspective Drawing (ED, MD, VR)	3
MEDA 112	2D Design (CA, FA, GA, IL, VR)	3
DSNA 114	Time Based Communication (BOAD, FILM, GD, MD, VR)	3
LIBA 111	Contemporary Design Culture	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
DSNA 120	Figure Drawing I (ED, MD, VR)	3
MEDA 123C	3D Design (GA, VR)	3
VIRT 100	Introduction to Virtual Reality	3
	Liberal Arts Elective	3
	Liberal Arts Elective	3

Year 2 Fall

Item #	Title	Credits
VIRT 200	Immersive Media Design I	3
VIRT 210	Visual Scripting	3
GDES 124	Intro to UI/UX	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 128	History of Immersive Media	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 Elective or INTE 301	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 Elective	3
	Art History Upper-Level Elective	3

Year 4 Fall

Item #	Title	Credits
VIRT 400	VR Capstone Project IA	3
VIRT 401	VR Capstone Project IB	3
	General Education Elective	3
	Open Elective	3
	Art History Upper-Level Elective	3

Year 4 Spring

Item #	Title	Credits
VIRT 402	VR Capstone Project II	6
	General Education Electives	3
	Open Elective	3
	Liberal Arts Elective	3

Visual Studies (BA)

Visual Studies BA 2025-26

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
1st Year	1st Year	Art and Design Elective	Art and Design Elective	VISU 300 Art and Design Process	Art and Design Elective	VISU 350 Art and Design Process II or Art and Design Elective	VISU 400 Art and Design Thesis
1st Year	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
1st Year	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
First Year Gateway	Liberal Arts Required	Liberal Arts Required	Liberal Arts Required	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		
Color Key		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%

Degree Type

Bachelor of Arts

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.

General Education Curriculum Liberal Arts

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

Eleven (11) from the following.

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 II	3
ILLU 261	Digital Illustration	3
ILLU 271	Illustration Media	3
ILLU 277	Painting I	3
ILLU 278	Painting II	3
ILLU 301	Risograph Printing and Zines	3
ILLU 307	Designing Nature	3
ILLU 311	Visual Development I	3
ILLU 312	Visual Development II	3
ILLU 313	Figure Anatomy	3
ILLU 315	Digital Ecorche	3
ILLU 490	3D Modeling for Illustration	3
FINE 133	Sculpture	3
FINE 200	Intermediate Drawing	3
FINE 208	Print Media	3
FINE 209	Printmaking: Etching	3
FINE 214	Experimental Imaging	3
FINE 215	Immersive Media Studio	3
FINE 221	Intermediate Figure	3
FINE 260	Artists' Books	3
FINE 272	Narrative Painting	3
FINE 274	Representational Painting	3
FINE 301	Drawing: Special Topics	3
FINE 302	Printmaking: Special Topics	3
FINE 307	Digital Printmaking	3
FINE 308	Printmaking: Screen Printing	3
FINE 309	Printmaking: Lithography	3
FINE 335	Sculpture: Wood Fabrication	3
FINE 336	Sculpture: Metal Fabrication	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 265	Introduction to Glassblowing	3
ILLU 275	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
ILLU 308	Sketchbook Drawing: Art, Nature and Science	3
ELEC 311	Satire & Pop Culture	3
ILLU 317	Advanced Figure Anatomy	3
ELEC 331	Word, Image and Book	3
ILLU 334	Advanced Computer Illustration	3
ELEC 353	New Media: Music Branding	3
ELEC 341	Expressive Typography	3
ELEC 343	Design for Business	3
ILLU 344	Portraiture	3
ILLU 354	Graphic Novel	3
ILLU 364	Children's Book Illustration	3
ILLU 385	Synergism in Visual Thinking	3
ILLU 388	Landscape Painting & Drawing	3
ILLU 420	Advanced Media	3
ILLU 468	Adv Figure Painting/Adv Figure Drawing	3
ILLU 334	Advanced Computer Illustration	3

Liberal Arts or Business Electives

Seven (7) courses from any of the elective categories.

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 Elective	3
	Open Elective	3
	Open Elective	3
	Open Elective or INTE 301	3

It is recommended that students majoring in Visual Studies take one or more of the available minors.

Total Credits	120
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Course Sequencing

Year 1 Fall

Item #	Title	Credits
	First Year Studio Elective	3
	First Year Studio Elective	3
	First Year Studio Elective	3
	First Year Gateway Elective	3
WRIT 151	Writing Studio	3

Year 1 Spring

Item #	Title	Credits
	First Year Studio Elective	3
ARTH 111	Development of Art & Ideas	3
	Art and Design Elective	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
	Liberal Arts Elective	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 Elective or INTE 301	3

Year 3 Spring

Item #	Title	Credits
	Art and Design Elective	3
	Art and Design Elective	3
	Art History Upper-Level Elective	3
	General Education Elective	3
	Open Elective	3

Year 4 Fall

Note: VISU 350 can be taken in place of one of the Art and Design Electives.

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 Elective	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 Elective	3

Minors

Art History (Minor)

Degree 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
	Total Credits	15

Business of Art and Design (Minor)

Degree Type

Minor

Note: Not available to BOAD majors.

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
BOAD 341	Entrepreneurial Finance	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 260	Project Management	3
BOAD 302	Negotiation and Relationship Management	3
BOAD 330	Managing Human Resources for Creative Org.	3
BOAD 341	Entrepreneurial 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	Exhibition Design and Management	3
FILM 422	Business of Film	3
FILM 465	Business of Branded Entertainment	3
SBSC 201	Organizing Innovation	3
	Total Credits	15

Creative Writing (Minor)

Degree Type

Minor

Note: Not Available to Creative Writing majors.

Requirements for the Minor

Item #	Title	Credits
CRWR 200	Introduction to Storytelling	3

Choose from the following

Item #	Title	Credits
	Creative Writing Elective	3
	Creative Writing Elective	3
	Creative Writing Elective	3
	Literature and Media Studies Elective	3
	Total Credits	15

Environmental Studies (Minor)

Degree Type

Minor

Environmental Studies

Item #	Title	Credits
ENVI 200	Environmental Science	3
	Environmental Studies Elective	3
	Environmental Studies Elective	3
	Environmental Studies Elective	3
	Environmental Studies Elective	3
	Total Credits	15

Film Studies (Minor)

Degree 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
ARTH 328	Film Directors	3
ARTH 329	Native 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
	Total Credits	15

Fine Arts (Minor)

Degree 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

Gender and Sexuality Studies (Minor)

Degree 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
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
	Total Credits	15

Graphic Design (Minor)

Degree Type

Minor

Note: Not Available to Graphic Design majors.

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
	Total Credits	15

Photography and Imaging (Minor)

Degree Type

Minor

Note: Not Available to Photography majors.

Requirements for the Minor

Item #	Title	Credits
STDA 115	Lens-Based Communication (FA, FILM)	3
PHOT 265	Color Theory and Practice	3
PHOT 275	Studio Lighting	3
	Photography Electives	3
	Photography Electives	3
	Total Credits	15

Virtual Reality Development (Minor)

Degree Type

Minor

Curriculum

Item #	Title	Credits
ARTH 128	History of Immersive Media	3
VIRT 100	Introduction to Virtual Reality	3

Complete one (1) of the following courses:

Item #	Title	Credits
MEDA 123C	3D Design (GA, VR)	3
MEDA 123D	3D Design (CA)	3

Complete two (2) of the following courses:

Item #	Title	Credits
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 226	UX for XR Design	3
VIRT 240	Topics in XR (Extended Reality) Development	3
VIRT 301	Immersive Media Design IV	3
	Total Credits	15

Visual Development (Minor)

Degree Type

Minor

Note: Not Available to Computer Animation or Illustration majors.

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 279	Character Design for Illustration	3
ILLU 301	Risograph Printing and Zines	3
ILLU 305	Costume Visual Development	3
ILLU 312	Visual Development II	3
ILLU 314	2D Visual Storytelling	3
ILLU 315	Digital Ecorche	3
ILLU 413	3D Tools for Concept Artists	3
ILLU 490	3D Modeling for Illustration	3
ILLU 317	Advanced Figure Anatomy	3
ILLU 334	Advanced Computer Illustration	3
ILLU 354	Graphic Novel	3
	Total Credits	15

Certificates

Artificial Intelligence (AI) Certificate

Degree Type

Certificate

In a world rapidly transformed by Artificial Intelligence (AI), Ringling College of Art and Design's AI Undergraduate Certificate Program will offer a critical advantage to our students at a time of rapid technological change. The certificate will equip students with a fundamental understanding of AI technologies, their application in art and design, and their societal implications. Students will gain hands-on experience with AI tools and engage with the potential of AI across various artistic disciplines. The program will encourage the responsible and ethical integration of AI into creative practices, providing an understanding of the opportunities, risks, and ethical and legal concerns that AI presents. This program is designed to empower the next generation of artists, designers, and creatives with the skills and knowledge to successfully participate in the AI-driven creative landscape, fostering a community of innovative thinkers capable of shaping the future of art with AI, rather than simply be shaped by it.

Upon completion of the certificate coursework, students will prepare for careers that merge AI with art and design by uploading a portfolio of work that demonstrates their understanding of the certificate's learning outcomes.

Students who complete the Certificate in AI will:

- 1) Demonstrate foundational knowledge in artificial intelligence and machine learning principles, understanding their application in creative contexts.
- 2) Analyze the ethical, societal, and cultural implications of AI in creative practices, advocating for responsible and thoughtful use of technology.
- 3) Apply AI technologies in art and design projects, showcasing the ability to integrate AI tools in creative work.
- 4) Solve complex problems through critical thinking and creative application of AI, demonstrating the ability to tackle real-world challenges with innovative approaches.

Requirements for the Certificate

Item #	Title	Credits
LIBA 215	Fundamentals of AI	3

Select two (2) AI Certificate Electives:

Please note: CRWR 205, FILM 422, GAME 210, LIBA 230, VIRT 220 must be taken fall 2024 or later to count for AI Certificate

Item #	Title	Credits
CRWR 205	Story Fundamentals: Revision	3
ELEC 302	Topics in Artificial Intelligence	3
FILM 422	Business of Film	3
GAME 210	Introduction to Visual Development for Game Art	3
ILLU 303	AI Techniques and Processes for Art	3
LIBA 230	Worldbuilding	3
VIRT 220	Concept Development for Virtual Worlds	3
	Total Credits	9

Author/Illustrator Certificate

Degree Type

Certificate

Author/Illustrator Undergraduate Certificate

This certificate equips students with the skills to combine writing and illustration into market-ready books with an emphasis on industry relevance and creative control. Ideal for those aspiring to create children's books or comics and graphic novels, the program emphasizes storytelling, design, and market analysis to enhance creative versatility and industry readiness.

Offered in collaboration with the Creative Writing and Illustration departments, the Author/Illustrator undergraduate certificate prepare students to confidently pitch to publishers, explore self-publishing, and succeed in the competitive publishing and entertainment industries. The children's book courses focus on crafting engaging books for young audiences, with an emphasis on market trends, storytelling, and industry standards. The comic and graphic novel courses on sequential art and visual storytelling, teaching students to create impactful comics for mainstream or independent platforms. The Publishing Strategies course focuses on marketing and distribution strategies for the final book. Students will learn to identify and target the most suitable markets for the book's release for a successful launch.

Students who complete an Author/Illustrator Certificate will be able to:

1. **Creative Development:** Demonstrate the ability to develop original concepts, combining storytelling and visual elements to create compelling and cohesive works.
2. **Story Generation:** Apply techniques and knowledge of story generation, execution, and revision to create original narratives.
3. **Industry Research:** Formulate plans for publishing a book by analyzing audience demographics and determining an appropriate pathway, such as self-publishing or pitching to professional publishers.

Requirements for the Author/Illustrator Certificate

Please choose one of the following course groupings: Children's Books or Graphic Novels

Item #	Title	Credits
	Children's Books: CRWR 322 Writing Picture Books and ILLU 364 Children's Book Illustration	6
	Graphic Novels: CRWR 318 Writing Comics & Graphic Narratives and ILLU 354 Graphic Novel	6
Item #	Title	Credits
ILLU 304	Publishing Strategies	3

Additional Recommended Courses:

LMST 341 Children's Literature; LMST 340 Lit. Of Comics & The Graphic Novel

Total Credits	9
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Creative Entrepreneurship Certificate

Degree Type

Certificate

I. Creative Entrepreneurship Undergraduate Certificate Undergraduate Certificate Description

The Creative Entrepreneurship Certificate at Ringling College empowers artists and designers to apply entrepreneurial thinking and business acumen to launch creative ventures or navigate entrepreneurial careers.

The program prepares students to shape their own professional futures in a rapidly evolving creative economy—whether through freelance work, managing a personal practice, starting a new business, or contributing to an existing one.

Through a three-course curricular pathway, students are introduced to the foundations of entrepreneurship as applied to the creative industries. They gain the language, tools, and professional practices needed to identify opportunities, seize market trends, and create distinct business models and brands for ventures in art, design, media, and technology.

By the completion of the certificate, students will demonstrate their readiness to launch or grow a creative venture through the development and presentation of a project that reflects their understanding of core business practices, strategic planning, and entrepreneurial thinking.

II. Creative Entrepreneurship Undergraduate Certificate Student Learning Outcomes

Upon completion of the Creative Entrepreneurship certificate, students will be able to:

1. **Business Model Design:** Evaluate and design viable business models for both small and large-scale creative ventures.
2. **Creative Business Foundations:** Understand and apply core business principles, including branding, marketing, finance, and operations, to support the planning and development of creative projects and new ventures.
3. **Financial Planning for Creatives:** Demonstrate financial literacy by creating basic budgets, pricing strategies, and financial plans for entrepreneurial or freelance work.

Creative Entrepreneurship Undergraduate Certificate Curriculum

Required Courses:

Item #	Title	Credits
BOAD 151	Introduction to Creative Business Management	3
BOAD 350	Entrepreneurship	3

Select one (1) Creative Entrepreneurship Certificate Elective:

Item #	Title	Credits
BOAD 210	Personal and Freelance Finance	3
BOAD 254	Principles of Marketing	3
BOAD 260	Project Management	3
BOAD 330	Managing Human Resources for Creative Org.	3
BOAD 341	Entrepreneurial Finance	3
BOAD 352	Strategic Planning	3
BOAD 401	Launch Lab	3
	Total Credits	9

Professional Lighting Certificate

Degree Type
Certificate

I. Professional Lighting Undergraduate Certificate Undergraduate Certificate Description

The Professional Lighting Certificate equips students with the technical skills and the conceptual knowledge of how to apply professional lighting techniques to their creative practice. Concepts include creating volume and depth in a two-dimensional medium through light, shadow, and cast-shadow, understanding the physics of light through the inverse square law, the law of reflection, and contrast ratios. Students will learn to apply light to a variety of subject matter in a controlled studio environment.

Students in the Professional Lighting Certificate program will work with studio lighting tools and equipment, industry standard software, follow a digital color-managed workflow, and learn about the health and safety of a professional studio practice.

This certificate can propel students who wish to pursue a career in any of the following industries: commercial photography, editorial or fashion photography, product photography, portrait photography, or cinematography. Upon completion of the Professional Lighting certificate, students will create a digital portfolio of work demonstrating beginning to advanced professional lighting techniques that can be used to market their work to clients and professionals in the industry.

II. Upon completion of the Professional Lighting Certificate, students will be able to:

1. **Lighting Techniques:** Apply professional lighting techniques and concepts to a variety of creative projects demonstrating control of highlight, shadow, and position of light in foreground and background.
2. **Creative Application:** Creatively demonstrates a variety of lighting techniques and applications with appropriate use of industry standard tools, software and equipment.
3. **Professional Image Quality:** Apply knowledge of professional lighting studio standards and practices to the development of a photographic portfolio.

Professional Lighting Undergraduate Certificate Curriculum

Required Course:

Item #	Title	Credits
PHOT 275	Studio Lighting	3
Select two (2) Professional Lighting Certificate Electives:		
Item #	Title	Credits
PHOT 232	Location Lighting	3
PHOT 301	Portraiture and Fashion Photography	3
PHOT 310	Advanced Lighting	3
	Total Credits	9

Virtual Production Certificate

Degree Type
Certificate

Virtual Production Undergraduate Certificate

The Virtual Production Certificate program at Ringling College of Art & Design offers students a comprehensive education in the emerging field of virtual production, combining traditional filmmaking with real-time game engine technology. Through the FILM 370 Virtual Production I and FILM 371 Virtual Production II courses, students gain hands-on experience with state-of-the-art LED wall technology, real-

time rendering, and virtual production workflows. Students then choose between FILM 410 Film Internship, a supervised internship with industry partners, or FILM 470 Virtual Post-Production, where they learn advanced post-production techniques to complete their virtual production projects.

This certificate bridges the gap between traditional film production and advanced digital technologies, preparing students for emerging roles in the entertainment industry.

Upon completion of the Virtual Production Certificate students will be able to:

- 1. Technical: Demonstrate proficiency in virtual production workflows and systems, including real-time rendering, LED wall operation, and camera tracking.
- 2. Artistic: Execute virtual production tasks that enhance storytelling and visual quality according to industry standards.
- 3. Collaboration & Professional Practices: Perform effectively in assigned crew roles within virtual production teams, producing virtual production content that meets professional technical and creative standards.

Requirements for the Certificate:

FILM 370 Virtual Production I (3 credits)

FILM 371 Virtual Production II (3 credits)

Sub-Total Credits: 6 credits

Select one (1) of the following:

FILM 410 Film Internship (3 credits) or

FILM 470 Virtual Post-Production (3 credits)

Sub-Total Credits: 3 credits

Total Credits: 9 credits

Requirements for the Certificate:

Item #	Title	Credits
FILM 370	Virtual Production I	3
FILM 371	Virtual Production II	3

Select one course from the following list:

Item #	Title	Credits
FILM 410	Film Internship	6
FILM 470	Virtual Post-Production	3
	Total Credits	9

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ELEC 231

Prerequisites

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

ELEC 235 : Editing for Video

Introduction to editing, including technical aspects and storytelling techniques.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 9

Lecture Hours 0

Prerequisites

None.

ELEC 290 : Introduction to Digital Fabrication

Explore digital fabrication processes such as laser cutting, vinyl cutting, 3D printing, and CNC manufacturing. Discuss and investigate topics related to digital fabrication such as collaboration, authorship, attribution, replication, and multiples. Learn through class instruction, experimentation, iteration, and peer critique.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

ELEC 302 : Topics in Artificial Intelligence

Addresses current and emerging trends in AI, including ethical considerations and technological advancements. Course topics are determined each semester to address AI's impact on various sectors of art and design.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

WRIT 151

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

ELEC 350 : INDEX (Industry Experiences)

INDEX Projects provide students the opportunity to work with actual industry clients through this ELEC 350 course. Students enrolled in the class will engage in real-world, real-time client-initiated problem solving working with business professionals in an environment that features 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 index@ringling.edu for more information on the scheduled projects.

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

BOAD 201 : Accounting & Finance for Creative Businesses

This course focuses on the principles of accounting and finance that are needed to successfully navigate the financial challenges and opportunities of managing a creative business. These principles include how to prepare, read, and utilize financial statements, how business managers account for business transactions and use financial reports, cash flow and financial planning, budgeting and pricing strategies, and raising funds.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

BOAD 151

BOAD 302 : Negotiation and Relationship Management

Study of the theory, processes, and practices of negotiation, conflict resolution, and relationship management.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

BOAD 352

BOAD 341 : Entrepreneurial Finance

Introduction to entrepreneurial finance and small business management. Topics covered may include: evaluating business opportunities, estimating requirements and risk, acquiring and managing money, budget creation, understanding funding alternatives and sources of capital, selecting a business entity, and conducting key financial analyses. Students develop financial literacy skills necessary to operate a growing business and navigate creative projects successfully.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

WRIT 151

Prerequisites

BOAD 230 or BOAD 254.

BOAD 401 : Launch Lab

This course functions as a low-risk incubator where students develop their own creative ventures or entrepreneurial projects. With a blend of instruction, mentorship, and independent work, students apply tools in business modeling, customer research, financial planning, branding, marketing, and pitching. Working from concept to execution, each student builds a full venture plan over the semester. The course culminates in a formal pitch to a panel of entrepreneurs, investors, or community partners. Topics and formats may shift each term to reflect emerging trends in entrepreneurship.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

BOAD 350

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

BOAD 452

BOAD 455 : Exhibition Design and Management

Exploration of the complexity of curating exhibitions and related projects through lecture and discussion, outside reading, writing, critical thinking, and creative planning and execution. A full exhibition is planned and installed during the semester. Course is repeatable up to two times with department approval.

To inquire about this course, please contact the Department Head. The class is project-based and has limited enrollment. Roles will be assigned based on the needs of the project (project management, graphic design, marketing and PR, environment and lighting design, and curatorial). To apply, email your resume and/or portfolio to Department Head.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

minimum grade of C- in: ANIM 220; ANIM 227.

ANIM 228L : Story Development II: Acting for Animators

Animators learn to apply acting theory to purposeful, emotion-driven action through study of physical gesture as applied to conflict and obstacles which brings about a psychologically truthful outcome. The objective is to help the animator learn how to quickly detect theatrical validity and understand what is underneath the physical movement.

Credits 0

Prerequisite Courses

ANIM 208

ANIM 227

Prerequisites

Open to Computer Animation majors only. Must have successfully completed all first year MEDA courses.

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

Minimum grade of C- in ANIM 420.

Design Arts

DSNA 110 : Perspective Drawing (ED, MD, VR)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

DSNA 112 : 2D Design I (BOAD, GD, MD, PI)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

DSNA 113 : 3D Design I (ED, GD)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

DSNA 114 : Time Based Communication (BOAD, FILM, GD, MD, VR)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

DSNA 120 : Figure Drawing I (ED, MD, VR)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

DSNA 122 : 2D Design II (BOAD, GD, MD)

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

DSNA 112

DSNA 123 : 3D Design II (ED, GD)

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisites

none.

EDES 120 : Elements and Principles of Design

Elements and principles of design as applied to entertainment design. Topics are explored through the lens of entertainment design using 2D and 3D processes.

Credits 3

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

MEDA 111 or DSNA 110.

EDES 221 : Environmental Wayfinding

Introduction to wayfinding concepts, design principles, and techniques for spatial orientation and movement. Focus on safety, accessibility, environmental graphics, and architectural lighting.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

MEDA 111 or DSNA 110.

EDES 222 : Materials and Processes

Survey of materials and resources in the built environment. Focus on fabrication, construction, application, performance criteria, and environmental sustainability within concept, theme, and story development.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

EDES 230 : Costume Construction

Focus on the construction of garments and costumes. Work in the studio explores cloth as a two-dimensional material that can be transformed into three-dimensional forms. Instruction in the basic technical processes for working with fabric and related materials and equipment. Practice in fabrication utilizing the required tools, supplies, materials, and processes.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Sophomore standing and above.

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

EDES 202

EDES 302 : Entertainment Design IV

Advanced design application through highly themed projects of varied scale and complexity. Emphasis on integrating diverse media, theme, concept, and narrative into design elements.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

EDES 301

EDES 320 : Visualization & Communication Tools I

Introduction to digital design techniques, including drawing, 3D modeling, and prototyping. Emphasis on modeling and visualizing objects and spaces to enhance communication and explore creative ideas.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

EDES 220

EDES 222

EDES 321 : Visualization & Communication Tools II

Intermediate topics in digital design techniques, including drawing, 3D modeling, and real time rendering. Focus on digital modeling, architectural/visual simulation.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

EDES 320

EDES 401 : Entertainment Design Capstone

Focused work on a capstone project. Topics include Concept Development, Story Telling, Guest Experience, Design Thinking, Technology Awareness and Visual Communication. An emphasis is placed on professionalism and portfolio development.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

All required 100, 200, and 300 EDES prefix courses.

EDES 402 : Entertainment Design Thesis

Application of skills in Concept Development, Story Telling, Guest Experience, Design Thinking, Technology Awareness, 3D Modeling, Prototyping, Design Documentation and Visual Communication. Further development of previous projects or development of new work.

Credits 6

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

EDES 401

EDES 410 : Entertainment Design Internship

Workplace experience in Themed Entertainment, Interior Design, Architecture or related industry. Build qualifications for entry-level jobs. Internship agreement negotiated between intern and site supervisor. Requires journal and documentation of work performed, followed by oral presentation. Work protected under NDA need not be presented. Grading: Pass/Fail

Credits 6

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

EDES 401

EDES 420

Prerequisites

Prerequisite(s): C- or better in EDES 401 and EDES 420

EDES 420 : Visualization & Communication Tools III

Application of advanced digital design techniques, including Building Information Modeling. Focus on exploring design and communication development through diverse themed environments.

Credits 3

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

Open to Film majors only.

FILM 228 : 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. (This course number was changed in Fall 2025, previous course number was FILM 321 and will be honored for those who have already taken it.)

Credits 6

Studio Hours 12

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

Open to Film majors only.

FILM 233 : 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. (This course number was changed in Fall 2025, previous course number was FILM 333 and will be honored for those who have already taken it.)

Credits 3

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

Open to Film majors only.

FILM 314 : 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. (This course number was changed in Fall 2025, previous course number was FILM 222 and will be honored for those who have already taken it.)

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Open to Film Majors only.

FILM 329 : 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.(This course number was changed in Fall 2025, previous course number was FILM 229 and will be honored for those who have already taken it.)

Credits 3

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FILM 231

Prerequisites

Open to Film majors only.

FILM 342 : 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. (This course number was changed in Fall 2025, previous course number was FILM 232 and will be honored for those who have already taken it.)

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Open to Film majors only.

FILM 363 : Brand Storytelling

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

BOAD 230

FILM 370 : Virtual Production I

An introductory course that unifies traditional filmmaking and real-time game engine technology. All students, regardless of their home department, learn the fundamentals of both cinematic and real-time 3D workflows together. The course progresses through the complete virtual production pipeline, covering environment assembly, display configuration, and filming techniques for LED walls. Students work collaboratively to learn essential concepts and technologies while developing a shared language across disciplines. The course culminates in individual projects where students design, operate, and film their own virtual production scenes.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

VIRT 100 or GAME 227 or FILM 252 or with instructor approval.

FILM 371 : Virtual Production II

Advanced study of virtual production techniques focusing on professional workflows, troubleshooting, and specialized roles. Students learn version control, scene optimization, and complex shooting scenarios including car scenes. Technical emphasis on color management, performance optimization, and advanced real-time rendering techniques. Course culminates in a collaborative project where students work in specialized roles to create a short film using virtual production technology.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FILM 370

FILM 380 : 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. (This course number was changed in Fall 2025, previous course number was FILM 421 and will be honored for those who have already taken it.)

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Open to Film majors only.

FILM 390 : Film Thesis I

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. (This course number was changed in Fall 2025, previous course number was FILM 431 and will be honored for those who have already taken it.)

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Open to Film majors only.

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 412 : 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. (This course number was changed in Fall 2025, previous course number was FILM 322 and will be honored for those who have already taken it.)

Credits 3

Studio Hours 6

Lecture Hours 0

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

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

Studio Hours 12

Lecture Hours 0

Prerequisite Courses

FILM 390

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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**Studio Hours 6****Lecture Hours 0****Prerequisite Courses**

FILM 361

FILM 470 : Virtual Post-Production

(0,6,3,3) Advanced picture editing techniques and concepts specific to virtual production workflows. 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. Prerequisite(s): FILM 370

Credits 3**Studio Hours 6****Lecture Hours 0****Prerequisite Courses**

FILM 370

Fine Arts

FINE 133 : Sculpture

Introduction to elements and principles of 3D design: space, form, mass, scale and proportion as a means to develop sculptural works in a variety of media. Research and sketches are an expectation as part of preliminary planning for each project.

Credits 3**Studio Hours 6****Lecture Hours 0****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**Studio Hours 6****Lecture Hours 0****Prerequisites**

First Year Drawing class or instructor permission.

FINE 201 : Photography & Media Arts

Introduction to the creative use of color in photography and media. Topics include: color light theory, contemporary and historical applications of color photography, exposure techniques for digital capture and color negative film, software editing, film scanning techniques, and inkjet printing.

Credits 3**Studio Hours 6****Lecture Hours 0****Prerequisite Courses**

STDA 115

Prerequisites

Or by instructor permission.

FINE 208 : Print Media

An introduction to the fundamental tools, materials, techniques, concepts, and safety procedures of print and related media. Through hands-on exploration of materials, students will develop skills in both traditional and contemporary print methods. We will cover a variety of processes while learning essential safety protocols for working in a studio environment. Historical and contemporary print practices will be examined through lectures and demonstrations.

Credits 3**Studio Hours 6****Lecture Hours 0****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**Studio Hours 6****Lecture Hours 0****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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

FINE 222 : Conceptual Practices

Exploration of individual concepts and problem-solving skills through experimentation with variety of media and techniques. Replaces FINE 122 beginning in Fall 2024.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

FINE 230 : Sculpture & Expanded Media

An introduction to the fundamental tools, materials, techniques, concepts, and safety procedures of sculpture and related media. Through hands-on exploration of materials, students will develop skills in both traditional and contemporary sculptural methods. We will cover a variety of processes while learning essential safety protocols for working in a studio environment. Historical and contemporary sculptural practices will be examined through lectures and demonstrations.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Completion of first year studio courses.

FINE 240 : Sculptural Ceramics

This course is an introduction to clay as a contemporary sculptural medium. Students develop basic hand building skills using subtractive, additive and constructive processes. Course content focuses on skill development with an exploration of contemporary issues in art as well as discussing artists utilizing sculptural ceramic processes.

Note: This is not wheel throwing, tile making or making utilitarian objects such as earthen ware, mugs or pottery.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

FINE 241 : Sculptural Mold Making and Casting

Exploration of a variety of mold making and casting processes. Introduces contemporary sculptural issues and artists who utilize the casting process.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

FINE 248 : Time Based

Continued study of 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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

STDA 148

Prerequisites

Or equivalent.

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

FINE 271 : Painting

An introduction to the fundamental tools, materials, techniques, concepts, and safety procedures of painting and related media. Through hands-on exploration of materials, students will develop skills in both traditional and contemporary painting methods. We will cover a variety of processes while learning essential safety protocols for working in a studio environment. Historical and contemporary painting practices will be examined through lectures and demonstrations.

Credits 3

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 171

Prerequisites

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

FINE 280 : Theory & Practice I: Concepts & Context

Studio-based course focused on developing an understanding of how artists address and communicate ideas, themes, and iconography across a broad range of mediums and media. Students will develop research strategies and techniques to support their individual approaches.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

FINE 301 : Drawing: Special Topics

Addresses thematic and conceptual topics relevant in contemporary drawing. Course topics are determined each semester to address current issues in drawing, and related media. This course is repeatable under different topics.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

First Year Drawing or Equivalent

FINE 302 : Printmaking: Special Topics

Addresses thematic and conceptual topics relevant in contemporary printmaking. Course topics are determined each semester to address current issues in printmaking, and related media. This course is repeatable under different topics.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 208

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

FINE 332 : Sculpture: Special Topics

Addresses thematic and conceptual topics relevant in contemporary sculpture. Course topics are determined each semester to address current issues in sculpture, and related media.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 133

Prerequisites

Or equivalent.

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

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

Studio Hours 6

Lecture Hours 0

Prerequisites

Successful completion of First Year program or permission of instructor.

FINE 339 : Time Based: Special Topics

Addresses thematic and conceptual topics relevant in contemporary time-based media. Course topics are determined each semester to address current issues in video, time-based, and related media.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

STDA 148

Prerequisites

Or equivalent.

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

200 level painting class or instructor permission.

FINE 381 : Theory & Practice II: Studio Research

Studio-based course focused on developing research skills and methodologies relevant to their artistic practices. Students will develop an understanding of how research informs creative practice, exploring different research methods used by artists, and developing the ability to critically analyze and contextualize their own work. This course will introduce students to the skills required to sustain a creative practice.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 280

FINE 382 : Theory & Practice III: Exhibition Development

A continuation of the studio-based Theory & Practice II course focused on demonstrating the ability to translate research skills and methodologies into projects such as exhibitions, presentations, and critical writing in relation to a creative practice.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 381

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 479

FINE 481 : Theory & Practice IV: Professional Practices

Studio-based course that applies a professional toolkit towards establishing a self-directed creative practice. Students will apply relevant research to inform their creative practice and critically analyze and contextualize their work.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 382

FINE 482 : Theory & Practice V: Senior Capstone

A continuation of the studio-based Theory & Practice IV course that applies a professional toolkit towards presenting a self-directed creative practice. Students will apply relevant research to inform their creative practice and critically analyze and contextualize their work.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 481

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisites

Completion of at least three (3) FINE 300-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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 490

Prerequisites

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 491

Prerequisites

Or instructor permission.

FINE 494 : Thesis Studio I

Studio-based thesis course focused on developing a self-directed studio practice in one or more art media. Students will develop a cohesive and thematically unified body of work that reflects their artistic vision and explores a specific concept or theme. Students will develop a clear and compelling thesis statement in written and oral form that informs their work.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 382

FINE 495 : Thesis Studio II

A continuation of a studio-based thesis course focused on developing proficiency in a self-directed studio practice in one or more art media. Students will create a cohesive and thematically unified body of work that reflects their artistic vision and explores a specific concept or theme. They will articulate a clear and compelling artistic concept and thesis statement in written and oral form that informs their work.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

FINE 494

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

STDA 115

PHOT 393 : ICP General Seminar I

Seminar for all students in the General Studies Program which explores the cultural, socio-political, artistic and psychological uses of photography.

Weekly critiques of student work help students define their individual practice. Students engage in lively discussions of presentations by visiting artists, video screenings, and readings. Junior year at the International Center of Photography (ICP) in New York City. This course taken in Fall semester.

Credits 3

Prerequisites

One photography student selected per year via faculty review.

PHOT 394 : ICP General Seminar II

Seminar for all students in the General Studies Program which explores the cultural, socio-political, artistic and psychological uses of photography.

Weekly critiques of student work help students define their individual practice. Students engage in lively discussions of presentations by visiting artists, video screenings, and readings. Junior year at the International Center of Photography (ICP) in New York City. This course taken in Spring semester.

Credits 3

Prerequisites

One photography student selected per year via faculty review.

PHOT 395 : ICP Photo Studio I

Junior year at the International Center of Photography (ICP) in New York City. This course taken in Fall semester.

Credits 12

Prerequisites

One photography student selected per year via faculty review.

PHOT 396 : ICP Photo Studio II

Junior year at the International Center of Photography (ICP) in New York City. This course taken in Spring semester.

Credits 12

Prerequisites

One photography student selected per year via faculty review.

Game Art

GAME 210 : Introduction to Visual Development for Game Art

Introduction to fundamentals of digital design, drawing, painting, and storytelling through game asset designs.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MEDA 125B

MEDA 126B

MEDA 123C

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MEDA 112

DSNA 114

Prerequisites

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 Nlagara 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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

ILLU 252 : Illustration II

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 251

ILLU 261 : Digital Illustration

Introduction to fundamentals of digital illustrating using both draw and paint programs.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

ILLU 275 : 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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

ILLU 276 : 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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

ILLU 277 or permission from instructor.

ILLU 279 : Character Design for Illustration

Introduction to the fundamentals of character design with an emphasis on storytelling and narrative visual language. Expanding upon the skills and practices learned in previous figure courses, students will create entertaining characters by introducing a variety of shape language, diverse personalities, and conceptual problem solving. By the end of the course students will demonstrate an understanding of the building blocks that create an industry driven design.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Two semesters of figure drawing or with instructor approval.

ILLU 301 : Risograph Printing and Zines

Introduction to the fundamentals of Risograph printing with an emphasis on sequential storytelling and narrative visual language. Students will create, print, and construct zines that emphasize their own unique visual and verbal communication style. By the end of the course students will develop the necessary entrepreneurial building blocks of sequential expression, risograph techniques, and self publication.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None

ILLU 302 : Print and Pattern for Illustration

Introduction to the fundamentals of 2D print and pattern design for product. Students will be encouraged to use both traditional and digital methods. Students will create uniquely individual illustrations, designs, and repeating patterns using shape language, color, composition, and conceptual problem-solving. Students will understand the application of illustration in product production. Students will develop a body of work that would be appropriate for the licensing industry.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Knowledge of Adobe Illustrator

ILLU 303 : AI Techniques and Processes for Art

A wide-ranging exploration into generating AI images as part of the design and illustration process. The course concentrates on best practices, an iterative process, and leveraging the tools available to have complete control over image generation. Course work will cover a variety of disciplines including illustrative, concept, video, game and product design artwork.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

Proficiency with Photoshop and a minimum of 45 credit hours completed

ILLU 304 : Publishing Strategies

This course explores strategies for both self-publishing and professional pitching a book to publishing companies. Topics may include leveraging social media for promotion and marketing, launching crowdfunding campaigns, and utilizing online booksellers for self-publishing. Developing professional pitch packages and exploring techniques for approaching publishers and agents will be included. Emphasis is placed on target marketing, understanding client needs, and analyzing customer demographics to effectively position a book for success.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None

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

Studio Hours 6

Lecture Hours 0

Prerequisites

2D and Figure

ILLU 307 : Designing Nature

Abstract design principles that dictate the way nature is represented in art is the focus. Creating more convincing invented creatures and plant life will be achieved through a collection of design concepts/tools. Structures and common growth patterns of animals and plants will be presented. There will be occasional "light" discussions regarding comparative anatomy.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None

ILLU 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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

Two semesters of figure drawing and one semester of perspective drawing, or with instructor approval.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisites

Two semesters of figure drawing or with instructor approval.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 311

ILLU 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

Studio Hours 6

Lecture Hours 0

Prerequisites

Experience in 3D modeling software required.

ILLU 317 : Advanced Figure Anatomy

Expanding on ILLU 313 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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 313

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 224

ILLU 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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 261

ILLU 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

Studio Hours 6

Lecture Hours 0

Prerequisites

Previous figure drawing and basic painting experience; or instructor permission.

ILLU 350 : 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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

ILLU 351 : Illustration III

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 252

ILLU 352 : Illustration IV

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 351

ILLU 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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

ILLU 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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 377

ILLU 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

Studio Hours 6

Lecture Hours 0

Prerequisites

None. Enrollment open to all majors; strong drawing and media skills required.

ILLU 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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 312

Prerequisites

Illustration majors with Visual Development emphasis only.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 411

Prerequisites

Illustration majors with Visual Development emphasis only.

ILLU 413 : 3D Tools for Concept Artists

Build 3D scenes for concept art illustrations. Learn basic modeling, lighting, materials, weather effects and rendering techniques. Build a variety of scenes such as mountainous, medieval, cyberpunk, oceans and more. Explore various 3D tools to speed up the modeling and scene building process. An additional fee will be required to purchase the course plug-ins which you will then personally own.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 261

ILLU 420 : Advanced Media

Advanced study in a variety of media. Assignments geared toward personal portfolio direction.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 271

ILLU 451 : Illustration V

Development of independent voice in Illustration. Develop Illustration portfolio while undertaking advanced problem-solving in a variety of specialties.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 352

Prerequisites

Illustration majors only

ILLU 452 : Illustration VI

Continued development of independent voice in Illustration. Develop Illustration portfolio while undertaking advanced problem-solving in a variety of specialties.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

ILLU 451

Prerequisites

Illustration majors only

ILLU 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

Studio Hours 6

Lecture Hours 0

Prerequisites

Previous figure drawing or painting experience; or instructor's permission.

ILLU 490 : 3D Modeling for Illustration

Introduction to fundamentals of 3D modeling. Instruction in sculpt modeling software such as (ZBrush).

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

Liberal Arts

ARHU 205 : 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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

ARHU 245 : Western Music and Painting

Examination of the parallel developments in the history of music and painting in the Western tradition.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

ARHU 299 : 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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

ARHU 350 : Photography, Jazz, and Cultural Revolution

Explores the importance of jazz music and photography in social, cultural and historical contexts. In addition, the class explores the role of jazz has played in bridging national and global communities. May include free tickets for live or virtual musical performances.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

ARHU 499 : Advanced Topics in Arts & Humanities

Advanced Arts and Humanities seminar. Topic to be determined on a per semester basis.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

WRIT 151

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

ARTH 328 : Film Directors

Introduces students to approaches for analyzing cinema as a tool of directorial expression. These approaches are linked to eras of film history that may include Classical Hollywood, (1910s- 1950s), International Post-War (1945 - 1970s), New American Cinema (1960s -1980s), and Contemporary Cinema (1990s - present). Five directors are chosen who reflect diversity and inclusion.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisites

none

ARTH 329 : Native American Cinema

Introduces students to the history of Native Americans in cinema. Includes the portrayal of Native Americans from the silent era into modern cinema, plus how Indigenous Nations now use cinema to depict their own stories. Also unveils formal techniques of film as an art form, revealing how film works as a storytelling medium and cultural barometer.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisites

None

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

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 built environment.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

ARTH 111

WRIT 151

ARTH 368 : Visual Culture in American Advertising

Examines relationships of advertising with correlating trends such as society, culture, history, and the economy. Using theories about visual communications, branding, and cultural history, we explore the meaning and legacies of print advertisements and branding campaigns from roughly 1880 through the majority of the 20th century in America and will cover a wide range of topics, such as the origins of advertising, the creation of ads, the interpretation of ads, as well as the depiction of race, class, gender, and sexuality in advertising and how those themes change over time.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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 cannon 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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

ARTH 111

ARTH 452 : Art History Topics

Art History seminar. Topic determined on a per semester basis.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Recommended Prerequisites

CRWR 212.

Prerequisite Courses

WRIT 151

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

WRIT 151

Prerequisites

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

CRWR 100

Prerequisites

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

CRWR 326

Prerequisites

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

Prerequisites

Permission to enroll granted based on portfolio review and faculty recommendations.

ENGL 100 : Critical Academic Skills for English Language Learners

Introduces multilingual students to academic skills. There will be an emphasis on listening/reading comprehension, speaking/pronunciation, collaborative work, understanding and using campus resources, and professionalism among students, faculty, and staff.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

LIBA 215 : Fundamentals of AI

Survey of the concepts and applications of artificial intelligence (AI). Students will learn about the ethical implications of AI on society and the importance of responsible AI use. Students will explore various AI tools, including generative text, image, audio, video, and other applications. This course is designed to equip students with a broad understanding of AI and its potential to transform various artistic fields.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

WRIT 151

LIBA 230 : Worldbuilding

Learning howto 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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

LMST 282 : Literature & Media Studies

Introduction to literary study and critical thinking about media.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

SBSC 220 : Social Influence in Digital Media

Interdisciplinary study of consumer culture and behavior. Examines the dynamics of social persuasion and market leadership, provides a critical analysis of consumer behavior and influencer branding considering gender and other social identities. Provides a critical perspective on ethical and responsible marketing practices.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

SBSC 301 : Serial Killers & Society

Applies sociological methods, principles, and theories relating to serial murder and its various categories, including mass murderers, sexual predators, male versus female murderers, team killers, and their respective victims. Examines the production of discourses related to spectacularization and commodification of celebrity and violence in popular culture, profiles serial killers as a concern for the criminal justice system and reinvestigates iconic cold cases.

Credits 3

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

WRIT 151

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

Studio Hours 0

Lecture Hours 3

Prerequisites

None.

WRIT 201 : Writing Art Criticism

Provides a foundation for reading and writing art criticism. Styles of criticism range from theory to journalism to poetic interpretations from artists and writers. Students will read and discuss leading critics, past and present, especially those on today's art blogs, and learn to write contemporary criticism in the industry's most influential forms.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

WRIT 151

WRIT 202 : Contemporary Research Methods for Creatives

Examination of methods of organizing research toward a substantial creative project emphasizing research and writing skills. Survey of research tools and resources in and out of Goldstein Library. Topics include: creating, mapping and writing research plans and timelines; writing research goals and outcomes; identifying tools, resources, and experts in the field.

Credits 3

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

WRIT 151

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

Studio Hours 0

Lecture Hours 3

Prerequisite Courses

WRIT 151

Media Arts

MEDA 111 : Perspective Drawing I (CA, GA, IL)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

MEDA 112 : 2D Design (CA, FA, GA, IL, VR)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

MEDA 115 : Figure Drawing I (CA, FA, GA, IL)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

MEDA 123A : 3D Design (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

Studio Hours 6

Lecture Hours 0

Prerequisites

none.

MEDA 123C : 3D Design (GA, VR)

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

Studio Hours 6

Lecture Hours 0

MEDA 123D : 3D Design (CA)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

MEDA 125A : Figure Drawing II (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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MEDA 115

MEDA 125B : Figure Drawing II (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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MEDA 115

MEDA 126A : Observational Drawing and Color (FA, IL)

Study of the representation of accurate three-dimensional forms in two-dimensional space. Focus on drawing one-, two-, and three-point linear perspective systems from observation. Develop: measuring and sighting techniques; drawing skills; value and lighting; color and design approaches.

Credits 3

Studio Hours 6

Lecture Hours 0

MEDA 126B : Color and Perspective Drawing II (CA, GA)

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 0

Lecture Hours 3

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 120

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 210

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 211

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 212

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

MDES 300 : Topics in Motion Design

Exploration of various topics and current issues impacting the motion design industry. Topics might include emerging technological developments, research and integration of new technologies, and advance innovative design practices. This course is repeatable under different topics.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 220

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 220

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 221

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 222

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 220

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 311

Prerequisites

Minimum C- grade required.

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 312

Prerequisites

Minimum C- grade required.

MDES 323 : Styleframe Development for Motion

Application of analog and digital illustrative techniques for the creation of styleframes and animatics used within the preproduction stage of motion design projects. Based in visual analysis and research, students will use both assemblage and illustrative approaches to develop images that determine the style and mood of animated sequences.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

DSNA 110

DSNA 120

MDES 221

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 321

MDES 322

Prerequisites

Minimum C- grade required.

MDES 411 : Advanced Motion Design Techniques I

Advanced topics in Animation and Visual Effects. Explore advanced tools and techniques relevant to production of motion design projects.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 221

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 410

Prerequisites

Minimum C- grade required.

MDES 421 : Adv. Motion Design Techniques II

Continued study of Advanced Animation Techniques. Advanced topics in Animation and Visual Effects. Explore advanced tools and techniques relevant to production of advanced motion design projects.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 411

Prerequisites

Minimum C- grade required.

MDES 430 : Introduction to Compositing

Introduction to the artistic and technical nature of Compositing for Motion Design, covering topics such as, planar tracking, chroma keying, camera tracking, color correction, rotoscoping, color management, image manipulation, and visual cues necessary to create a believable composite.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

MDES 431 : Advanced Compositing

Advanced Visual Effects Compositing incorporating 3D synthetic images into the compositing workflow. Topics such as AOV Management, Post-Rendering workflows for 3D animation, advanced chroma keying, matte paintings, digital set extensions, advanced 3D animation, shaders, lights, and materials will be addressed.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

MDES 430

Prerequisites

Minimum C- grade required.

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. Grading: Credit/No Credit

Credits 3

Prerequisite Courses

MDES 321

MDES 322

Prerequisites

And 3.0 GPA.

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 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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 0

Lecture 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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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 102 : 3D Design (FILM)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

STDA 104 : 3D Design (FA)

An exploration into the fundamental principles of three-dimensional design through hands-on projects that emphasize concepts such as form, space, and structure. Students will work with a variety of materials to develop technical skills and creative problem-solving abilities. Through sculptural exercises, material exploration, and critiques, students will gain a deeper understanding of spatial relationships, balance, and conceptual development in 3D art.

Credits 3

Studio Hours 3

Lecture Hours 0

Prerequisites

None.

STDA 110A : 2D Design (FILM)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

STDA 110B : 2D Design (FA)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

STDA 115 : Lens-Based Communication (FA, FILM)

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

Studio Hours 6

Lecture Hours 0

Prerequisites

None.

STDA 148 : Intro to Time Based (FA)

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisites

VIRT 100, MEDA 123C or 123D, or with instructor approval.

VIRT 226 : UX for XR Design

Design user-friendly interfaces and user-experiences for Extended Reality (XR), for use in Virtual Reality (VR), Augmented Reality (AR), and Mixed Reality (MR). XR and spatial computing is changing the way we interact with technology and presents unique design challenges and opportunities. Learn to create interfaces that work well in 3D spaces, to guide users' attention and interactions. Develop awareness and proficiency in creating 3D interfaces, guiding user attention, and integrating sound, movement, and engagement for accessible and intuitive experiences.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

none

VIRT 240 : Topics in XR (Extended Reality) Development

Explore emerging trends and technologies in the field of extended reality (XR) in this Special Topics course offered by the Virtual Reality Development Department. The course content is determined each semester to align with current industry developments and enhance the existing curriculum. Open to all Ringling College students, this course aims to foster a diverse and inclusive academic environment. This course is repeatable under different topics.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisites

None

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

VIRT 300

VIRT 310

VIRT 320

VIRT 400 : VR Capstone Project IA

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 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

VIRT 301

VIRT 330

VIRT 340

VIRT 401 : VR Capstone Project IB

Continuation of VIRT 400 VR Capstone Project 1A. Advanced concepts in design and production of computer-generated assets for the immersive environments with a focus on 3D modeling, set dressing, material definition and textures, and lighting. Continued production of VR prototype demonstrating creativity, ability to work collaboratively, and knowledge of sophisticated production techniques for real-time graphics rendering. Note: failure to successfully complete VIRT 401 VR Capstone Project 1B will require student to repeat VIRT 400 and VIRT 401.

Credits 3

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

VIRT 301

VIRT 330

VIRT 340

VIRT 402 : 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 IA and VIRT 401 VR Capstone Project 1B.

Credits 6

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

VIRT 400

VIRT 401

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

VISU 300

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

Studio Hours 6

Lecture Hours 0

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

Studio Hours 6

Lecture Hours 0

Prerequisite Courses

VISU 300