

CATALOG SUPPLEMENT

ACADEMY OF ART UNIVERSITY

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GRADING & COURSE STANDARDS

Academic Year

The University defines its academic year as 24 semester credit units and 30 weeks.

Grade Levels

0-29 semester units	grade level 1
30-59 semester units	grade level 2
60-89 semester units	grade level 3
90+ semester units	grade level 4

Curriculum Changes

Students with questions regarding the applicability of changes in curriculum requirements should make an appointment with an academic advisor or their Department Director. Students seeking to complete a BFA degree within four years must complete an average of 18 units during both the Fall and Spring semester, or complete 15 units during both the Fall and Spring semesters and 3 units during each Summer semester.

Course Numbering

Course numbers are arranged to show level of difficulty. The skills acquired from one class are the prerequisites for necessary skill level for subsequent classes.

Numbers 100-299	Lower Division Courses
Numbers 300-499	Upper Division Courses
Numbers 500	Internship
Numbers 600-899	Graduate Courses
Numbers 900	Graduate Internship

Graduation Honors Requirements

Summa cum Laude: A student who has achieved a 4.00 grade point average.

Magna cum Laude: A student who has achieved an overall grade point average of 3.9 to 3.99.

Cum Laude: A student who has achieved an overall grade point average of 3.7 to 3.89.

Some students will graduate with appreciation from their departments for contributions to the school which have greatly benefited their fellow students and the Academy of Art University. These students are selected by their Department Directors on a case-by-case basis.

Course Grades

Coursework is evaluated according to the following grading scale:

A	Outstanding	4.0 grade points
A-	Excellent	3.7 grade points
B+	Above Average	3.3 grade points
B	Above Average	3.0 grade points
B-	Good	2.7 grade points
C+	Acceptable	2.3 grade points
C	Acceptable	2.0 grade points
C-	Below Average	1.7 grade points
D+	Below Average	1.3 grade points
D	Below Average	1.0 grade points
D-	Below Average	0.7 grade points
F	Failing	0 grade points
I	Incomplete*	0 grade points
IP	In Progress*	0 grade points
P	Pass	0 grade points
T	Transfer	0 grade points

* No credit to GPA

Administrative Grades

W	Withdrawal*	0 grade points
WD	Retro-withdrawal*	0 grade points
WF	Withdrawal Failure after 8th week	0 grade points
AW	Attendance Withdrawal*	0 grade points
NR	No Grade Reported	0 grade points

* No credit to GPA

Grading Standards

Students are expected to complete the courses they are enrolled in, and the Academy discourages students from dropping a class simply because they do not expect a good final grade. A student who is doing poorly or who wants academic assistance of any kind, at any level, is encouraged to contact the Academy Resource Center, 180

New Montgomery Street, or call 800.544.2787 or 415.274.2222.

Honors

Undergraduate or Graduate students who are registered for 12 units and maintain a 3.7 grade point average are considered for the President's Honor Roll.

ACADEMIC POLICIES

Homework

All classes have homework. Generally, it is expected that each three-unit, three-hour class will require at least six or more hours of homework per week. Three-unit, six-hour classes will require at least three hours of homework per week.

Observed Holidays

The Academy is closed on the following observed holidays:

New Year's Day, Martin Luther King Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day (and the Friday and Saturday after Thanksgiving Day), Christmas Day.

Classes that are regularly scheduled to be held on a holiday are made up. The instructor will inform students when the makeup class will be.

International Student Placement Testing

All international students receive English language placement testing during orientation. The tests include an oral interview with two ESL faculty members. The Academy of Art University does not require a minimum TOEFL score for admission, but it requests that applicants submit a recent score for placement purposes. TOEFL scores are used in the event that additional placement information is needed.

Diagnostic tests are administered in all ESL classes during the first two weeks of class to

ensure that students have been placed correctly. Students who place into ESL classes must complete through ESL 4 and may be required to attend ESL 6 and/or LA 095 Fundamentals of English based on their exit test results.

Internships for Academic Credit

All senior or high-level Junior or MFA/M.Arch candidates are required to do a for-credit senior studio or internship. The Academy supports students who take an active role in securing internships for academic credit. Students are encouraged to research internship opportunities through contacts with faculty and academic directors, as well as through the multiple resources available through Career Resources online.

In order to receive academic credit for internships students must submit an official internship application and meet the following eligibility criteria:

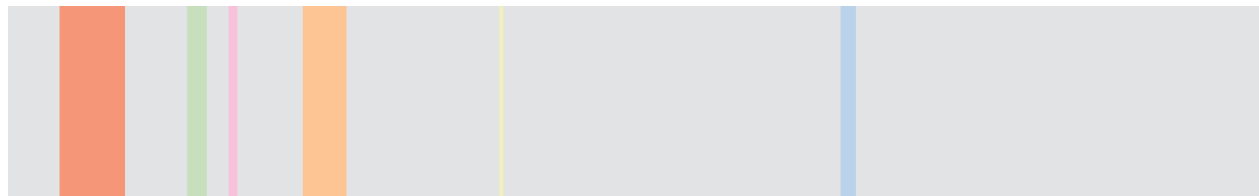
- Degree-seeking candidate
- 3.0 GPA or higher
- A Senior or high-level Junior with at least 90 units completed, including 60 art units
- An MFA/M. Arch. candidate who has passed Midpoint Review and commenced Directed Study
- Department Director approval

Official internship applications must be approved in advance through the student's academic department. Copies of the Official Internship Policy and application packet can be accessed through advisors in Student Services at 79 New Montgomery Street.

International Students may take an internship for credit within the United States. Please contact the Student Services Department at 79 New Montgomery Street.

Likenesses and/or Images

By signing the Academy's Enrollment Agreement, students grant permission to the Academy to use



any and all student work prepared or completed for class assignments for promotional purposes, including but not limited to: catalogs, brochures, advertisements, video promotions and exhibitions. The Academy also reserves the right to use likenesses and/or images of students for these same promotional purposes.

Collection of Student Artwork

The Academy of Art University is not responsible for student work left on Academy premises. All student work submitted must be collected by the student within 10 working days of the end of each semester. The Academy will not be held responsible for work that has not been collected after this time has lapsed.

Academic Probation

If a student's cumulative grade point average (GPA) falls below the required minimum standards, he/she will be placed on Academic Probation (AP). If a student's cumulative GPA falls below the required minimum standards for two consecutive semesters, the result is dismissal from the University or placement in the extended enrollment program. If a student is dismissed, the student may apply for reinstatement by submitting a letter giving reasons for his/her academic record and requesting that re-admission be granted. A final decision will be reached by the Grievance Committee for all financial aid appeals. Letters should be addressed to the Grievance Committee, Academy of Art University, 79 New Montgomery, San Francisco, CA 94105.

Notes:

- Grades of "I" will be given credit only when they are converted to a Letter Grade.
- Grades of "F" are computed as zero (0) points toward the GPA.
- Students must achieve a "C-" grade or better in any major required course.
- Graduate students must achieve a "C" grade or better in all required coursework.
- A "D-, D, D+" in a major required course will be given credit as an elective.

Academic Probation and Financial Aid Eligibility

Any class that is dropped after the student attends the eighth class session (fourth class session during the summer semester) will be counted as a "WF" (Withdrawal Failure) and computed as a grade of "F". In addition, the failed credits will be counted as credits attempted when determining the required completion rate for financial aid eligibility. In order to remain eligible for financial aid, students must complete a minimum of 67% of the cumulative credits attempted. For example, if a student attempted a total of 15 units in one semester, he/she must successfully complete at least 10 units ($15 \times .67$) or be placed on academic probation. Students must also maintain the minimum cumulative GPA requirements to maintain satisfactory progress at the Academy of Art University. (Note: a completion rate of 50% is accepted for the first two semesters in attendance.). If a student fails to meet either the minimum required GPA or the required completion rate, he/she will be placed on academic probation for one semester. Students may receive financial aid while they are on probation. If a student does not raise his/her cumulative GPA to at least the required minimum or meet the required completion rate after the probationary term, he/she will be dismissed from school or placed in the extended enrollment program.

Students who wish to be considered for re-entry into the school must wait a period of at least one semester and meet with the Grievance Committee to determine if they will be allowed to re-enter the Academy. If it is decided that reinstatement is allowed, the student will not be eligible for financial aid until he/she has successfully completed a full term and only if he/she meets the cumulative GPA minimum requirements and the required completion rate percentage.

Mid-Semester Grades

All courses report mid-semester grades after the seventh week of the Fall or Spring Semester and the third week of Summer Semester. Students

may access grades online using the Self Service system.

Grades of Incomplete

In special circumstances a student may request a grade of Incomplete. Students must submit a Petition for the Grade of Incomplete form before the end of the term to the relevant instructor and Department Director for approval. Authorization for an Incomplete is not automatic and approval will depend on the circumstances leading to the request. Students may obtain Incomplete forms from their academic advisor. Students will generally be required to demonstrate that they are unable to complete the required class assignment because of a personal emergency, an illness or a documented family emergency. All other work must be completed and up-to-date with only the final project not completed. The petition must be approved prior to the end of the term and sent to the Registrar's Office with the final grade roster.

Conversion of an Incomplete into a Letter grade

A grade of "I" must be made up in accordance with the instructor's requirements within the first two weeks of the following term. Failure to make up the Incomplete within this time frame results in an automatic conversion to a grade of "F". (Therefore, a student who receives a grade of "I" for the Spring semester has until the second week of the Summer semester to change the grade.) Students who feel they have been Administratively Withdrawn from a course or courses in error should complete an Add Form and must meet with their academic advisor. Students are responsible for promptly reviewing final semester grades online using the Self Service system. A student will only be permitted to petition for a change of grade during the semester immediately following the completion of course work for the questioned grade.

Excused Absences

Absences do not lower semester grades if they are excused. Absences are excused on the following

grounds only: illness, injury or other medical necessity accompanied by a doctor's note; death in the student's family.

Make-Up Work

Students should discuss make-up work with their instructor or Department Director.

Attendance Policies

Students are expected to attend all class meetings and final grades will reflect this policy. The Academy has developed a Model Attendance Policy and a Model Policy on Late Submission of Projects/Assignments. Most classes follow these policies; however, departments may differ from the model policies.

Class attendance is required. Attendance means arriving on time and staying for the entire class session. Each course requires that the student be present at and participate in, every class session. Failure to attend classes, tardy arrivals and early departures will be reflected in final grades as follows:

- Four (4) late arrivals may drop the final grade by one letter grade ("B" to "C", "C" to "D"...))
- Three (3) unexcused absences may result in a final grade of "F".
- Three (3) consecutive absences may result in a final grade of "F" or being dropped from the class.

Late Submission of Projects/Assignments

Students are expected to turn assignments in on time. Assignments and projects have deadlines to which students must adhere. All work must be submitted in a timely manner. Failure to submit an assignment or complete a project on time may be reflected in the grade for that assignment/project. Any work that is not submitted as due may be marked down by one letter grade ("B" to "C", "C" to "D"...) for each week that it is late. An excused absence does not alter the deadline for assignments or projects.

Satisfactory Progress Policy

In order to be considered to be making satisfactory progress toward a degree, a student must both maintain a specified grade point average and proceed through the course at a specific minimum pace. For the purpose of determining satisfactory progress, each program is broken down into evaluation periods. An evaluation period equals one semester.

Minimum GPA Requirement

At the end of each evaluation period, the student's cumulative grade point average will be determined. If the student has less than the cumulative GPA specified below at the end of each evaluation period, he/she will be placed on probation for one evaluation period. During the evaluation period, the student may receive financial aid, but if the student fails to achieve the required minimum cumulative grade point average and required completion rate (see below) at the end of the next evaluation period, the student will be withdrawn or placed in the extended enrollment program. Students in extended enrollment are not eligible for financial aid.

Total Semester Credits Earned (including transfer credits):	0-30	31-60	61+
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Minimum GPA Undergraduate - BFA, Certificate:	1.70	1.85	2.0
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Minimum GPA Graduate - MFA, M.ARCH:	2.0	2.0	2.0
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Total Semester Credits Earned (including transfer credits):	0-15	16-30	31+
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Minimum GPA Undergraduate- Associate of Arts:	1.70	1.85	2.0
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Required Completion Rate (Maximum Time Frame)

In addition to maintaining the grades shown, the student must be progressing toward completion

of the program within a specified time frame. In order to meet the specified minimum, a student must be successfully completing at least one half (50%) of the cumulative credits attempted during the first two evaluation periods in attendance and at least two-thirds (67%) of the cumulative credits attempted thereafter. Transfer credits are included when calculating the required completion rate.

A student's completion rate is measured at the end of each evaluation period. If the student has not completed the required number of credits attempted to date, he/she will be placed on probation. During the probationary period, the student may receive financial aid, but if at the end of the next evaluation period, if the student has not raised the completion rate to the required minimums, the student will be withdrawn or placed in the extended enrollment program.

The school's maximum time frame equals one and one-half times the normal time frame. The maximum time frame is 99 semester units (66 x 1.5) for the Associate of Art Program; 198 semester units (132 x 1.5) for the Bachelor of Fine Arts Program; 180 semester units (120 x 1.5) for the Certificate Program, and either 95 semester units (63 x 1.5), 108 semester units (72 x 1.5), 117 semester units (78 x 1.5), or 153 semester units (102 x 1.5) for the Master of Fine Arts Program (depending on the length of the program). The Master of Architecture program maximum time frame is 95 semester units (63 x 1.5). Time for an approved leave of absence will not be included in the calculation of a student's maximum program length.

Requirements when 50% of the Maximum Time Frame is Reached

If the required cumulative GPA and completion rate requirements are not met when the student has reached 50% of the maximum time frame (99 units for the BFA program, 49 units for the AA program, 90 units for the Certificate program, and 47 - 76 units for the MFA/M. Arch. program), the student cannot be placed on probation and will either be dismissed from school or placed in the extended enrollment program.

Course Repetitions, incompletes and Withdrawals

- A student may repeat a course to replace the grade only if the first attempt resulted in a grade of C- or lower. The grade and units earned in the second attempt will be used in the GPA calculation even if the second attempt results in a lower grade. However, credits attempted from both courses will be used in the calculation of the required completion rate. A student may repeat the same course only once to replace a grade.
- If a student repeats a course in which he/she received a C grade or better on the first attempt, both grades will be used in the calculation of the student's GPA and towards his/her graduation requirements (one course will be used as an art elective). Students can only repeat the same courses once.
- A grade of "I" (Incomplete) must be made up in accordance with the instructor's requirements within the first two weeks of the following term. Failure to make up the Incomplete within this time frame results in an automatic conversion to a grade of "F".
- A grade of "W" (Withdrawal) is not used when calculating a student's cumulative GPA but is used when calculating the required completion rate if the student attends the class past the first week of school.
- A grade of "WF" (Withdrawal Failure) is used when calculating a student's cumulative GPA and in the calculation of the required completion rate.

Re-Admission and Change of Curriculum Procedures

Students who have been dismissed for lack of satisfactory progress may apply for re-admission in the same program of study after waiting a period of one semester. Students applying for readmission must submit a letter to the Grievance Committee, Academy of Art University, 79 New Montgomery Street, San Francisco, CA 94105. Such students may be enrolled for a probationary period upon re-entry. If a student's semester

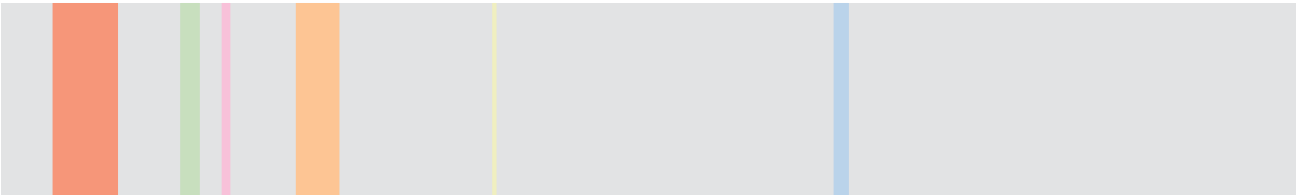
GPA falls below 2.0 during this probationary period, the student will be dismissed from the University. With respect to financial aid, a student must complete that evaluation period, meet the cumulative GPA minimum requirement, and meet the required completion rate minimums before financial awards will be made. This procedure applies only to dismissals caused by the lack of satisfactory progress and only when the student is re-entering the same curriculum. It does not apply to voluntary withdrawals. A student who changes his/her major will have the grades from both curricula considered in the cumulative GPA. However, for purposes of determining whether the student has completed a course in the maximum allowable time frame, only the credits that are transferable to the new curriculum will be used in the calculation.

Note: If the student has not met the required cumulative GPA and completion rate requirements upon completion of 50% of the maximum time frame (see above), this provision does not apply.

Extended Enrollment Policies

Students who do not meet either the minimum GPA or the completion rate requirements after their probationary period may enroll as an extended enrollment student. During the time a student is classified as being in extended enrollment, the following policies apply:

- The student will remain in extended enrollment until his/her cumulative GPA reaches the required minimum and he/she has successfully completed at least 67% of the total credits attempted.
- The student's GPA and completion rate prior to the extended enrollment are always taken into account when calculating cumulative GPA and completion rate requirements.
- The student may not exceed the University's overall required completion rate requirement of one and one-half times the normal time frame during his/her enrollment as either a regular student or an extended enrollment student.

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- The student may not receive any financial aid while he/she is enrolled as an extended enrollment student.
 - The student enrolled in extended enrollment will be charged the regular tuition and fee rate.
 - If the student's semester GPA falls below the required minimum while he/she is enrolled as an extended enrollment student, thereby placing him/her on probation, the student will be dismissed from the University.

Satisfactory Progress Appeal

A student may appeal the determination of satisfactory progress and the termination of financial aid by writing a letter to the Grievance Committee, Academy of Art University, 79 New Montgomery Street, San Francisco, CA 94105, based on extenuating circumstances (generally limited to an illness or personal emergency). In such cases, the Grievance Committee may determine that the student is making satisfactory progress toward his/her degree despite failure to conform to the normal time frame or minimum grade point average.

Laboratory Requirements for Studio Courses

Students enrolled in studio courses (courses that require use of Academy facilities for completion of homework) are required to participate in nine hours of studio work for three units of credit. Most studio courses consist of a combination of formal class periods and laboratory and/or studio time completed by students on their own schedule.

Drawing Labs

Students enrolled in life drawing and painting courses may complete their laboratory requirements by attending drawing/painting workshops sponsored and scheduled by the Fine Art and Illustration Departments, or ARC Tutoring will hold daily three-hour drawing/painting workshops with both live models and still life. As student utilization of this resource increases, additional three-hour sessions will be added to the lab schedule.

Computer Arts/Animation & Visual Effects Laboratory Scheduling

For each Computer Arts/Animation and Visual Effects class in which a student is enrolled, he or she will sign up for two three-hour blocks of lab time weekly that will be reserved for him or her the entire semester. Graduate students sign up for three three-hour blocks of reserved lab time weekly for the entire semester.

Sculpture/Photography/Industrial Design/Motion Pictures & Television Labs

Students enrolled in studio Sculpture, Photography, Industrial Design, or Motion Pictures & Video studio courses will be given information regarding completion of studio/lab requirements in class.

Equipment Requirements for Photography Students

All photography students are required to have their own 35mm or medium format camera, tripod and hand-held light meter.

ADMINISTRATIVE POLICIES & PROCEDURES

Transfer Policies

- Transcripts submitted must be official: sealed and mailed by issuing institution.
- Courses presented for transfer must be college-level work, successfully completed with a letter grade of “C” or above.
- Each transferring course must be a minimum of 3 semester credits.
- Transcripts must be submitted by the end of the student's first semester at the Academy of Art University.
- Transfer credits will not be awarded after the end of the student's first semester.
- Transfer evaluations will be completed and credit awarded no later than 30 days from the receipt of student's official transcript(s).
- Transfer evaluations are based on current articulation policies during the semester of admission and will be binding for the student's entire matriculation at the Academy of Art University.
- Transfer evaluations are conducted during the student's first semester at the Academy of Art University and are considered final. Any appeals must be presented to Articulation Office by the end of the first semester.
- Subsequent reevaluations will not be permitted unless a student changes his degree program i.e. Associate of Arts to Bachelor of Fine Arts.
- Upon enrollment in a degree-seeking program at the Academy of Art University, concurrent enrollment at any other institution will not be allowed.

Transfer of Credit to Other Schools

Students who wish to continue their education at other schools must not assume that credits earned at the Academy of Art University will be

accepted by the receiving institution. It is the responsibility of the students who plan to transfer to other schools to acquaint themselves with the requirements of the selected school. Institutions of higher learning vary in the nature and number of credits that are acceptable, and it is the discretion of that institution to accept credits earned at the Academy of Art University.

Submit official transcript in a sealed envelope to:

Academy of Art University
Attn: Articulation Office
79 New Montgomery Street, 4th Floor
San Francisco, CA 94105-3410

Students will be notified by mail of their transfer results no later than 30 days from receipt of their transcript.

Petition to Graduate

A Petition to Graduate form must be filed by students with the Student Services Office prior to their last semester if they are to be eligible for graduation at the end of that semester. Students should contact their Student Advisor for detailed information regarding the petition period and deadlines.

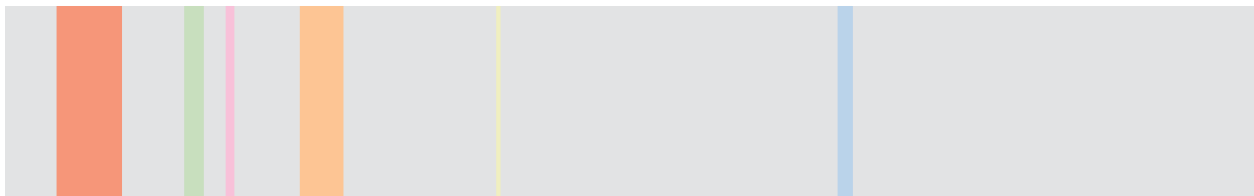
Declaring a Major

Students may begin seeking a degree without first declaring a major. A Declaration of Major form may be obtained from the Student Services Office. Students may contact their Student Advisor for further information.

Note: The Academy of Art University does not offer minors.

Changing Programs

Students wishing to transfer from one academic program to another must obtain academic advising and must be in satisfactory academic standing as outlined in the satisfactory progress policy. A transfer between the Graduate School and Undergraduate School requires the approval of both the Executive Vice President of Educational



Services and the Executive Vice President of Enrollment Management.

Add/Drop Procedures

Students may add classes through the first week of school. A student who wishes to add a class must meet with or e-mail an academic advisor and complete an Add/Drop form. Students will be charged additional tuition if applicable. Completed Add/Drop forms must be signed by the student's academic advisor and Accounts Receivable. They must then file the Add/Drop form with the registration office.

A \$25 fee will be charged for each class dropped once the second week of each semester begins. Calculation of tuition refunds are based on the refund policy set forth on the Enrollment Agreement signed by the student at the time of registration.

Students enrolled in Spring or Fall semester who drop a course or withdraw from school, voluntarily or involuntarily, will receive one of the following notations on their official records:

- No notation, if a student drops or withdraws prior to the end of the first week of class instruction.
- “W”, if a student drops or withdraws after the first week of class instruction but prior to the start of the eighth week of class instruction. A “W” grade will not be counted in computing grade point averages but will count when calculating the required completion rate if dropped after the first week of class.
- “WF”, if a student drops or withdraws after attending the eighth class session. A “WF” will be counted the same as an “F” in computing grade point averages. Summer semester students who drop a course or withdraw from school, voluntarily or involuntarily, will receive one of the following notations on their official records: No notation, if a student drops or withdraws prior to the end of the first week of class instruction.
- “W”, if a student drops or withdraws after the first week of class instruction but prior to the

start of the fourth week of class instruction. A “W” grade will not be counted in computing grade point averages but will be counting in calculating the required completion rate if dropped after the first week of class.

- “WF”, if a student drops or withdraws after attending the fourth week of class instruction. A “WF” will be counted the same as an “F” in computing grade point averages.

For purposes of counting weeks, the first week of class instruction begins with the first class session held at the Academy of Art University for the particular term, regardless of holidays or actual class meetings for a particular class. Financial aid recipients must notify the Financial Aid Office of any schedule change affecting the total units in which a student is enrolled for that semester. International students must notify the International Student Office of any schedule changes.

Placement Exams and Waiver Options

Students may meet certain Liberal Arts requirements through placement exams and waiver options listed below:

Written Communication:

- SAT I score (before April 1995) of 510 or higher (written) [place out of LA108 and into LA202]
- SAT I score (after April 1995) of 590 or higher (written) [place out of LA108 and into LA202]
- SAT II (Writing Subject Test) of 660 or higher [place out of LA108 and into LA202]
- 3 or higher on the Advanced Placement Eng Comp Exam [place out of LA108 and into LA202]
- Comparable coursework from previous institution (grade C or higher) [place out of one or both LA108/ LA202]
- AAU English Placement Test Score of 3 or 4 – [place out of LA108 and into LA202]
- AAU English Placement Test Score of 5 or 6 – [place out of both LA108 and LA202]

Art History and Appreciation:

- 3 or higher on the Advanced Placement Art History Exam [students may choose one course to waive]
- Comparable coursework from previous institution (grade C or higher) [waive out of comparable course(s)]

Historical Awareness:

All options listed below will qualify to waive requirement:

- 3 or higher on the Advanced Placement US History or European History Exam
- Comparable coursework from previous institution (grade C or higher)

Cross Cultural Awareness:

- Comparable coursework from previous institution (grade C or higher)

Quantitative Reasoning:

- All options listed below will qualify to waive requirement:
- Level I or II or 28 on the American College Test (ACT)
- 3 or higher on the Advanced Placement Calculus AB or BC Exam
- 3 or higher on the Advanced Placement Computer Science AB Exam
- 3 or higher on the Advanced Placement Statistics Exam
- 500 or higher on Mathematics Achievement Test (SAT II Mathematics Subject Examination)
- 600 or higher on the SAT I
- Comparable coursework from previous institution (grade C or higher)
- AAU Quantitative Placement Test Passing Score

AAU English and Quantitative Placement Exams are scheduled once a week during the semester and on various dates between semesters. To

schedule an exam please call: 415.618.3664

Access Statement

Students with disabilities are invited to apply for admission to any program at the Academy of Art University. The Academy strongly recommends that students who are requesting accommodations for equal access to educational programs notify the Classroom Services office prior to, or early in the semester to ensure their needs are met in a timely manner. To be eligible for accommodations, recent documentation from a medical doctor, psychologist, psychiatrist or learning specialist is required. Consult with Classroom Services for additional information.

Students with Disabilities Requesting Accommodations

Students who are interested in disability-related services or accommodations must contact Classroom Services, Academy Resource Center (ARC), 180 New Montgomery Street, or call 800.544.2787 or 415.274.2222. All requests will be evaluated on a case by case basis and in accordance with State and federal law. It is the student's responsibility to request accommodations and to provide Classroom Services with complete documentation verifying the presence of a disability. Students without complete documentation will not be eligible to receive accommodations. Due to the volume and individualized nature of accommodation requests, students must give ample notice to the ARC before the accommodation is needed, in order to ensure that appropriate assistance can be provided. Students may also access academic services that are open to all Academy students. To learn more about the range of services available, students should visit the ARC, 180 New Montgomery Street, or call 800.544.2787 or 415.274.2222.

A student may appeal the determination of disability-related services or accommodations to the Grievance Committee, 79 New Montgomery St., San Francisco, CA 94105.



Withdrawal

Students who must withdraw from the Academy of Art University during the semester must do so in writing. Written notice of withdrawal should be mailed or personally delivered to the Executive Vice President of Enrollment Management, 79 New Montgomery Street, San Francisco, CA 94105. Responsibility for filing a notice of withdrawal rests entirely with the student. Any money owed the Academy of Art University is due on the official date of the withdrawal.

Applicable refund, if any, will be issued within 30 days of the effective date of withdrawal. All refunds are based upon the amount of tuition for the courses being dropped, minus non-refundable fees and are calculated from the last date of attendance. Refunds will be issued on the basis of the refund policy set forth on the Enrollment Agreement signed by the student at the time of registration.

Any graduate student who has withdrawn from the MFA program or who has not taken graduate classes for two years or more will be required to reapply to the graduate school, and send a letter petitioning for reinstatement to the Director of Graduate Services, 79 New Montgomery Street, San Francisco, CA 94105. Returning graduate students are subject to all current curricular requirements and standards.

Administrative Withdrawal

Students who fail to follow formal drop or withdrawal procedures may be administratively withdrawn from courses if they fail to attend classes for three consecutive weeks. Students are advised that they are still required to complete the formal procedures set forth above if they wish to drop a course or withdraw from school. Although failure to attend may ultimately result in a withdrawal from a course, it could have serious adverse consequences on a student's permanent scholastic record. Many times students may avoid adverse consequences by meeting with their academic advisor prior to dropping a course or withdrawing from school. Additionally, failure to

follow the rules and procedures of the Academy of Art University is grounds for academic discipline, including dismissal from the University.

Students who are having unusual difficulties or find themselves in circumstances where they are unable to attend courses should contact their academic advisor or student advocate at the earliest possible time to avoid academic sanctions. In most instances, students will be contacted prior to any administrative withdrawal action. Students should ensure that the University has their accurate local address and phone number on file.

Students who feel they have been administratively withdrawn from a course or courses in error should complete an Add Form and must meet with their academic advisor. Students are responsible for promptly reviewing final semester grades when received. A student will only be permitted to petition for a change of grade during the semester immediately following the completion of course work for the questioned grade.

Involuntary Withdrawal

The Academy may withdraw a student under any of the following circumstances.

- Student fails to attend classes for three consecutive weeks.
- Student fails to reconcile accounts in a timely manner.
- Student fails to comply with the policies, rules and standards of the Academy of Art University.
- Student fails to register for classes before attendance; auditing a class is grounds for dismissal.
- Student exhibits behavior that is deemed unbecoming of a college student.

The Academy of Art University reserves the right to withdraw any student whose conduct reflects discredit on the professional or ethical standards of the Academy of Art University. Students who are involuntarily withdrawn will receive a pro-rata refund for the unused portion of tuition and other refundable charges paid. Refunds will be

calculated on the basis of the last actual date of attendance. Refunds will be paid within 30 days of the date of involuntary withdrawal by the Academy. Students should refer to the Academy's policies regarding dropping or withdrawing from courses as listed in this Schedule under "Add/Drop Procedures."

Student Appeals and Grievances

The Academy is committed to the ideal that, in the pursuit of development, a student should be free of unfair and improper actions on the part of any member of the academic community. If a student feels that she or he has been subject to unjust actions or denied her or his rights, redress may be sought by filing an appeal or grievance within the framework of the Academy's policies and procedures, outlined below.

STEP 1

Students are encouraged to resolve concerns or complaints informally by personal contact with the individual in question.

- a. Academic concerns should first be discussed with the instructor.
- b. For financial concerns or complaints, the student should first contact Accounts Receivable or the Financial Aid Office, as appropriate.
- c. For complaints related to other matters, the student should seek out a faculty or staff member for assistance.

STEP 2

If a satisfactory solution cannot be arranged through Step 1:

- a. For academic concerns or complaints, the student should contact their Department Director.
- b. For financial concerns or complaints, the student should contact a manager within Accounts Receivable or Financial Aid.
- c. For complaints related to other matters, the student should seek out a manager in the appropriate area for assistance.

STEP 3

If a satisfactory solution cannot be arranged through Step 2:

- a. Student should submit a letter of grievance to:

Grievance Committee

Attn: Executive Vice President of
Educational Services, Sue Rowley
Academy of Art University
79 New Montgomery Street
San Francisco, CA 94105

The Grievance Committee shall investigate grievance claims and hold formal hearings as necessary. Formal hearings deal primarily with serious student problems and complaints, especially those involving student discipline, allegations of discrimination, or other improper conduct. The Grievance Committee will consider all grievances in a timely manner upon formal written notice of a grievance and attempt to resolve them directly. All parties will be notified in writing of the Grievance Committee's decision within a reasonable time after the meeting date. Decisions of the Grievance Committee are final and binding, and are not appealable internally.

Complaints will be maintained as confidentially as possible. Grievances that affect a student's academic or financial status must be received by the Grievance Committee one month prior to the start of the semester in order to be considered by the Committee.

For further information concerning the grievance procedure, call the office of Executive Vice President of Educational Services, Sue Rowley, at 800.544.2787 or 415.274.2222.



FINANCIAL INFORMATION

Financial Aid Information

Financial aid programs, procedures and eligibility requirements change frequently. Students are encouraged to contact the Financial Aid Office for current requirements.

Financial Aid Note: The Department of Education prohibits students from receiving Federal Financial Aid at two different colleges for the same academic term. For example, if you receive your full annual Stafford loan limits for the 2007-2008 academic year at another institution, you cannot receive a Stafford loan for the same time period at the Academy of Art University.

In addition, the Academy of Art University Financial Aid packet must be completed yearly and submitted to the Financial Aid Office. Approximately 3 to 5 weeks after the FAFSA and Academy of Art University Financial Aid application are submitted, an award letter will be mailed to the student indicating what the student is eligible for, along with Federal Direct Loan Promissory notes and instructions. Signed award letters and completed Promissory Notes must be returned to the Financial Aid Office. Students selected for verification by the Department of Education must submit additional documents (required tax returns, verification worksheet, etc.) to the Financial Aid Office.

Installment Plan Terms and Conditions

The Academy of Art University does require that payments be made in a timely manner by the due dates specified on the installment plan contract. Non-payment by specified dates may result in a full balance becoming due or ineligibility to utilize the installment plan option in future terms.

UNIVERSITY RECORDS

Retention of Student Records

The Academy maintains a thorough and accurate system for entering, storing, updating, reporting and securing data on student records. Each student's progress is carefully updated to ensure that an accurate and complete record of their academic program becomes a part of their permanent record. The Academy maintains all Student Records at its main location for a period of at least five years. All required documents are noted and logged on the computer system. New student files are monitored on a monthly basis for compliance to admission requirements. Students are notified in writing of any discrepancies.

All student transcripts are maintained by the Office of the Registrar for at least 50 years.

A student may obtain an official transcript of coursework completed at the Academy by submitting a written transcript request, either in person or by mail, to:

Academy of Art University
Office of the Registrar, 3rd Floor
79 New Montgomery Street
San Francisco, CA 94105

The fee is \$10 for the request and \$2 for additional copies ordered at the same time. A student should allow at least two weeks for a request to be processed. Academic information is protected by the Family Educational Rights and Privacy Act of 1974 and is released strictly by the student's request and authorization. No information will be released, even to a student's parent, without a written release from the student.

Proof of identity is required when students pose questions regarding their academic files. Students have the right to look at their files. Generally, it is recommended that students make an appointment with an academic advisor to review their files. If students are checking to see if the Academy has received certain information, documentation, or

transcripts, the Office of the Registrar will verify receipt.

Notice of Rights Under FERPA

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

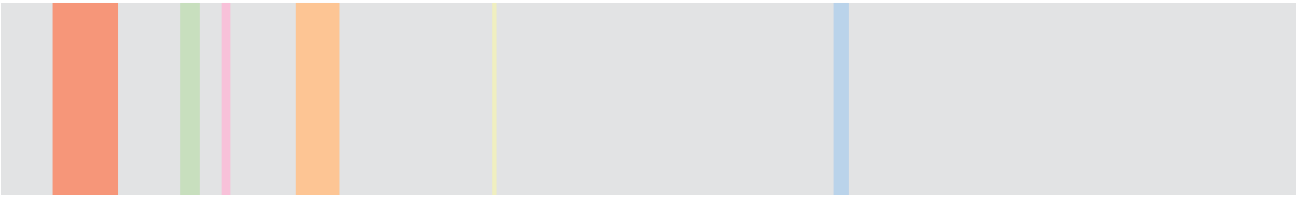
1. The right to inspect and review the student's education records within 45 days of the day the Academy receives a request for access. Students should submit to the Registrar's Office written requests that identify the record(s) they wish to inspect. The Registrar will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the Registrar's Office, the Registrar shall advise the student of the correct official to whom the request should be addressed.
2. The right to request the amendment of the student's education records that the student believes are inaccurate or misleading. Students may ask the Academy to amend a record that they believe is inaccurate or misleading. They should write the Academy official responsible for the record, clearly identify the part of the record they want changed and specify why it is inaccurate or misleading.

If the Academy decides not to amend the record as requested by the student, the Academy 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 that permits disclosure without consent is

disclosure to school officials with legitimate educational interests. A school official is a person employed by the Academy in an administrative, supervisory, academic or research or support-staff position (including law enforcement unit personnel and health staff); a person or company with whom the Academy has contracted (such as an attorney, auditor, collection agent or official of the National Student Loan Clearinghouse); 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. The Academy may also disclose education records in certain other circumstances:

- to comply with a judicial order or a lawfully issued subpoena;
 - to appropriate parties in a health or safety emergency
 - to officials of another school, upon request, in which a student seeks or intends to enroll;
 - in connection with a student's request for or receipt of financial aid, as necessary to determine the eligibility, amount, or conditions of the financial aid, or to enforce the terms and conditions of the aid;
 - to certain officials of the US Department of Education, the Comptroller General, to state and local educational authorities, in connection with certain state or federally supported education programs;
 - to accrediting organizations to carry out their functions;
 - to organizations conducting certain studies for or on behalf of the Academy;
 - to US Department of Homeland Security.
4. The right to file a complaint with the US Department of Education concerning alleged failures by the Academy to comply with



the requirements of FERPA. The name and address of the office that administers FERPA is Family Policy Compliance Office, US Department of Education, 600 Independence Ave. SW, Washington DC 20202-4605.

5. The Academy designates the following as public or "Directory Information": the student's name, addresses, telephone number, school or college, major field of study, degree sought, expected date of degree requirements and graduation, degrees and awards received, dates of attendance, full- or part-time enrollment status, the previous educational agency or institution attended, and participation in officially recognized activities and sports.
6. The Academy does not release "Directory Information," except to school officials with legitimate educational interests and others as indicated in #3 above. A student must make written notification to the Registrar's Office, 79 New Montgomery St., San Francisco, CA 94105 if he or she authorizes the release of "Directory Information" to anyone not listed in #3 above. Once filed, this request becomes a permanent part of the student's record until the student instructs the Academy, in writing, to have the request removed. For purposes of compliance with FERPA, the Academy considers all students as independent.

Campus Security Report

The Campus Security Act (Public Law 102-26) requires postsecondary institutions to disclose the number of instances in which certain specific types of crimes have occurred in any building or on any property owned or controlled by this institution which is used for activities related to the educational purpose of the institution.

To receive the most recent campus security report, you can pick up a copy at the Financial Aid Office located at 79 New Montgomery Street on the 3rd floor or call 1.415.618.6483. Leave your name, telephone number, and complete mailing address and indicate that you are requesting a copy of

the Academy of Art University Annual Security Report. You may also download a copy from the Academy website at www.academyart.edu (click "Current Students" at the bottom of page, then "Student Resources", then "Academic Policies", then click on "Download" under Campus Security Report).

Availability of Comparable Information

Information on comparable tuition, fees and program length may be obtained from the Admissions Office.

STUDENT REFUNDS

Cancellation or Withdrawal Prior to the Start of Instruction

The Academy will refund all charges less a \$100 fee if the Agreement is cancelled prior to the first day of instruction. The one-time International Student Deposit Fee is non-refundable.

Students withdrawing from school after the start of instruction and before the fifth week (fourth for Summer term) of the period of enrollment, will receive a refund for the unused portion of tuition and other refundable charges paid. Refunds will be calculated on the basis of the last actual week of attendance. Refunds will be paid within 30 days of the date of withdrawal.

Withdrawal During the Fifth Week (Fourth For Summer Term) of the Period of Enrollment

THERE WILL BE NO REFUND AFTER ATTENDANCE during the fifth week (fourth for Summer term) of the period of enrollment. The period of enrollment is the semester (Fall, Spring, Summer) the student is currently attending.

Refund Payments

All refund payments will be mailed within 30 days of the date of cancellation, withdrawal or involuntary withdrawal. Student refunds will be mailed to the student's local address maintained by the Academy. Students must submit a change of address form if they change their local address.

Refunds for students who receive financial aid will be first paid to the financial aid source according to a distribution formula established pursuant to federal regulations.

Refund Policy

Percentage of Refundable Tuition/Fee Charges

Withdrawal During:	Fall/Spring
Week 1 –	100%
Week 2 –	75%
Week 3 –	50%
Week 4 –	25%
Week 5+	no refund

Withdrawal During:	Summer
Week 1 –	100%
Week 2 –	50%
Week 3 –	25%
Week 4 –	no refund

Withdrawal During:	Intersession
After Attending:	
Day 1 –	100%
Day 2 –	75%
Day 3 –	50%
Day 4 –	25%
Day 5+	no refund

Example of Refund Calculation

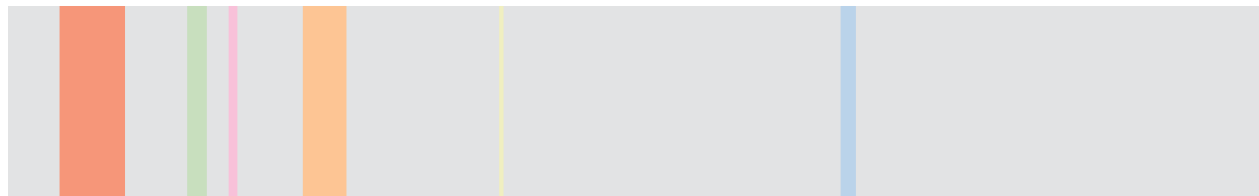
For a student who is enrolled during the Fall or Spring term that consists of fifteen weeks of instruction, and withdraws or is withdrawn during the third week of instruction, the refund would be as follows:

- Total weeks attended: 3
- Total refundable tuition/fees paid: \$8,000
- Term – Fall or Spring

Refund: $\$8,000 \times .50 = \$4,000$

Return of Title IV Funds

The Higher Education Amendments of 1998, Public Law 105-244, changed the way financial aid funds are paid toward a student's education and handled when a recipient of financial aid withdraws from school. The new requirements (effective for students receiving Title IV Federal Financial Aid who withdraw from school on or after October 7, 2000) are used to determine



the amount of Title IV Financial Aid a student has earned when he or she withdraws from school. For more information, come by the Financial Aid Office or call 800.544.2787 or 415.274.2222.

Financial Aid Refunds

Students who have paid tuition with any source of financial aid will be refunded based on a distribution formula established by federal regulations. Required refunds are made in the following sequence:

1. Unsubsidized Federal Stafford Loans
2. Subsidized Federal Stafford Loans
3. Federal Graduate Plus Loans
4. Federal Parent Plus Loans
5. Federal Pell Grants
6. Federal Academic Competitiveness Grant
7. Federal SEOG
8. Other Federal, State and Private financial assistance
9. Student

STUDENT CODE OF CONDUCT

Guidelines

The Student Code of Conduct is applicable to all students, undergraduate and graduate, taking coursework at the Academy of Art University (AAU). The purpose of the Student Code of Conduct is to provide guidelines for appropriate student behavior essential to the Academy of Art University community and its educational mission.

The Academy of Art University expects students to display honesty, integrity, and professionalism in every aspect of their behavior and work at the University. The University expects students to be mindful of their audience as they innovate through their art. Students are expected to respect themselves, other members of the University community, and the Institution itself.

Students are expected to comply with all laws and rules set forth in the Student Code of Conduct. Students are expected to refrain from conduct that injures persons or property, impedes in any way the orderly operations of the University, including classroom instruction, or otherwise prevents the work of its faculty, staff or students. Conduct that is unbecoming of an Academy of Art University student and is in violation of the Code of Conduct will result in disciplinary action, up to and including summary dismissal from the University.

Prohibited Conduct

Conduct that threatens the safety or security of the campus community, or substantially disrupts the functions or operation of the University is within the jurisdiction of this Student Code of Conduct regardless of whether the conduct occurs on or off campus.

Unacceptable conduct includes but is not limited to the following:

1. Cheating or plagiarism in connection with

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an academic program at the University, see Academy Honesty Policy. (Plagiarism may be defined as “literary theft;” i.e., the presentation and passing off as one’s own the ideas, words, or writings of another.)


2. Forgery, alteration, or misuse of University documents, records, or identification or knowingly furnishing false information to the University or any University employee.
3. Forgery or identity theft including but not limited to alteration or illegal usage of University documents, school records, and/or entrance applications.
4. Misrepresenting or falsely using student identification including misuse of PhotoID cards or posing as another individual.
5. Posing as an agent of the University.
6. Auditing classes or attending without full payment.
7. Conduct reflecting discredit on the professional ethical standards of the University.
8. Harassment of any kind including, but not limited to, threats and sexual harassment.
9. Physical abuse on or off campus property of the person or property of any member of the campus community.
10. Possession or usage of fireworks, explosives, dangerous chemicals or deadly weapons on University property or at a University function.
11. Abusive behavior including the use of profanity directed toward University staff, faculty, students, guests or visitors.
12. Throwing objects toward or at University employees, students or visitors.
13. Obscene, lewd, or indecent behavior on campus or at a University sponsored function.
14. Hazing or false imprisonment.
15. Possessing, distributing, manufacturing, or using illegal drugs or misusing legal pharmaceutical drugs on University property or at University sponsored student events.
16. Possessing, distributing, manufacturing, or using alcohol on University property or at

University sponsored student events (except as expressly permitted by law and officially approved in advance by the University Executive Office).

17. Defacement, vandalism, tagging or using graffiti on University buildings or property.
18. Engaging in arson, blocking emergency exits, or falsely activating the fire alarm system.
19. Breaking into or unauthorized use of any campus facility or building.
20. Theft of University property, or assisting in storing or knowingly using stolen University property, as well as the non-return of borrowed (checked-out) Academy of Art University equipment.
21. Misuse of the University’s computer system including hacking into University computer records, or knowingly sending computer bugs or viruses electronically.
22. Falsely using parking spaces designated for persons who are disabled.
23. Destruction of University property, including library vandalism.
24. Obstruction of University buildings, building entrances, school vehicles.
25. Disruption of the campus educational process, administrative process, or other campus sponsored event.
26. Refusal to follow instructions given by University personnel that results or may result in bodily harm to oneself, other students, faculty or staff; including but not limited to emergency evacuation and requests to disassemble and vacate premises.
27. Violation of any published Academy of Art University rules and regulations now or later in effect.

Definitions and Description of Key Terms

- “University,” “Campus,” and “AAU” mean Academy of Art University.
- “Threat” means intent to do harm either verbally or physically, actual or implied
- “Defacing,” means to disfigure or mar.
- “Weapon” means firearms, including guns of



any kind, firing or non-firing; knives, including switchblades, razors and daggers; brass knuckles; metal pipes or clubs of any kind. In addition, any item used in a threatening manner.

- “Obstruction” means to block, pile debris, close off or cause hazard.
- “School Vehicle” means any Academy of Art University bus, van, car, or courier.
- “Dangerous Chemicals” include acids, gasoline, and any other flammable materials not issued by or sanctioned by the University for classroom instruction and course assignments.
- “Drugs” include non-prescription medication, street narcotics, marijuana and inhalants.
- “Obscene or lewd behavior” includes public sex acts, prostitution or sexual solicitation, defecation, urination, personal bodily exposure, and nudity unless sanctioned by the Academy of Art University in a classroom setting for model purposes.
- “University Property” or “Campus Facility” means any University owned or leased vehicles, building, and building contents including plumbing, office equipment, computers, software, electronics, furniture, instructional equipment as well as artwork of current students, faculty and alumni.
- “Harassment” includes, but is not limited to written, verbal, psychological or physical abuse, sexual suggestions or acts, or false accusations.
- “Hazing” is to initiate or discipline fellow students by forcing ridiculous, humiliating, or painful acts.
- “Profanity” refers to derogatory gestures or words specifically directed towards students, staff, faculty, guests or visitors.

Statement on Academic Freedom and Academic Responsibility

The Academy of Art University values the pursuit of meaningful creative expression and truthful inquiry as essential elements of the artist and

scholar's contribution to culture and society. The Academy recognizes its commitment to upholding these pursuits in the event they should be challenged.

The Academy expects all members of its community to promote free expression as appropriate to the curriculum, while maintaining an environment conducive to learning and responsible academic behavior. The Academy's expectations of responsible academic behavior include, but are not limited to:

- Engagement in learning in a tolerant, respectful, and informed manner;
- Professional behavior in all aspects of work.

The Academy encourages a spirit of open inquiry as students develop their creative processes and intellectual positions. Intellectual and imaginative openness in itself, however, cannot sustain the educational process. The Academy expects faculty and directors to identify teachable moments and to cultivate habitual opportunities for learning. Faculty and administrators thus have the following responsibilities:

- Encourage free expression as appropriate to the curriculum;
- Avoid introducing material that has no relation to the course objectives;
- Place imagery, words, and symbols in their context and ensure their appropriate presentation in open and closed forums including classrooms and exhibition spaces.

Academic freedom is both a right and a responsibility—it is not a license to violate the law or the rights of others. The Academy reminds its members that they must abide by United States and California laws addressing:

- Discrimination against any demographic category;
- Harassment of any individual on any grounds;
- Obscenity, incitement, and slander.

While members of the Academy of Art University



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community will not be disciplined for activities that are protected under the law as free speech, they can be disciplined for sexual harassment if their activities are viewed as creating a hostile environment for others. The Academy will investigate expressions of violent intent that indicate the person may be endangering himself or others.

Any disputes will be adjudicated through the Academy's grievance procedure. The Board of Directors and President are ultimately charged with protecting and overseeing standards of academic freedom and responsibility at the Academy of Art University.

Academic Honesty

The Academy community, in order to fulfill its purposes, must maintain high standards of academic honesty and model clear standards of professional behavior for its students. All members of the Academy community are expected to exhibit honesty in their academic work. The principle of academic honesty is understood to include the writing of papers, reports, quizzes, and examinations, as well as the creation of art and design work. Students are expected to participate fully in their academic studies by contributing their own ideas and understanding to each assignment. All material submitted for credit must be original work created for a specific assignment. Students may not resubmit work created for previous or concurrent courses taken at the Academy or any other institution unless permission is given by the instructor or department.

The Academy addresses violations of this academic honesty policy on an individual basis. Academic honesty violations may be grounds for suspension or dismissal.

Plagiarism

All art and design work, and all written work, must be the original work of the student. Any quotations, paraphrases, or direct appropriation of imagery or ideas from source material must be properly cited according to university, departmental, and/

or instructor policy.

Any student who plagiarizes will receive a grade of "F" for that assignment, with no opportunity to do the assignment again. All plagiarism offenses will be reported to the Department Director and to the Educational Services Office. Plagiarism is a violation of the Academy's Academic Honesty Policy and may be grounds for suspension or dismissal from the Academy. This policy constitutes an official warning to each student.

Cheating

Cheating is defined as accepting or giving aid to another during a written exam or for a written report unless authorized by the instructor, or accepting or giving aid to another for an individual studio project unless authorized by the instructor. This includes representing another person's work, as one's own, or buying or selling written or visual work to be turned in for a class.

Cheating also includes dependence on sources other than those specifically authorized by the instructor; possession of tests or other materials before such materials have been distributed by the instructor, unless prior permission is granted; failing to abide by the instructions of the instructor with respect to test-taking procedures; influencing or attempting to influence any University official, faculty member or employee responsible for processing grades, evaluating students or for maintaining academic records through the use of bribery, threats, or any other means of coercion in order to affect a student's grade or evaluation; alteration or misuse of University documents pertaining to academic records.

Interpretations of Regulations

Disciplinary regulations at the Academy of Art University are set forth in writing in order to give students general notice of prohibited conduct. The regulations should be read broadly and are not designed to define misconduct in exhaustive terms.



Focus of the Proceedings

The focus of any inquiry relating to an alleged Code violation shall be to determine if an individual is responsible or not responsible for violating the disciplinary regulations. Formal rules of evidence shall not be applicable, nor shall deviations from prescribed procedures necessarily invalidate a decision or proceeding.

Violations of Law and Disciplinary Regulations

Students may be accountable to both criminal and civil authorities and to the Academy of Art University for acts that constitute violations of the law and of this Code. Disciplinary action at the Academy of Art University will normally proceed despite any pending criminal proceedings and will not be subject to challenge on the grounds that criminal charges involving the same incident have been dismissed or reduced.

Harassment

It is the policy of the Academy of Art University to promote a learning and working environment free from harassment of any kind, including sexual harassment. Harassment is considered intolerable behavior and complaints will be investigated and acted upon promptly. Students who have any questions regarding this policy, or who wish to complain of harassment, or any Academy of Art University personnel who have been informed of harassment involving a student, should contact Executive Vice President Sue Rowley at 415.274.2222. Complaints alleging harassment will be maintained as confidential and private. Any member of the University found to have engaged in harassment may be dismissed from the University.

UNIVERSITY DISCIPLINARY PROCEDURE

Guidelines

Department Directors, and/or the Student Conduct Committee and/or the Academy of Art University Grievance Committee may conduct investigation of and intervention in a disciplinary case. These bodies may elicit the guidance and support of anyone they deem necessary to understand the scope of the alleged violation and/or to explore appropriate responses to said violation.

Student behavior found to be in violation of any published Academy of Art University policy, rule, or regulation, including the Student Code of Conduct, will result in disciplinary action, up to and including summary dismissal from the University. Disciplinary sanctions can be imposed on applicants, enrolled students, students between academic terms, graduates awaiting degrees, and students who withdraw from school while a disciplinary matter is pending.

Process

Alleged violations of the Student Code of Conduct may be reported to the student's Department by an instructor, staff, security, or a fellow student and this incident/behavior will be officially documented. If the matter in question constitutes a potential violation of the Code of Conduct the student will be asked to meet with the Department Director for a Conduct Meeting. The Department Director will conduct an investigation and determine the appropriate action to be taken. After meeting with the Department Director the student may be found not responsible for the incident/behavior in question, Informal Action may be taken, Formal Action may be taken, or the student may be referred to the Student Conduct Committee.

If referred to the Student Conduct Committee

(SCC), the student may be asked to attend an SCC Hearing and to provide any supporting evidence they have available. After an investigation of the alleged incident/behavior, the SCC will determine the appropriate action to be taken. The student may be found not responsible for the incident/behavior in question or Formal Action may be taken.

Sanctions

During the disciplinary process, every attempt will be made to foster student learning through a system of appropriate and escalating consequences. Student may be subject to the following sanctions and penalties as part of the University disciplinary process:

Warning: Written notice to a student that continued or repeated violations of specified school policies or campus regulations may be cause for further disciplinary action. A permanent record of the violation(s) will be retained in the student's file.

- Educational & Developmental: You may be assigned an educational task, community service, or may be referred to an internal or external organization for classes and/or support.
- Suspension: Termination of student status for a specified period of time, including an academic term or terms with reinstatement subject to specified conditions; further violations of school policies or violation of suspension may be cause for further disciplinary action, normally in the form of dismissal.
- Dismissal: Termination of student status at the University.
- Restitution: Reimbursement for damage to or misappropriation of either school, University, or private property; may be imposed exclusively or in combination with other disciplinary actions. Such reimbursement may take the form of monetary payment or appropriate service to repair or otherwise compensate for damages. Restitution may be imposed on any student who, either alone or through group or

concerted activities, participates in causing the damages or costs.

STUDENT RIGHTS & RESPONSIBILITIES

It Is Your Right:

1. To be a member of a safe community;
2. To learn from infractions;
3. To understand the process and how it impacts you;
4. To have the charges and allegations against you in writing;
5. To be advised during the Disciplinary Process of the specific incident/conduct being reviewed;
6. To be provided reasonable opportunity to present your own version and respond to the incident in question.

It Is Your Responsibility:

1. To know and adhere to the Student Code of Conduct and all Academy rules and regulations.
2. To schedule and keep your administrative appointments and/or hearings; a reminder notice may be sent, but is not required. Hearings may be conducted in your absence.
3. To be truthful when providing information to any campus official.
4. To provide campus officials with verification of your identity if asked (student ID card).
5. To comply with all sanctions imposed in the timeframe provided.
6. To provide advance notice and a clear and compelling reason if you experience a scheduling conflict or are not able to complete your sanctions when due. You are responsible for following up with the appropriate University staff prior to deadlines.



Appeals Process

During the appeals process the Academy of Art University reserves the right to impose sanctions.

A student has the right to appeal the decision of a Department Director to the Student Conduct Committee if:

- The incident/activity in question was not a violation of the Student Code of Conduct or any other Academy rule or regulation
- The administrative process violated the student's rights.
- The findings were unsubstantiated.
- The sanction or outcome was inconsistent with prescribed sanctions/outcomes for similar cases.
- Additional relevant information has become available since the initial decision that is sufficient to alter said decision.

A student has the right to appeal the decision of the Student Conduct Committee to the Grievance Committee only if:

- Additional relevant information has become available since the initial decision that is sufficient to alter said decision.

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UNDERGRADUATE PROGRAM LEARNING OUTCOMES

SCHOOL OF ADVERTISING

It is the objective of the School of Advertising to offer students the opportunity to acquire the skills and knowledge necessary to create advertising that is both exciting and effective. They will graduate with a competitive portfolio capable of winning that first job and with the abilities needed to succeed at that job. Most of all, they will be focused and creative communicators capable of expressing themselves in the traditional media and in the emerging interactive advertising.

Potential Careers: Art Director, Copywriter, Account Planner, Creative Director.

Program Learning Outcomes, BFA:

Graduates of the School of Advertising will meet the following student performance criteria:

1. Strategic Communication

- For print and ambient ads: ability to stop the target, communicate a benefit and sell a product/service in three to five seconds.
- For TV: ability to stop the target, engage them for the length of the spot, deliver a benefit and sell product/service.
- For interactive: ability to drive the target to a website and sell product/service.
- Ability to communicate strategic conceptual and artistic goals of an advertising campaign using industry terminology, both verbally and in writing. Ability to develop strategic briefs that focuses on the target customer, the product/service, and the competition.

2. Visual Communication Skills

- Ability to use appropriate visual media, including freehand drawing and computer technology, in order to convey essential formal elements at each stage of the creative process.

- Ability to execute creative concepts in detail using digital tools accurately.
- Ability to rapidly visualize creative ideas and images for the purpose of conceptual communication.

3. Typography and Fundamental Design Skills

- Ability to effectively select and design with fonts in advertising campaigns.
- Ability to use basic design principles in the design of print advertising, commercials, ambient media, and interactive advertising.

4. Conceptual Thinking

- Ability to employ both intuitive and logical thinking to solve marketing problems with creative advertising solutions.

5. Critical Thinking

- Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards.

6. Research/Analytical Skills

- Ability to gather, assess, record, and apply relevant information for strategic and planning work.

7. Grasp of Historical Content

- Ability to employ historical research as part of the conceptual and design process.

8. Fundamental Copywriting Skills

- Ability to use verbal skills to convey concepts and brand tone and manner, at each stage of the creative process.

9. Understanding of Branding

- Understanding of the basics of Brand building. Ability to tailor marketing efforts to build the equity of a specific good or service.

10. Fundamental Account Planning Skills

- Ability to identify customer needs, market strategies, and potential market

opportunities.

- Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and consumer purchase motivations.
- Ability to understand social and consumer trends.

11. Organization and Management Skills

- Ability to apply appropriate skills to problem solving with regard to managing creative projects and teams.

12. Collaborative Skills

- Understanding of interdisciplinary collaboration in professional practice. Ability to collaborate with other members of a creative team.
- Understanding of the leadership role of art directors, writers, and planners in the strategic business and conceptual arenas.

13. Professional Readiness

- Ability to present and promote portfolios to acquire a job within the industry.
- Ability to deliver projects on time.
- Ability to submit work according to professional presentation standards.

SCHOOL OF ANIMATION & VISUAL EFFECTS

It is the objective of the School of Animation and Visual Effects to provide students with the skills needed to succeed in the field of Animation. Students attain strong traditional skills and storytelling abilities that can then be applied to digital technology. By advisement of the department directors, the student is guided to take classes focusing on one of the main areas of the Industry which includes: Visual Effects, Games, 3D Modeling, Character Animation, Storyboarding, Visual Development, and 2D Layout and Background Painting. Emphasis is placed on creating a professional quality demo reel and/or portfolio following industry standards. Upon graduation the student is ready to enter the workforce in a number of positions.

Potential Careers: Video and Computer Game Designer, 2D and 3D Animator, 3D Modeler, Visual Effects Artist, Composer, Storyboard Artist, Concept Artist, and Character Designer.

Program Learning Outcomes, BFA:

Graduates of the School of Animation and Visual Effects will meet the following student performance criteria:

1. Visual Storytelling

- Ability to create and develop visual stories.
- Ability to identify what is entertaining for an audience in a comedic or dramatic situation.
- Understanding of film language and camera language as they affect storytelling, including camera angle, scale, and focal length—CG and otherwise.

2. Professional Readiness

- Ability to present and promote demo reels and portfolios to acquire a job within the industry.
- Understanding of the animation/filmmaking/game production process and workplace etiquette.

- Understanding of the production pipeline.
- Demonstrate facility and flexibility with animation technology and software.
- Knowledge of the history of the industry, as well as current trends. Awareness of how the work of the past directly informs the work of the present and future.
- Understanding of target market and the need to tailor content to different project types.
- Prioritize tasks and manage time effectively in a fast-paced environment. Demonstrate accountability both individually and within a team, including meeting project-staged deadlines.
- Ability to execute client-initiated or self-initiated projects, including research, analytical thinking, attention to detail, and revision. Demonstrate flexibility and problem solving.
- Internalization of professional quality standards.
- Display curiosity about new developments in the animation/visual effects industry.
- Understanding that the animation industry requires collaborative effort at all levels among concept, design, production, and management teams.

3. Professional Communication

- Communicate effectively in a working environment using a broad animation vocabulary.
- Express creative thought processes, concepts and strategies in clear and professional English.
- Ability to make artistic contributions within a team.
- Ability to make professional presentations.

4. Drawing Skills

- Ability to draw convincing poses, expressions, character designs, thumbnails, and storyboards.
- Understanding of anatomy of the human

body in relation to life drawing and movement. Ability to visually translate forms from 3- to 2-dimensions.

- Understanding of composition, color and design.
- Ability to apply observation skills and a critical eye.

5. Specialty Skills

In addition to the outcomes listed above, Animation and Visual Effects students may choose to acquire specialized skills.

5a. Specialty Skills: Animation

- Understand and apply principles of animation, including: walk/run cycles, two legged and four legged, lip synch, staging, squash and stretch, overlapping and follow through, line of action, silhouette, sense of timing, straight ahead and pose to pose.
- Understand acting and depiction of human emotion as they apply to animation.
- Knowledge of the styles of animation, including cartoon, real, and games.
- For 2D Animation, demonstrate drawing skills that incorporate direct observation and visual research, and knowledge of anatomy and perspective.
- Understanding of weight and physics, and ability to convey motion and interaction of moving objects.

5b. Specialty Skills: Games

- Understanding of gaming history.
- Knowledge of game design theory basics and game animation specifics.
- Awareness of current and future technology: consoles, engines, and platforms, including their limitations.
- Knowledge of real time cycles, poses, and states.

- Knowledge of texturing/UV/color.
 - Familiarity with creating models.
 - Understanding of the difference between low poly and high poly models.
 - Understanding of anatomy and architecture.
 - Knowledge of limitations, effects, particle systems, and fog.
 - Knowledge of level editors/proprietary and game scripting.
- 5c. Specialty Skills: Modeling
- Ability to model with appropriate use of form, proportion, weight, anatomy, gesture, and facial expressions.
 - Knowledge of Polygons, NURBS, Subdivision surfaces.
 - Knowledge of UVing and texturing.
 - Ability to create hard surfaces and organic models.
 - Knowledge of architecture.
 - Ability to clean up topology.
 - Ability to rig for animation.
 - Knowledge of sculpture and ecorche.
 - Ability to do detail modeling.
- 5d. Specialty Skills: Storyboarding/Visual Development
- Understanding of story staging.
 - Demonstrate strong drawing skills and facility with anatomy, proportion, figure, and animals, perspective, color and design, and composition.
 - Ability to develop character.
 - Ability to create animatics.
 - Ability to edit and composite.
- 5e. Specialty Skills: Layout/ Background painting
- Demonstrate strong drawing skills and facility with perspective, design, composition, color, camera, and staging.
- Demonstrate ability to create environment or “stage” on which animated characters will “act” or perform with foreground, medium ground, and background areas as required for each scene.
 - Understand camera “fielding” as it applies to 2D feature films and TV aspect ratios.
 - Understand light source to create value studies that set the mood for each scene.
 - Demonstrate ability to create and “art direct” a scene through color and design elements consistent with the overall “look” of the “film”.
 - Make appropriate color choices to help tell the story.
 - Become familiar with a variety of different paint mediums including watercolor, pastel, acrylic, and digital.
- 5f. Specialty Skills: Compositing
- Ability to finesse images to a fine degree.
 - Ability to composite, including node-based compositing and extraction.
 - Ability to rotoscope.
 - Ability to digitally paint.
 - Knowledge of photography.
 - Knowledge of color correction, color theory, resolution, output media (film, video, DVD), and lighting and camera.
- 5g. Specialty Skills: VFX TD
- Understand how to recreate reality.
 - Knowledge and understanding of light.
 - Ability to light digitally.
 - Ability to render. Ability to do multi-pass rendering.
 - Knowledge of UNIX. Knowledge of scripting.

- Ability to work with particle systems.
- Knowledge of color theory.
- Knowledge of texture application.
- Knowledge of physics.
- Ability to apply an eye for detail.

SCHOOL OF COMPUTER ARTS / NEW MEDIA

It is the objective of the School of Computer Arts / New Media to provide students with a comprehensive, multi-disciplined education in digital art, design and production. The department emphasizes comprehensive training in design and industry-standard digital tools to prepare students for real-world careers in a wide range of opportunities including interactive multimedia design, graphic design, web design, motion graphics, audio, video, and imaging.

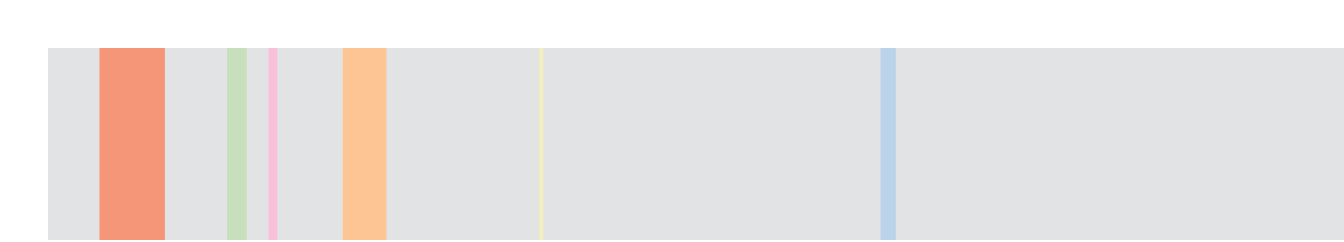
Potential Careers: Interactive/Web Designer, Graphic Design and Print Production, Motion Graphics Designer, Visual Designer, Imaging Specialist, Art Director, Producer, Creative Director.

Program Learning Outcomes, BFA:

Graduates of the School of Computer Arts/ New Media will meet the following student performance criteria:

1. Research
 - Understanding and performance of detailed research as the initial phase of a successful design process.
2. Strategic Planning
 - Identifying and describing desired results; establishing an appropriate strategy and plan to achieve project goals.
3. Concept Development
 - Utilizing accumulated research as the vehicle for inspiring ideas and approaches to solving design problems as enunciated in the project brief.
4. Information Organization
 - Ability to organize relevant information to be conveyed into a logical structure and hierarchy.
5. Articulation of Concept and Design Decisions

- Ability to provide oral and visual evidence of rationales and justifications for design decisions based on project objectives.
6. Design Process
 - Developing efficient, effective processes to achieve justifiable, compelling and appropriate design and production decisions.
 7. Conveyance of Preliminary Ideas
 - Ability to accomplish thumbnails, sketches, storyboards, formatting and structure of design approaches to the client for approval prior to production.
 8. Aesthetic Development
 - Exposure to a range of relevant contemporary communication aesthetics, and the informed practical application of appropriate visual/aural design and style in order to reinforce the message.
 9. Graphic Design Fundamentals
 - Understanding the basic elements and principles of graphic design and design for new media.
 10. New Media Design Fundamentals
 - Understanding the principles and methods of design in new media interactive environments: active user-defined interaction vs. static, linear, passive communications.
 11. User Interface (UI) Design
 - Understanding interactive interface and navigation design principles.
 12. User Experience
 - Analyzing and prototyping enhanced, compelling user interactivity, usability and accessibility.
 13. Grid Systems
 - Understanding the value and application of grid systems to reinforce design unity and hierarchy.
 14. Visual Design
 - Developing the ability to enhance the message and conveyance of information with appropriate, engaging visual content which reinforces project objectives, strategy, theme and concept.
 15. Imaging
 - Ability to perform creative and technologically exacting digital imaging techniques and procedures—professionally, in a production environment.
 16. Photography
 - Understanding of photographic principles, camera and lighting techniques, and ability to shoot a range of subjects enabling original image content development for comprehensives, prototypes, and/or final art.
 17. Typography
 - Understanding the principles, aesthetics and techniques of professional typography and typesetting; ability to design and produce a fully functional original digital typeface; ability to modify existing fonts.
 18. Print Design, Layout and Production
 - Understanding, practical application and pre-press production of graphic design for print mediums, employing industry-standard digital applications.
 19. Identity and Branding Design
 - Understanding and practicing the design and production of corporate identity and branding systems.
 20. Motion Graphics
 - Understanding and ability to design and produce animated type and graphic objects for time-based and interactive media.
 21. Video
 - Understanding of short-form creative and commercial time-based media in digital video format; shooting, lighting, capturing, editing, compression and compositing



video for inclusion in web, interactive and broadcast mediums.

22. Audio and Sound Design

- Understanding fundamental music aesthetics and theory, and ability to create, manipulate, edit, synthesize, synch, sequence and export digital audio, music, soundtracks and sound effects.

23. Web/Interactive Architecture and Mapping

- Ability to organize and hierarchically structure screen-based multi-page projects visually in the form of diagrams or “maps” indicating levels, interrelationships and linkages between pages and levels.

24. Web/Interactive Design

- Ability to design screen-based user interfaces, navigation systems and achieve a structurally unified, functional and usable interactive environment, and a compelling, useful user experience according to the project objectives and target audience.

25. Web/Interactive Scripting

- Understanding and ability to code xHTML, CSS (Cascading Style Sheets), and incorporate enhanced dynamic behaviors and functionality to interactive multimedia projects via ActionScripting and other scripting languages.

26. Presentation Skills

- Ability to confidently communicate project objectives, validity and justification of design solutions.

27. Teamwork and Collaboration

- Ability to work successfully in team and collaborative environments, contribute and communicate in order to achieve project deadlines and goals.

28. Cross-Media Campaign Design

- Understanding and practice in developing projects requiring multiple reinforcing, unified elements, technologies and means

of distribution to fulfill the objectives of a marketing campaign.

29. Proposal Development

- Ability to define, compile and organize project objectives, research, strategy, theme, conceptual approach, production schedules and measurement criteria in written and oral forms.

30. Art Direction

- Understanding and ability to establish and oversee the overall creative visual art and design direction, evaluate and manage adherence to project goals by all members of a design and production team, and communicate with other producers and managers involved in the project.

31. Time Management

- Ability to analyze project needs and establish realistic production schedules to meet established deadlines.

32. Efficient Techniques

- Understanding software technology options and production methods enabling the ability to increase efficiency and speed using software.

33. Portfolio Design and Production

- Understanding and developing self-marketing, self-promotion and advertising, the interview process, resumes, establishing a unified personal/business identity and business forms.

34. Industry Standards and Expectations

- Understanding typical production workflow, conventions, project phases, quality controls and the revision process: building digital files to enable quick revisions.

35. Best Practices and Business Ethics

- Understanding and applying ethical and legal guidelines with respect to professional best practices and copyright law in the art and design industries.

36. Project Documentation

- Ability to document and archive the design development and production phases of a project by means of a process journal and timesheets.

SCHOOL OF DIGITAL ARTS & COMMUNICATIONS

The Digital Arts and Communications (DIG) program integrates traditional art skills and concept development with new technologies and digital platforms. An emergence in the evaluation, study and practice in user interface development, navigation systems, information architecture, legibility issues and user testing have also developed a new kind of language – of which a fluency is expected in the industry. The DIG program fortifies this “fluency” with courses in artistic content creation executed by a suite of digital tools for an overall integrated and marketable portfolio to meet the needs of the industry.

The steady growth of the Internet has proven to be an effective and profitable venue. The demand for communication devices such as cell phones, personal digital assistants and interactive television have generated a new genre of exciting career opportunities.

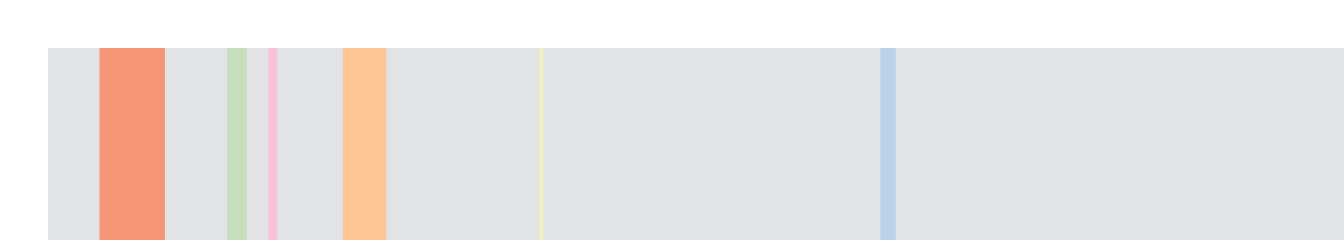
Potential Careers: User Interface (UI) Designer, Information Architect, Prototyper, User Interaction Designer for Mobile Devices, Interactive Designer, Technical Producer, Interactive Infographic Designer, Motion Graphics Designer, Movie Titles Artist, Production Coordinator.

Program Learning Outcomes, BFA:

BFA graduates of the School of Digital Arts & Communications will meet the following student performance criteria:

1. Final Portfolio

- Ability to produce a creative yet competitive final portfolio that demonstrates specialized understanding and practice of information architecture of interactive products from concept development, through the construction process, to the final look and feel, based on supportive documentation that outlines the purpose



and goals, research, user testing approach and analysis.

- Ability to address the scope of interactive projects at a professional level, balancing technical craft and inventive content creation.

2. Technical Skills

- Ability to employ new tools and adopt as an artist front and backend internet languages (HTML, Javascript, PHP, MySQL, XML, Actionscript, CSS) confidently and reliably for both prototyping and publishing interactive products.
- Facility to assimilate the methods and practices of various software designed for project planning, documentation and creative content creation.
- Ability to work with signal flow for the audio effort.
- Ability to apply a working knowledge of both MAC and PC operating systems.
- Ability to monitor screen legibility and ensure that projects are compliant to various Internet browsers, for both MAC, PC, handheld devices, and so on.
- Knowledge of differentiation and preparation of documents for print (CMYK) resolution and screen resolution (RGB).

3. Usability Emphasis

- Ability to produce functional and memorable user experiences by adopting tried and tested methods determined from trusted usability study resources.
- Ability to layout the groundwork for individual projects by attending to the appropriate resources that identify a specific audience's learning style.
- Understanding of usability testing principles and techniques through learning and practice.
- Ability to address the scope of small to large interactive products based on a product's goals and requirements, audience needs, and user access.

- Ability to develop paper prototypes as well as translate them into working interactive mockups.
- Ability to conduct requirement analysis, including marketing and knowing what to build.

4. Aesthetics

- Ability to produce legible content for the screen and all associated materials such as promotion and style guides for both screen and print.
- Ability to establish a grid for design and layout.
- Understanding of the parameters and limitations of design for the screen.
- Ability to produce aesthetically appropriate design that addresses balance, typography, color, screen legibility and composition, to optimize expression and communicate message.
- Ability to use scripting as artistic form, such as typographical treatments in HTML.

5. Professional Practices

- Ability to present ideas to a client both verbally and visually.
- Ability to estimate realistic project delivery schedules and deliver on time, on schedule, with respect to budget allowances.
- Ability to market services through portfolio presentation, resume, personal website, business cards, viral marketing and follow-up letters.
- Ability to be a good team player with a positive attitude.

SCHOOL OF FASHION

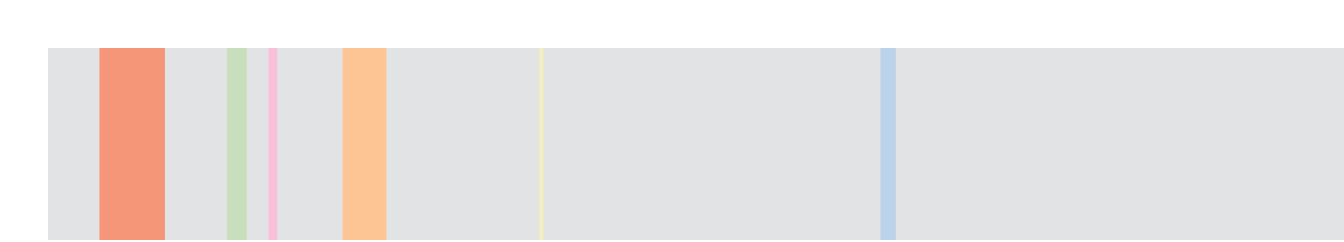
It is the objective of the School of Fashion to provide students with a global vision that combines the design excellence of Europe with the energy of the United States and the technology of Asia. The School of Fashion has developed a strong curriculum in design, merchandising, textiles and knitwear providing opportunities for graduates worldwide.

Potential Careers: Fashion Design – Fashion Designer, Product Manager and Pattern Maker. Textile Design – Textile Designer and Forecaster. Knitwear Design – Knitwear Designer, Knitwear Merchandising and Knitwear Accessory Designer. Fashion Merchandising – Buyer, Store Manager, Store Planner, and Product Developer.

Program Learning Outcomes, BFA:

Graduates of the School of Fashion will meet the following student performance criteria:

1. Verbal Communication
 - Ability to express ideas clearly utilizing a broad fashion vocabulary.
 - Knowledge of fashion/textile/knitwear terminology; metric (International) and standard (American) calculations.
2. Written Communication
 - Ability to express concepts and strategies in clear and professional English, with correct sentence construction and grammar for effective communication, regardless of the specific area of fashion concentration.
 - Knowledge of the difference between plagiarism and attribution.
3. Drawing Skills
 - Ability to translate a three-dimensional body to two dimensional paper.
 - Ability to apply knowledge of the human body (life drawing) in order to draw fashion (clothed figure).
 - Ability to apply understanding of exaggerations for a fashion drawing from the 'real' figure.
4. Historical Content
 - Ability to apply principles of composition, cropping, the negative space, and effective use of color when drawing.
 - Familiarity with drawing on the light box - not just tracing.
 - Ability to render fabrics, create mood boards, present croquis and finished artwork for the fashion portfolio.
5. Work Ethic and Time Management
 - Demonstrate punctuality and recognize the necessity of working long hours to meet deadlines.
 - Ability to prioritize tasks and effectively use time.
 - Knowledge of the demands and competitive nature of the fashion industry.
6. Research/Analytical Skills
 - Ability to continually research the fashion industry and apply that research to every aspect of their work, both in design and merchandising.
7. Collaborative Skills
 - Ability to collaborate at all levels among design, merchandising, and management teams.
8. Human Behavior (Psychology)
 - Understanding of the different consumer market segments.
 - Ability to determine a specific target market on which to focus.
9. Understanding of Trends and Trend Forecasting
10. Understanding of Business Aspects
 - Ability to recognize that fashion is a business and to provide fashion products



that are desired by the target consumer market.

11. Collaborative Skill Development

- Understanding of the different areas of specialty work.
- Ability to collaborate on projects to simulate a real life industry situation.

12. Sustainability in Fashion

- Understanding of concepts of sustainability in the global context of the fashion industry (environmental, social and economic).

13. Specialty Tracks

13a. Fashion Design

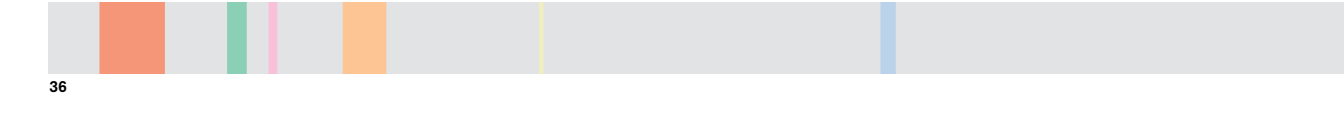
- Ability to utilize visual research as a key tool for inspiration story development for color, fabric, silhouette, proportion, details and mood.
- Ability to create mood boards and presentation board building for presentation.
- Ability to communicate design development ideas using quick sketch techniques.
- Ability to build a balanced collection.
- Ability to apply skills in fashion design sketch illustration for croquis and rendering.
- Ability to apply skills in flat technical specification drawing by hand and by computer.
- Ability to apply professional presentation skills for portfolio development.
- Thorough understanding of the various international market segmentations.
- Ability to design for different seasons and classifications.
- Ability to use computer skills to industry standard for fashion illustration, rendering, flat sketching and presentation.

13b. 3-Dimensional Design/Technical

Design/CDFP

- Ability to apply broad and in-depth understanding of flat pattern making.
- Ability to apply broad and in-depth understanding of draping and 3-dimensional cutting on a dress form.
- Ability to take a 2-dimensional sketch or flat diagram of a garment and develop and produce this as a finished pattern and sample garment.
- Understanding of lay plans, correct cutting techniques and how to cost a sample garment.
- Ability to identify suitable and correct types of fabrics used for specific designs.
- Ability to fit garments on a life fit model and adjust provisional samples and make any necessary corrections.
- Ability to construct garments to a professional standard, using current industry techniques.

13c. Applied Textile Design

- Ability to follow a textile design brief from research to completion of a successful project meeting all criteria in the time allotted.
 - Ability to draw and paint using a variety of mediums.
 - Ability to mix color and match color accurately.
 - Thorough knowledge of repeats and engineered prints both on paper and fabric.
 - Ability to design surface patterns for a wide variety of end products.
 - Knowledge of computer software used in industry.
- 

13d. Knitwear Design and Construction

- Mastery of single bed knitting and double bed knitting on hand flat machines.
- Experience in programming and operating computerized industrial knitting machines.
- Ability to develop their original design concepts from knit swatches through to garment design, illustrated and rendered to industry standards.
- Ability to cut paper patterns for specifically for knitwear.
- Ability to construct fully-fashioned as well as cut-and-sew knit garments to industry standards.
- Understanding of the various gauges of knitting machines used in the Industry.
- Understanding of the properties of a wide variety of fibers used in industrial knitting yarns.
- Knowledge of widely used knit stitch structures and the industry terminology used to describe them.

13e. Fashion Merchandising

- Ability to create a financial, merchandise, assortment and open-to-buy plan.
- Ability to operate and manage a retail store business and/or work within a product development team.
- Ability to develop product for a specific target market, including creating technical specifications for the product according to ASTM and AATCC standards, sourcing and costing the product.
- Ability to implement effective merchandising strategies, including pricing, quantity, timing, placement and selection for target customer.
- Ability to develop and execute wholesale and retail marketing

strategies.

- Ability to understand the fashion industry supply chain from concept to end use.
- Ability to understand the structure and organization of the fashion industry.

13f. Visual Merchandising

- Ability to create and execute store layouts and displays for a specific retail target market that support sales and enhance brand image in apparel, home fashion, jewelry and accessories.
- Ability to manage a visual merchandising department.
- Ability to understand core design strategies, including atmospherics, aesthetics, seasons, lighting, color and texture.
- Ability to use appropriate tools for the execution of displays.
- Ability to design and install an internal display case and wall setup.
- Ability to select appropriate fixtures, mannequins, lighting and signage used for specific display.
- Ability to present design concepts.
- Ability to render a floor plan incorporating all aspects of a retail store for a defined target market.



SCHOOL OF FINE ART

It is the objective of the School of Fine Art to provide students with the creative and technical skills needed to thrive in today's art world. Students will leave with professional level portfolios of well-crafted artwork that provides them with a solid foundation for careers aligned with Fine Arts. Courses are taught by a faculty of established artists and consist of lectures, rigorous studio work, critiques, field trips and guest artists.

Potential Careers: Gallery Painter/Printmaker/ Sculptor, Art Consultant, Art Administrator, Commission Painter/Portrait Artist/Sculptor, Muralist, Gallery Owner, Museum Curator, Art Critic, Art Educator, and Prototype Designer. Film Industry – Art Director, Visual Effects Artist, and Background Painter.

Program Learning Outcomes, BFA:

Graduates of the School of Fine Arts will meet the following student performance criteria:

1. Portfolio

- Ability to produce a professional-level portfolio of well-crafted artwork demonstrating personal and critical vision. Ability to produce a body of work that holds together in style, group, and concept, as demonstrated by the portfolio.

2. Conceptual Development

- Ability to explore ideas and generate creative possibilities working within a given topic or subject.
- Ability to think about and articulate concepts and ideas before producing work

3. Attention to Detail/Pride in Work

- Demonstrate care about the aesthetic details and finished quality of their work.

4. Presentation of Work

- Ability to display their artwork professionally.

5. Self-Motivation

- Ability to self-direct projects with enthusiasm.

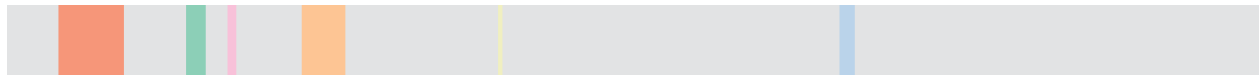
6. Aesthetic Sensitivity

- Ability to work with skill in a specific medium or mediums.
- Ability to choose appropriate materials for their concept.
- Willingness to work to achieve the desired aesthetic quality.
- Awareness of styles and directions in their field, both contemporary and traditional.
- Demonstrate mastery of visual language and aesthetic vocabulary.

7. Professional Responsibility and Business Skills

- Ability to set priorities, manage workload, and meet deadlines.
- Demonstrate professional work ethic and concern for the quality of their work. Recognize the importance of attention to detail.
- Ability to build a portfolio and a business plan.
- Ability to understand and target their market.
- Ability to articulate business goals and write a business plan.
- Ability to negotiate contracts.
- Understanding of business nuts and bolts, such as taxes and resale.
- Ability to build contacts through networking.

8. Critical Analysis

- Ability to embrace objective criteria and to discuss work intelligently and critically, including describing facts, analyzing composition, interpreting content, and judging results. Ability to be self-critical.
 - Ability to give and receive constructive criticism, and to benefit from critiques by improving upon errors, and using mistakes
- 

as building blocks for growth.

- Recognizing the importance of open-mindedness/embracing another's point of view.

9. Oral Presentation Skills

- Ability to participate effectively in interviews, discussions, presentations and question and answer sessions.

10. Broadened Interest in the Field and the Work around Them

- Broadened interest in other artists' work and exploring new ideas, techniques, mediums, and approaches.
- Recognize the need to grow and improve constantly, both technically and aesthetically, and seek out opportunities to do so.

Sculpture students will meet the following additional criteria:

11. Communication with Three-Dimensional Form

- Ability to communicate visually in 360 degrees, including making preliminary drawings/ sketches and creating 3-D models (maquettes). Appropriately use materials to communicate and problem solve effectively.

12. Sculptural Language

- Ability to develop concepts and embrace specific sculptural criteria.
- Ability to understand and work effectively with 'Sculptural (Visual) Language', including:
 - a. Elements of Context – Opportunities for Sculptural Expression and Meaning
 - b. Form – the shape of things
 - c. Function – the use of things
 - d. Scale – the size of things
 - e. Site – the place of things

f. Surface – the skin of things

g. Material – what it is made of? Why?

h. Craft – the care in making, precise attention to detail

i. The viewer – who is looking? Who is it made for?

j. Intention – the idea of a thing, artist's goal

k. Time – historical (art history) / chronological (ephemeral vs. permanent)

l. Historical and Cultural – embracing diversity of vision

m. Process – revealing the way a thing is made

n. Chance / Intuition – use of inner voice

o. Simplicity / Abstraction – getting to the essence

p. Kinetics – use of movement

q. Repetition / Replication – power of repeated form

13. Oral, Written, and Visual Presentation Skills

- Ability to articulate their idea and demonstrate it using clear, compelling, visual communication.
- Ability to research their idea and organize their information to advance an argument.

14. Visual Storytelling and Communication Skills

- Ability to engage an audience.
- Understanding the role of an exhibiting artist in educating an audience.
- Understanding of metaphor and symbols.

15. Professional Skills

- Ability to understand and define a sculptural project, commission, or client's problem, and to generate professional-level creative



solutions.

- Ability to write a sculpture proposal and create cost/materials projections.
- Ability to photograph objects competently, write an artist statement, and create a resume.

16. Collaboration Skills

- Ability to work effectively in a team.

17. Artistic Mastery

- Mastery of foundation skills, media-specific skills, and figure disciplines.

SCHOOL OF FINE ART - SCULPTURE

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Program Learning Outcomes, BFA:

Graduates of the School of Fine Art – Sculpture will meet the following student performance criteria:

1. Portfolio

- Ability to produce a professional-level portfolio of well-crafted artwork demonstrating personal and critical vision. Ability to produce a body of work that holds together in style, group, and concept, as demonstrated by the portfolio.

2. Conceptual Development

- Ability to explore ideas and generate creative possibilities working within a given topic or subject.
- Ability to think about and articulate concepts and ideas before producing work.

3. Attention to Detail/Pride in Work

- Demonstrate care about the aesthetic details and finished quality of their work.

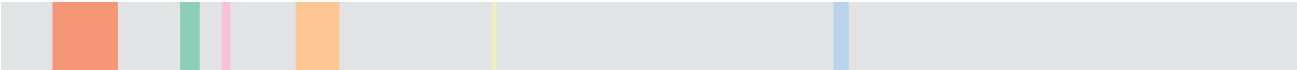
4. Presentation of Work

- Ability to display their artwork professionally.

5. Self-Motivation

- Ability to self-direct projects with enthusiasm.

6. Aesthetic Sensitivity

- Ability to work with skill in a specific medium or mediums.
 - Ability to choose appropriate materials for their concept.
 - Willingness to work to achieve the desired aesthetic quality.
 - Awareness of styles and directions in their field, both contemporary and traditional.
- 

- Demonstrate mastery of visual language and aesthetic vocabulary.

7. Professional Responsibility and Business Skills

- Ability to set priorities, manage workload, and meet deadlines.
- Demonstrate professional work ethic and concern for the quality of their work. Recognize the importance of attention to detail.
- Ability to build a portfolio and a business plan.
- Ability to understand and target their market.
- Ability to articulate business goals and write a business plan.
- Ability to negotiate contracts.
- Understanding of business nuts and bolts, such as taxes and resale.
- Ability to build contacts through networking.

8. Critical Analysis

- Ability to embrace objective criteria and to discuss work intelligently and critically, including describing facts, analyzing composition, interpreting content, and judging results. Ability to be self-critical.
- Ability to give and receive constructive criticism, and to benefit from critiques by improving upon errors, and using mistakes as building blocks for growth.
- Recognizing the importance of open-mindedness/embracing another's point of view.

9. Oral Presentation Skills

- Ability to participate effectively in interviews, discussions, presentations and question and answer sessions.

10. Broadened Interest in the Field and the Work around Them

- Broadened interest in other artists' work and exploring new ideas, techniques, mediums, and approaches.

- Recognize the need to grow and improve constantly, both technically and aesthetically, and seek out opportunities to do so.

11. Communication with Three-Dimensional Form

- Ability to communicate visually in 360 degrees, including making preliminary drawings/ sketches and creating 3-D models (maquettes). Appropriately use materials to communicate and problem solve effectively.

12. Sculptural Language

- Ability to develop concepts and embrace specific sculptural criteria.
- Ability to understand and work effectively with 'Sculptural (Visual) Language', including:
 - a. Elements of Context – Opportunities for Sculptural Expression and Meaning
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 - e. Site – the place of things
 - f. Surface – the skin of things
 - g. Material – what it is made of? Why?
 - h. Craft – the care in making, precise attention to detail
 - i. The viewer – who is looking? Who is it made for?
 - j. Intention – the idea of a thing, artist's goal
 - k. Time – historical (art history) / chronological (ephemeral vs. permanent)
 - l. Historical and Cultural – embracing diversity of vision

- m. Process – revealing the way a thing is made
- n. Chance / Intuition – use of inner voice
- o. Simplicity / Abstraction – getting to the essence
- p. Kinetics – use of movement
- q. Repetition / Replication – power of repeated form

13. Oral, Written, and Visual Presentation Skills

- Ability to articulate their idea and demonstrate it using clear, compelling, visual communication.
- Ability to research their idea and organize their information to advance an argument.
- 14. Visual Storytelling and Communication Skills
- Ability to engage an audience.
- Understanding the role of an exhibiting artist in educating an audience.
- Understanding of metaphor and symbols.

15. Professional Skills

- Ability to understand and define a sculptural project, commission, or client's problem, and to generate professional-level creative solutions.
- Ability to write a sculpture proposal and create cost/materials projections.
- Ability to photograph objects competently, write an artist statement, and create a resume.

16. Collaboration Skills

- Ability to work effectively in a team.

17. Artistic Mastery

- Mastery of foundation skills, media-specific skills, and figure disciplines.

SCHOOL OF GRAPHIC DESIGN

The Graphic Design program embraces the entire range of visual communication. It recognizes that design is a cultural force that spans the consumer, commerce and social causes. The program provides a robust curriculum of conceptual problem solving, innovation, critical thinking and formal design as well as branding and marketing strategies. A real world approach to design assures aesthetics, functionality, value and meaning to all student projects. Students graduating from this program are well prepared to meet the rigorous challenges within the field of graphic design and are working in many of the world's most prestigious firms. The numerous awards bestowed on the students' work demonstrate the excellent approach to design and audience-based marketing strategies.

The areas of study encompass typography, print and editorial design, branding and identity, information design, packaging as well as production and presentation skills. Green strategies are very much a part of the program and issues of sustainability are strongly considered.

Potential careers: Graphic Designer; Typographic Designer; Print Designer; Package Designer; Publication Designer; Branding and Identity Designer; Corporate Communications Designer; Environmental and Retail Designer; In-house Graphic Designer; Communications Director and Music Industry/Entertainment Designer.

Program Learning Outcomes, BFA:

Graduates of the School of Graphic Design will meet the following student performance criteria:

I. BASIC SKILLS

1. Synthesis of Form and Content

- Ability to combine form (the vehicle) and content (what is being communicated) into a cohesive whole.

2. Typographic Excellence

- Ability to create appropriate typographic

solutions for a variety of applications and situations.

3. Command of Materials

- Ability to give form to their ideas in a variety of media.
- Ability to decide the correct medium (printed materials, packages, manufacturing and fabrication techniques, environments, websites, kiosks, or virtual environments) based on use and overall intended effect on the viewer.
- Ability to consider the tactile qualities of their work and choose the correct paper, binding method, and printing techniques.

4. Technical Proficiency

- Ability to produce effective materials and overcome obstacles in the production process (printing, manufacturing, programming, and distributing processes; costing, technical hurdles, and logistical challenges).
- Proficiency with computers, software, and production processes.

5. Unique Solutions

- Ability to recombine familiar things in unexpected ways to create a memorable, meaningful connection with the intended audience.
- Compelling and Engaging Solutions.
- Ability to capture attention of intended audience.

6. Art Direction

- Ability to collaborate with and manage efforts of various creative contributors (strategists, writers, photographers, illustrators, vendors, suppliers, and production personnel). Ability to bring contributors together to work under shared vision.

7. Overall Aesthetics

- Ability to utilize aesthetics (principles of organization, composition, color, hierarchy, balance, contrast, emphasis, depth, rhythm,

use of symbolism and overall level of craft in execution) to create an emotional impact.

8. Narrative Structure

- Ability to communicate complex ideas that involve the reader and capture the imagination.
- Ability to tell a memorable story through design.

9. Problem Solving

- Ability to maintain a structured approach to creative process development (research, observation, analysis, prototyping, testing, evaluation) while remaining flexible and adapting to changing circumstances and parameters.

10. Attention to Detail

- Ability to produce a high level of “fit and finish”, displaying rigorous and unfailing attention to detail.

11. Historical Awareness

- Ability to apply working knowledge of graphic design history to evaluation and discussion of contemporary work.
- Ability to conduct and apply research, cite historical precedent and provide context awareness.
- Ability to find and pursue inspiration in the work of fellow designers.

12. Collaboration

- Ability to work with diverse teams (clients, audiences, content providers, researchers, administrative personnel) in an intense collaborative environment. Familiarity with roles for designers in larger teams.

13. Resourcefulness

- Ability to show the initiative necessary to work successfully within the confines of any given assignment (budget, materials, time, resources, client mandate).



14. Presentation and Communication Skills

- Ability to persuade clients, creative directors, sponsors, colleagues to go along with a plan.

II. ADVANCED ABILITIES

15. Conceptualization

- Ability to generate ideas and concepts for complex communication programs.

16. Content Creation

- Ability to produce original content: ideas, products, research, writing, photography, and illustration.
- Ability to take control over what is actually being seen and said.

17. Creative Focus

- Ability to distill information down to its essence. Ability to analyze and prioritize information, and provide it to an audience in a manner that ensures better comprehension.
- Ability to make complex stories understandable.

18. Critical Thinking

- Ability to embark on extended creative inquiry, ask precise questions, convert research into design strategy, successfully evaluate and discuss your own design efforts and the efforts of others.
- Ability to draw distinctions between and judge merits of various creative ideas.
- Ability to apply robust historical, cultural, and social awareness, broad design vocabulary and ability to express ideas, concepts and strategies in clear and precise terms.

19. Project Management

- Ability to manage complex programs and projects with multifaceted deliverables. Ability to deliver on time and on budget.

20. Design Theory

- Demonstrate understanding of formal

mechanisms of what makes design work.

- Ability to describe how design practice and design theory inform each other.

21. Designer's Larger Role

- Ability to embrace design as a vehicle for social change.
- Ability to think beyond conventional boundaries for professional designers.

22. Professional Concerns

- Demonstrate understanding of what is necessary to run a business and turn a profit.
- Awareness of current trends, including cross cultural design and sustainability.
- Recognize importance of participating in industry events, conference, and design competitions.

SCHOOL OF ILLUSTRATION

It is the objective of the School of Illustration to develop a unique portfolio for each student that demonstrates a personal style and a high level of professional skills enabling them to enter the job market at a competitive level. Student portfolios are judged to be of a professional quality by how well they demonstrate the following skills: drawing and an understanding of the figure; concepts and storytelling; the use of color to convey feeling and mood; perspective and composition; mastery of technique, both traditional and digital; content, marketability and presentation.

Potential Careers: Freelance Illustrator in Advertising, Publishing, Editorial, Comic Book, Graphic Novel, Concept Art and Visual Development, Greeting Cards and Paper Goods, or Children's Book.

Program Learning Outcomes, BFA

Graduates of the School of Illustration will meet the following student performance criteria:

1. Artistic Ability

- Ability to tell stories in pictures, whether to sell ideas, objects, or experiences, in market places including comics, illustration, and fine art galleries.
- Ability to create compelling images from imagination and reference and to merge the two seamlessly.
- Ability to draw with understanding from figure, landscape and interiors.
- Ability to draw with authority and opinion about subject.
- Ability to maintain a consistent "language" of drawing.
- Ability to demonstrate mastery of line, edge, value, color and design.
- Ability to use wide variety of tools and media as derived or needed.
- Ability to illustrate using digital tools as well as traditional.
- Ability to execute pictorial processes

from thumbnails, to pencils, to color and execution.

- Demonstrate a great sense of color and value in medium of choice.
- Ability to apply a solid grasp of art history, illustration history and current trends and visual standards to their work.
- Ability to pursue inspiration in the world and other artists.
- Demonstrate passion about being an artist.

2. Critical Thinking Skills

- Ability to conduct research for reference, inspiration, professional and development.
- Ability to communicate effectively in a professional environment.
- Ability to ask questions and to challenge assumptions.
- Demonstrate curiosity and mental flexibility.
- Ability to generate ideas from disparate sources.
- Ability to take directions well and give more back than is asked for in quality.
- Ability to apply a broad-based education and understanding of the world to create ideas of substance.

3. Professional Skills

- Develop and maintain professional portfolio website as well as collateral items necessary for successful career.
- Ability to market themselves.
- Ability to understand contracts, pricing, and work conditions and expectations for a professional/illustrative artist.
- Ability to understand taxes.
- Demonstrate a sufficient grasp of accounting and money-handling skills to run the business of being an illustrator.
- Ability to generate a business/career plan and regularly review it.



SCHOOL OF INDUSTRIAL DESIGN

It is the objective of the School of Industrial Design to establish the preeminent design program in the country by achieving the following: placing students in industry-leading firms; maintaining top professionals teaching their trade; increasing exposure to the design and business community by participating in and organizing events and workshops; providing students with a technical skill base and a problem-solving ability that will keep them employable.

Potential Careers: Product Designer, Toy Designer, Furniture Designer, and Transportation/Automotive Designer

Program Learning Outcomes, BFA:

Graduates of the School of Industrial Design will meet the following student performance criteria:

1. Verbal Skills/Specific Terminology

- Ability to speak and listen effectively, using industry-specific terminologies.

2. Writing Skills

- Ability to read and write effectively.

3. Graphic Skills/Page Layout

- Ability to use appropriate representational media, including freehand drawing and computer technology, in order to convey essential formal elements at each stage of the programming and design process.

4. Drawing Skills

- Ability to create artwork with perspective accuracy, compositional effectiveness, and controlled value.

5. Sketch Skills

- Ability to visualize design intentions for the purpose of design communication, executed in a timely manner.

6. Digital Sketching

- Ability to visualize design intentions for the

purpose of design communication in a timely manner.

7. Rendering Skills

- Ability to draw the design intentions accurately including all details including material indications.

8. Digital Rendering Skills

- Ability to draw the design intentions by using digital tools accurately, including all details of material indications.

9. Competence in Drafting Skills

- Ability to create accurate two-dimensional orthographic drawings following all drafting standards such as layout, line weight, dimensioning, sectioning, and so forth.

10. Surface Development Skills

- Ability to create 3-dimensional surfaces accurately based on the plans realized as 2-dimensional orthographical drawings, sketches, and renderings. Ability to further refine the surfaces by judging its quality for the design intentions.

11. Digital Surfacing Skills

- Ability to create 3-dimensional surfaces, using digital tools, accurately based on the plans realized as 2-dimensional orthographical drawings, sketches, and renderings. Ability to further refine the surfaces by judging its quality for the design intentions.

12. Fundamental Design Skills

- Ability to use basic industrial design principles in the design of products, toys and furniture.

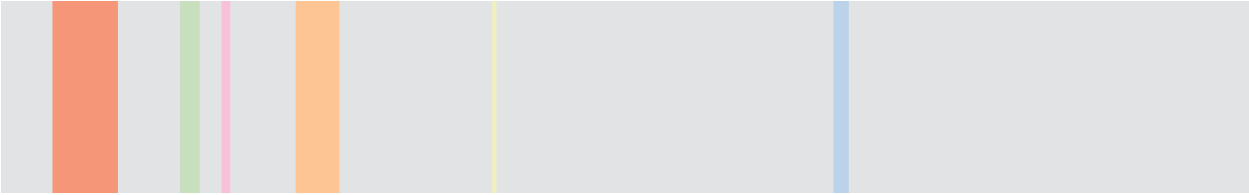
13. Design Execution Skills

- Ability to complete a design project with high level of quality that suits its intention.

14. Research/Analytical Skills

- Ability to gather, assesses, record, and applies relevant information in Industrial

- Design coursework.
15. Critical Thinking Skills
 - Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards.
 16. Collaborative Skills
 - Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team.
 17. Human Behavior (Psychology)
 - Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment.
 18. Human Diversity
 - Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of designers.
 19. Ergonomics
 - Functionality based on anthropometrics and human factors.
 20. Understanding of Trends (Social/Consumer)
 - Ability to recognize movements in social demographics, consumer patterns, fashion, aesthetics and environment and incorporate these trends into elements of design.
 21. Use of Precedents
 - Ability to incorporate relevant precedents into design projects.
 22. Grasp of Historical Content
 - Ability to employ historical research as part of the design process.
 23. Systematic Thinking
 - Employ structured thought processes and design development processes.
 24. Process Familiarity
 - Acquaintance with mechanical processes required to complete course work.
 25. Understanding of Technical Aspects of Fabrication
 - Working grasp of skills required to complete fabrication portion of course work.
 26. Understanding of Technical Aspects of Finishing
 - Working grasp of skills required to complete finishing portion of course work.
 27. Understanding of Technical Aspects of Painting
 - Working grasp of skills required to complete painting portion of course work
 28. Organization and Management of Skills
 - Application of appropriate skills to problem solving with regard to fabrication finishing and painting.
 29. Organization and Management of Materials
 - Knowledge and use of appropriate materials in solving model making project problems.
 30. Work Ethic
 - Consistent application of self to course work.
 31. Timeliness of Project Completion
 - Assigned project completed on deadline.
 32. Compliance with Project Staged Deadlines
 - Consistent progress toward final deadline by meeting individual project deadlines.
 33. Understanding of Manufacturing Aspects
 - Ability to identify manufacturing methods and feasibilities.
 34. Understanding of Business Aspects
 - Ability to address business plan, return of



investment (ROI) and implications.

35. Understanding of Marketing Aspects

- Ability to identify customer needs, market strategies and potential market opportunities.

36. Designers in Leadership Roles

- Understanding of the need for designers to provide leadership in the development design process and managing project intents to delivery.

SCHOOL OF INTERIOR ARCHITECTURE & DESIGN

It is the objective of the School of Interior Architecture & Design to prepare the student for a professional career in interior architecture and design. The School strives to achieve a balance between design knowledge and creativity by providing excellent courses taught by professionals.

Potential Careers: Junior Designer, Design Assistant, Intermediate Designer, Senior Designer, Project Management and Lighting Designer. The interior design profession is divided into residential and commercial work.

Program Learning Outcomes, BFA:

Graduates of the School of Interior Architecture and Design will meet the following student performance criteria:

1. Portfolio/Professional Readiness

- Ability to produce a professional portfolio to acquire jobs in the industry.

2. Comprehensive Design Process

- Ability to plan residential and commercial spaces and carry a project through schematic design, design development, and final presentation stages.

3. Drawing Skills

- Ability to create an accurate perspective drawing with and without color.

4. Sketch Skills

- Ability to visualize and quickly execute a design sketch for communication.

5. Rendering Skills

- Ability to draw the design intentions accurately including colors and materials.

6. Digital Rendering Skills

- Ability to draw using the computer and
- 

including all materials and detailing.

7. Competent Drafting Skills

- Ability to create two-dimensional drawings following all the drafting standards such as layout, line weight, dimensioning, and sectioning competency in detail drawing.

8. Complete Understanding of Color

- An understanding of color as it applies to their designs, and of the application of color through materials and finishes.

9. Detail Drawings

- Ability to generate detail drawings.

10. Understanding of Business Elements

- Understanding of industry business practices, including contracts and tracking jobs.
- Communicating effectively with the client about their needs and respecting those needs in the design process.

11. Understanding of the Importance of Collaboration

- Ability to work in a group setting on design problems.

12. Organization and Management Skills

- Ability to organize, manage, and complete projects in a timely manner.

13. Communication and Presentation Skills

- Ability to communicate essential information at each stage of the design process using appropriate media.
- Ability to speak and write effectively in a professional setting.
- Ability to communicate using industry terminology.
- Ability to deliver precise and professional presentations.

14. Research Skills

- Ability to locate, evaluate and apply relevant information in design projects.

15. Problem Solving

- Ability to identify and solve design problems using skills gained in the program.



SCHOOL OF MOTION PICTURES & TELEVISION

The School of Motion Pictures & Television fosters creativity and independence in filmmaking as an art. We also provide instruction in the commercial aspects of filmmaking as a business. Our approach is dedicated to practical, hands-on training in a collaborative framework. Students are immersed in a broad range of filmmaking skills, including producing, directing, cinematography, lighting, sound, editing, screenwriting, production design and acting. After gaining experience in a broad range of disciplines, students will specialize in one area for the purpose of portfolio development. We train students ultimately to become specialists, since specialists are what the industry requires.

Our program offers state-of-the-art equipment and guidance by top industry professionals. Students who concentrate in acting will take a series of performance courses (acting, speech, singing, movement, improvisation, Shakespeare). Acting classes also collaborate with other classes in Motion Pictures and Television. Acting students will graduate with a taped portfolio of their work, which can be used to help launch an acting career. Guest speakers of special note in their respective fields are invited during each semester.

Potential Careers: Producer, Director, Editor, Gaffer, Actor, Camera Operator, Art Director, Set Designer, Screenwriter and Location Manager.

Program Learning Outcomes, BFA:

Graduates of the School of Motion Pictures and Television will meet the following student performance criteria:

1. Professional Readiness

- Ability to work in the professional environment with a broad-stroke understanding of how movies are made and the individual specialty skills involved.
- Ability to create a compelling reel or portfolio to profile themselves for specialized industry

opportunities.

2. Professional Communication

- Ability to communicate using industry terminology.
- Understanding of research required for film projects and professional presentations.

3. Creative Collaboration

- Ability to assemble and work effectively with a team on film projects.

4. Visual Storytelling

- Understanding of story and how it is advanced through the arts of story development and screenwriting, as well as acting, directing, cinematography, production design, sound design, and editing.

5. Storyboarding

- Ability to tell a compelling visual story.
- Ability to conform written concepts and stories to the visual medium, beginning with storyboards.

6. Problem Solving

- Ability to apply knowledge of film history, aesthetics, and techniques to identify and solve contemporary filmmaking problems.

7. Specialty Skills

According to their specialty, ability to apply technical and visual storytelling skills to elevate the effectiveness of the finished work to engage the audience in a compelling way.

7a. Cinematography

- Ability to work with various cameras, lenses, film stocks, accessories, and lighting schemes.
- Ability to synthesize technical and aesthetic skills to make creative decisions that will emotionally engage the audience in the story.
- Ability to design and execute creative lighting choices that serve the story.

- Ability to apply principles of composition.
- Ability to respect working relationships and follow set protocols according to industry standards.

7b. Editing

- Ability to select and assemble the most compelling sequences from the material shot in order to convey the story with the greatest emotional impact.
- Ability to creatively problem-solve with the material available to construct a viable scene .
- Ability to demonstrate proficiency in the technical skills involved in editing (including linear and nonlinear platforms: tape to tape, Final Cut Pro, Avid Express and Avid Adrenaline).

7d. Screenwriting

- Ability to structure and write shorts and features that demonstrate compelling story and character development.
- Ability to generate commercially viable stories demonstrating effective premise, conflict, and resolution.
- Understanding of industry-standard formatting.
- Ability to pitch their stories effectively.

7e. Directing

- Ability to communicate effectively with each of the creative department heads within the production team, as well as the actors, to convey a cohesive, unified vision that will emotionally affect audiences.
- Ability to envision a screenplay in terms of discrete visual elements.
- Ability to guide a team to technically execute shots, scenes, and sequences to best serve the story.
- Ability to originate projects to direct.

- Understanding of the necessity and protocols for soliciting investors and clients.

7f. Producing

- Ability to work within industry protocols to develop and execute film projects.
- Ability to break down a script and schedule a screenplay for production.
- Ability to budget a film project, including determining needs for actors, crew, locations, equipment and props.
- Ability to option a screenplay or originate material for production.
- Ability to pitch a screenplay or story idea.
- Ability to set up a film company, including LLCs.
- Ability to acquire necessary goods and services for film productions.
- Ability to locate, assemble and manage the production team, observing industry protocols.
- Ability to negotiate terms and contracts (actors, crew, locations, equipment, lodging, transportation, catering).
- Understanding of the importance of selecting commercially viable stories.
- Understanding of how to acquire investors and clients.
- Ability to write a deal memo and releases for talent and locations.
- Ability to acquire production insurance and film permits.
- Understanding of legal aspects of film production, including copyrights, trademarks, music licensing, working with minors, unions, and guilds.
- Understanding of the postproduction process.

- Understanding of motion picture distribution, exhibition and marketing.

7g. Production Design

- Ability to create the look of a picture, including creating or selecting all interior and exterior environments.
- Ability to research and select environmental details to create an environment that conveys authenticity and interest and contributes to the mood/style of the story.
- Ability to use color, texture and design to create cohesive scenic backgrounds, which work in concert with wardrobe and makeup design.
- Understanding of the basics of set design and construction.
- Ability to competently communicate design concepts through basic drawing skills.
- Ability to acquire necessary materials.
- Ability to problem-solve within budgetary constraints.
- A thorough understanding of the Art Department function including all team members and their various responsibilities, hierarchy and protocols.

7h. Special Effects

- Understanding/comprehensive overview of what constitutes a special effect/visual effect in a motion picture.
- Understanding of the array of live-action visual effects including wind, rain, snow, smoke, fire/explosives (pyrotechnics), use of weapons including firearms and bladed weapons. Each of these topics is focused on the understanding of how to safely incorporate these elements into a movie including legal issues and selection of trained and licensed

experts to safely produce these effects.

- Understanding of the array of computer software/programs which generate images (CGI) used to create effects.
- Understanding techniques of compositing which incorporate computer generated images into the frame to complete a visual effect.
- Understanding of models and model-making/puppets/stop motion photography/animation camera, blue screen/green screen, VFX cinematography and matte painting.
- Understanding the criteria used to determine the best/most effective and cost effective way to bring an effect to the screen.
- Understanding of the visual effects/special effects team including hierarchy and protocols.
- Understanding the interface of the visual effects team and the rest of the production team including hierarchy, protocols and safety for all cast and crew.

8. Acting Graduates Will Meet the Following Student Performance Criteria:

- Ability to synthesize the results of their training to deliver cohesive performances, which demonstrate: proficiency in voice, movement, comprehension of the script and emotional material, attention to other actors and the environment, and truthful behavior and realization of the script.
- Ability to deliver simple and truthful performances on an appropriate scale for both theater and film.
- Ability to make purposeful acting, vocal, and movement choices. Ability to make acting decisions free from fear or self-consciousness.
- Ability to interpret plays and screenplays with an understanding of story and

emotional stakes.

- Ability to define what the story and the scene is about, to be aware of the whole picture, and to understand their role in telling the story.
- Ability to behave truthfully under imagined circumstances, as defined by the script.
- Ability to apply relaxation techniques to achieve the freedom to improvise.
- Ability to listen and respond to other actors in the working environment.
- Ability to experiment with ideas in the rehearsal process, and to create subtext (an imaginative world that aids their ability to tell the story).
- Ability to move adequately for various performance requirements.
- Ability to articulate and project appropriately for the performance medium.
- Ability to hit marks and match actions for film work.
- Ability to remain curious and open to new ideas during the rehearsal process. Ability to ask precise questions and to adjust performances.
- Willingness to take risks and transcend the fear of emotional exposure in rehearsal and performances.
- Ability to observe and find inspiration from the behavior of people in everyday life, including themselves.
- Ability to incorporate these observations into their acting work so that they recognize the difference between doing an action and overacting.
- Ability to take and understand positive criticism of their performance.
- Ability to contribute work to include in a demo reel/finished portfolio to carry with them into film and/or theater.

SCHOOL OF PHOTOGRAPHY

The objective of the School of Photography is to develop technically and aesthetically sound photographers, capable of successfully entering and competing in the open marketplace upon graduation. Students complete a series of classes conducted by working professionals, who guide each student to find his or her “style” both by content and approach. Armed with technical skills plus design and concept knowledge, the student develops a cohesive portfolio that has their personal signature in every image.

Potential Careers: Fashion Photography, Digital Photography, Advertising Photography, Editorial Photography, Photo Technician, Fine Art Photography, Documentary/Photo Journalism and Portrait Photography.

Program Learning Outcomes, BFA:

Graduates of the School of Photography will meet the following student performance criteria:

1. Conceptual and Analytic Skills

- Make creative decisions that optimize conceptual impact, cohesiveness, and memorability of created images.
- Integrate key conceptual elements (such as mood, narrative, and introducing the unexpected) with technical elements (such as composition, lighting, and point of view) to suggest a story and elicit an emotional response from the viewer.
- Understand and create visual metaphors and symbols.
- Demonstrate familiarity with various conceptual approaches to photography.
- Critically assess the differences between straight and conceptual photography.
- Competently critique photographs both verbally and in writing, including understanding technical, aesthetic and historical context.

2. Professional Readiness

- Present and promote their portfolio to

- acquire jobs within the industry.
- Solve creative and technical problems.
- Set priorities and meet deadlines. Show accountability and attention to detail.
- Understand project parameters and client expectations.
- Understand photographic terminology.
- Demonstrate sensitivity to styles and directions in their field.
- Facility with relevant technology and software.

3. Lighting and Camera Capture Skills

- Select effective lighting techniques and equipment for portraiture and still life and fine art.
- Use point source, flood, spot, diffused and reflected light.
- Recognize the signature effects of each type of lighting.
- Use metering and exposure calculation, and have a full knowledge of 35mm and medium format cameras.
- Master indoor and outdoor ambient lighting, strobe-hand held flash, lighting with constant light sources, day light vs. tungsten chrome, mixed lighting with constant light sources.
- Understand the relationship between time of day/type of light.

4. Special Skills

Depending on the area of specialization, students will also demonstrate the ability to:

4a. Traditional

- Understand the properties and uses of different film types.
- Understand of principles of film contrast control (zone system).
- Perform advanced exposure calculations.
- Effectively use a light meter.
- Design lighting concepts and effectively use filters for print

shooting.

- Effectively develop film.
- Exercise a clear knowledge of testing all formats of film.

4b. Digital

- Apply advanced Photoshop photography techniques, tool sets, layers, curves, and selections to digital media.
- Scan film and prints using advanced techniques.
- Navigate the Macintosh operating system including networking and digital file organization.
- Successfully download files and manage digital data.
- Select film and digital media based on archival qualities and understanding of ink and paper stability.
- Correctly expose color transparency film and capture digital files correctly.
- Recognize different types of light sources, their features and their color temperatures.
- Control and manipulate color temperature.
- Familiarity with optical color wheel.
- Retouch images using color and tonal correction tools.
- Understand color management and device profiles.

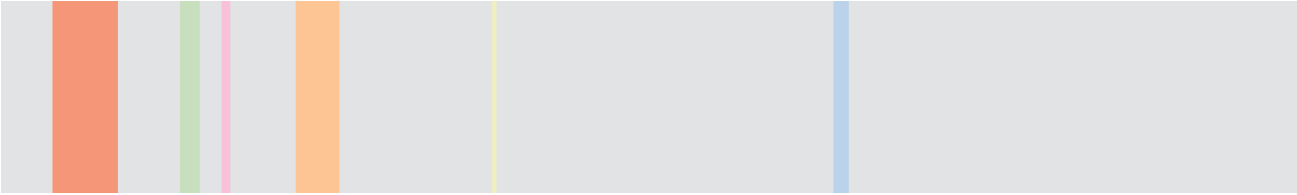
FOUNDATIONS

Foundations courses are required in all departments and provide students with the basic skills in, or knowledge of, drawing, perspective, figure drawing, figure modeling and color and design.

Program Learning Outcomes, Foundations

The Foundations Program addresses the following student performance criteria:

1. Visual Awareness
 - Ability to see visual elements in the world around us with a heightened sensitivity and understanding.
 - Ability to recognize elements such as form, positive and negative space, spatial depth, value and color as a unified, visual vocabulary.
2. Drawing Skills
 - Ability to draw objects and figures in interior and exterior environments demonstrating fundamental understanding of proportions, value structure, form/cast shadows and perspective techniques to effect realism when drawing from life and imagination.
3. Rendering Skills
 - Ability to apply the 5-value system in drawings demonstrating fundamental achievement of three-dimensional form.
4. Composition
 - Ability to demonstrate design principles such as unity, contrast, balance, proportion, cropping, movement and/or focal point in compositions.
5. Spatial Depth
 - Ability to use overlapping forms, varying line weights, diminishment of sizes, linear or atmospheric perspective techniques to suggest spatial depth in imagery.
6. Perspective/Specific Techniques
 - Demonstrate fundamental ability in: isometric drawing techniques, 1, 2, 3-point, 2-point vertical, 4 and 5-point perspective techniques, plotting and rendering of light, shadow and reflections in perspective, combining of multiple sets of 2-point and 3-point perspective.
7. Depiction of Human Figure
 - Ability to depict the human figure with attention to correct proportion of forms, weight, balance, inner structure, gesture and surface anatomy.
 - Ability to represent the human figure in proportion and perspective to environmental elements.
8. Storytelling/Sequential Imagery
 - Ability to create storyboards utilizing varying eye levels for dramatic communication of visual narratives.
 - Ability to achieve visual development of character.
 - Ability to apply visual textures to create believable environments in drawings.
9. Concept Development
 - Utilization of thumbnail quick-sketch processes or color roughs to visualize design intentions and develop into final compositions.
 - Ability to utilize reference material to aid in concept development.
10. Visual Communication
 - Ability to communicate an intended effect in a visual image.
11. Communication of Mood/Emotion
 - Ability to use design elements such as color, value and shape to suggest an emotional response in the viewer.
12. Color Harmony
 - Ability to demonstrate color harmony in designs through the selective use of color (color schemes), control of saturation, contrast and color proportion.

- 
- Ability to create and utilize a 12 and 24 step Color Wheel for color selection.

13. Color Effects

- Ability to create effective figure-ground relationships demonstrating usage of advancing vs. receding colors, control of saturation, temperature and value contrast.

14. Understanding the Effects of Light on Color

- Ability to suggest objects in warm or cool environmental light demonstrating appropriate color, value and temperature changes in light and shadow.

15. Color Identification/Matching

- Ability to identify the properties of a given color: Hue, value, saturation. Ability to utilize this knowledge for the matching of color in gouache.

16. Communication Skills

- Ability to discuss assignments or make oral presentations to the class.
- Ability to discuss work intelligently and critically using standard art vocabulary.

17. Problem Solving

- Ability to understand an assignment and apply technical knowledge to generate solutions.
- Ability to deconstruct a concept or assignment into its component parts and make corrections based on understanding the individual factors which combine to make the piece.

18. Learning Attitude

- The ability to be self-critical, make corrections and learn from critiques. The ability to accept suggestions and ideas.

19. Organization and Management of Materials

- Knowledge and use of appropriate materials.

20. Professional Presentation of Projects/ Professional Attitude

- Ability to submit work according to professional presentation standards.
- Ability to meet project-staged deadlines and deliver projects on time. Effort and attention to detail demonstrated.

LIBERAL ARTS

The objective of the Liberal Arts Department is to provide students an opportunity to explore a variety of subjects in general education, and to support all degree programs by offering courses tailored to enhance the critical thinking skills specifically needed in the fields of art and design.

Artists who know nothing but art and design create art and design about nothing. An artist's creations do not come from a pencil, a piece of charcoal, a brush, or a computer. They come from the mind.

At the Academy, we believe that a seeking mind, inspired by the world and able to innovate, will enhance our students' artistic passion and make them stronger professionals. The goal of the Academy's Liberal Arts program is to foster the minds of creative individuals.

At the core of our Liberal Arts curriculum are comprehensive Art History and English curricula. The Academy celebrates the artistic traditions of the past and encourages emerging artists to situate themselves in this cultural continuum. The Art History sequence brings the great masterworks and their creators to life, engaging students both visually and critically. Highly literate as visual communicators, artists must also be able to express their ideas through written and oral communication.

Every artist, regardless of medium, is a storyteller. Thus, the Academy's unique English series focuses not only on the fundamentals of writing, but also on the elements of narrative. In addition to these core sequence courses, students have the opportunity to choose from a wide range of subjects in the Humanities, Social Sciences, Sciences, and Career Studies.

To ensure that the Liberal Arts curriculum is relevant to our students, each course highlights correlations between the subject of study and the major fields of art and design. In Music Appreciation, fashion and interior designers attend the opera to observe costuming, set design, and production work. In Ergonomics, industrial designers study

what makes a chair comfortable. In Creative Writing, an illustrator may discover a passion for writing stories for children. Photographers who take astronomy learn the properties of light on field trips to observe the night sky, while cinematographers in art history discover that Scorsese and Coppola are fans of Caravaggio. In Semiotics, graphic designers, filmmakers, and advertisers decode symbols used in advertising, print media, and film. Our Business courses give artists the tools to promote and protect their work and to start their own businesses from the ground up. And the annual Study Abroad seminar has artists of every kind finding inspiration in the breathtaking cities of Europe.

The Academy of Art University strives to nurture the entire artist, and the Liberal Arts program is an integral component in this process.

Liberal Arts Program Learning Outcomes:

It is the aim of the Liberal Arts department to provide students with the following abilities:

1. Critical Thinking and Analysis (Problem Solving)
 - Ability to raise clear and precise questions, use abstract ideas to interpret information, consider different points of view, reach supported conclusions. Ability to understand and define a problem or argument and apply acquired knowledge to generate solutions.
2. Written Communication Skills
 - Ability to write with conciseness and clarity and apply the conventions of standard written English to effectively communicate and support an idea. Ability to write a short story.
3. Research Skills and Retrieving Information
 - Ability to gather, assess, and apply relevant information and reference material in coursework.
4. Appreciation of Art and Aesthetic Sensitivity

- Ability to identify artwork from various periods and styles, and to make distinctions and connections between them through formal and cultural analysis. Ability to develop an appreciation for the importance of art in society, and to recognize the ways art can affect and/or reflect cultural, political and humanistic issues, in addition to developing an individual aesthetic sensitivity.

5. Historical Awareness

- Ability to develop knowledge of the past in order to understand and analyze present and future issues, problems, and projects.

6. Cross-Cultural Understanding

- Ability to understand, identify, and appreciate cultural differences and participate in intercultural communication.

7. Broadened Interest in the World Around Them

- Ability to develop a passion for life-long learning and inquiry.

8. Quantitative Reasoning

- Ability to understand and make arguments with numbers.

ENGLISH AS A SECOND LANGUAGE

It is the goal of the Academy of Art University to allow non-native speakers to enroll in art and design courses while they are improving their English language skills. The Academy offers a unique ESL curriculum that is designed specifically for students of art and design. Individual ESL support is also provided in the Academy's regular course offerings.

GRADUATE PROGRAM LEARNING OUTCOMES

SCHOOL OF ADVERTISING

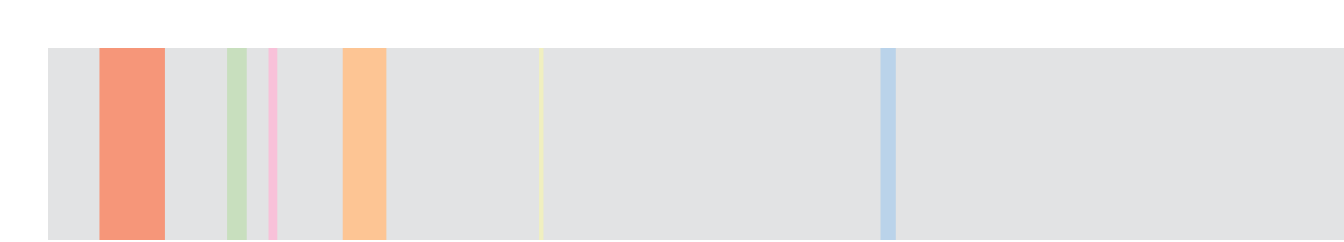
The MFA in Advertising is designed to provide the graduate student with expertise in directing a full advertising campaign from concept to finish, including market research, strategy, copywriting, art direction and presentation. Graduate students focus on establishing themselves as creative communicators capable of formulating carefully planned strategies and expression in the traditional media and in emerging interactive advertising.

The curriculum reflects the professional aspects of the industry by integrating technology with visual communication. Collaboration is also stressed. Consequently, the curriculum encourages individual focus culminating in the graduate student's Final Project – a competitive portfolio that demonstrates a mastery of advertising principles.

Program Learning Outcomes, MFA:

MFA graduates of the School of Advertising will meet the following student performance criteria:

1. MFA Thesis Project
 - Ability to plan and produce an advanced-level thesis project demonstrating mastery and synthesis of the skills taught in the program, appropriate to the student's professional goals. Graduate students are required to present to a review committee prior to being granted an MFA degree.
2. Strategic Communication
 - For print and ambient ads: advanced ability to stop the target, communicate a benefit and sell a product/service in three to five seconds.
 - For TV: advanced ability to stop the target, engage them for the length of the spot, deliver a benefit and sell product/service.
 - For interactive: advanced ability to drive the target to a website and sell a product/service.
3. Visual Communication Skills
 - Ability to communicate at an advanced level strategic conceptual and artistic goals of an advertising campaign using industry terminology, both verbally and in writing. Ability to develop sophisticated strategic briefs that focus on the target customer, the product/service, and the competition.
4. Typography and Fundamental Design Skills
 - Ability to use appropriate visual media, including freehand drawing and computer technology, in order to convey at an advanced level the essential formal elements at each stage of the creative process.
 - Ability to execute complex creative concepts in detail using digital tools accurately.
 - Ability to rapidly visualize sophisticated creative ideas and images for the purpose of conceptual communication.
5. Conceptual Thinking
 - Ability to employ both intuitive and logical thinking at an advanced level to solve complex marketing problems with innovative advertising solutions.
6. Critical Thinking
 - Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards, at a professional level.
7. Research/Analytical Skills
 - Ability to gather, assess, record, and



apply relevant information for sophisticated strategic and planning work.

8. Grasp of Historical Content

- Ability to employ historical research as part of the conceptual and design process.

9. Fundamental Copywriting Skills

- Ability to use verbal skills to convey complex concepts and brand tone and manner, at each stage of the creative process.

10. Understanding of Branding

- Advanced understanding of Brand building. Ability to tailor marketing efforts to build the equity of a specific good or service.

11. Fundamental Account Planning Skills

- Ability to identify macro and micro customer needs, market strategies, and potential market opportunities.
- Advanced understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and consumer purchase motivations.
- Ability to understand the nuances of social and consumer trends.

12. Organization and Management Skills

- Ability to apply appropriate skills to problem solving with regard to managing creative projects and teams.

13. Collaborative Skills

- Advanced understanding of interdisciplinary collaboration in professional practice. Ability to collaborate with other members of a creative team.
- Professional-level understanding of the leadership role of art directors, writers, and planners in the strategic business and conceptual arenas.

14. Professional Readiness

- Ability to deliver projects on time.
- Ability to present work professionally.

SCHOOL OF ANIMATION & VISUAL EFFECTS

The MFA in Animation and Visual Effects focuses on storytelling with an emphasis on technical acuity and emotional response. Graduate students are grounded in strong traditional skills that are then translated into the depth and dimension facilitated by technology. The program educates students in all aspects of animation and visual effects film processes from concept to post production while fostering skills mastery, creativity, problem solving, and professionalism.

During Directed Study, the production phase of Final Projects, real world skills such as process, communication, collaboration, and time management are practiced to ensure graduates meet or surpass the needs of the industry. Each graduate student's Final Project is evaluated by a committee of professionals for consideration in film festivals and exhibition during the Spring Show.

Program Learning Outcomes, MFA:

MFA graduates of the School of Animation and Visual Effects will meet the following student performance criteria:

1. MFA Thesis Project

- Conceptualization and production of a graduate thesis project, demonstrating advanced skills in animation and visual effects. Prior to being granted an MFA degree, students are required to present to a review committee.

2. Visual Storytelling

- Ability to create and develop visual stories. Ability to identify what is entertaining for an audience in a comedic or dramatic situation.
- Understanding of film language and camera language as they affect storytelling, including camera angle, scale, and focal length—CG and otherwise.

3. Professional Readiness

- Ability to present and promote demo reel to acquire a job within the industry.
- Understanding of the animation/filmmaking/game production process and workplace etiquette.
- Understanding of the production pipeline.
- Demonstrate facility and flexibility with animation technology and software.
- Knowledge of the history of the industry, as well as current trends. Awareness of how the work of the past directly informs the work of the present and future.
- Understanding of target market and the need to tailor content to different project types.
- Prioritize tasks and manage time effectively in a fast-paced environment. Demonstrate accountability both individually and within a team, including meeting project-staged deadlines.
- Ability to execute client-initiated or self-initiated projects, including research, analytical thinking, attention to detail, and revision. Demonstrate flexibility and problem solving.
- Internalization of professional quality standards.
- Display curiosity about new developments in the animation/visual effects industry.
- Understanding that the animation industry requires collaborative effort at all levels among concept, design, production, and management teams.

4. Professional Communication

- Communicate effectively in a working environment using a broad animation vocabulary.
- Express creative thought processes, concepts and strategies in clear and professional English.
- Ability to make artistic contributions within a team.
- Ability to make professional presentations.

5. Drawing Skills

- Ability to draw convincing poses, expressions, character designs, thumbnails, and storyboards.
- Understanding of anatomy of the human body in relation to life drawing and movement.
- Ability to visually translate forms from 3- to 2-dimensions.
- Understanding of composition, color and design.
- Ability to apply observation skills and a critical eye.

6. Specialty Skills

- In addition to the outcomes listed above, Animation and Visual Effects students may choose to acquire specialized skills.

6a. Specialty Skills: Animation

- Understand and apply principles of animation, including: walk/run cycles, 2 legged and 4 legged, lip synch, staging, squash and stretch, overlapping and follow through, line of action, silhouette, sense of timing, straight ahead and pose to pose.
- Understand acting and depiction of human emotion as they apply to animation.
- Knowledge of the styles of animation, including cartoon, real, and games.
- For 2D Animation, demonstrate drawing skills that incorporate direct observation and visual research, and knowledge of anatomy and perspective.
- Understanding of weight and physics, and ability to convey motion and interaction of moving objects.

6b. Specialty Skills: Games

- Understanding of gaming history.
- Knowledge of game design theory basics and game animation specifics.

- Awareness of current and future technology: consoles, engines, and platforms, including their limitations.
- Knowledge of real time cycles, poses, and states.
- Knowledge of texturing/UV/color.
- Familiarity with creating models.
- Understanding of the difference between low poly and high poly models.
- Understanding of anatomy and architecture.
- Knowledge of limitations, effects, particle systems, and fog.
- Knowledge of level editors/proprietary and game scripting.

6c. Specialty Skills: Modeling

- Ability to model with appropriate use of form, proportion, weight, anatomy, gesture, and facial expressions.
- Knowledge of Polygons, NURBS, Subdivision surfaces.
- Knowledge of UVing and texturing.
- Ability to create hard surfaces and organic models.
- Knowledge of architecture.
- Ability to clean up topology.
- Ability to rig for animation.
- Knowledge of sculpture and ecorche.
- Ability to do detail modeling.

6d. Specialty Skills: Storyboarding/Visual Development

- Understanding of story staging.
- Demonstrate strong drawing skills and facility with anatomy, proportion, figure, and animals, perspective, color and design, and composition.
- Ability to develop character.
- Ability to create animatics.
- Ability to edit and composite.

6e. Specialty Skills: Layout/ Background painting

- Demonstrate strong drawing skills and facility with perspective, design, composition, color, camera, and staging.
- Demonstrate ability to create environment or “stage” on which animated characters will “act” or perform with foreground, medium ground, and background areas as required for each scene.
- Understand camera “fielding” as it applies to 2D feature films and TV aspect ratios.
- Understand light source to create value studies that set the mood for each scene.
- Demonstrate ability to create and “art direct” a scene through color and design elements consistent with the overall “look” of the “film.”
- Make appropriate color choices to help tell the story.
- Become familiar with a variety of different paint mediums including watercolor, pastel, acrylic, and digital.

6f. Specialty Skills: Compositing

- Ability to finesse images to a fine degree.
- Ability to composite, including node-based compositing and extraction.
- Ability to rotoscope.
- Ability to digitally paint.
- Knowledge of photography.
- Knowledge of color correction, color theory, resolution, output media (film, video, DVD), and lighting and camera.

6g. Specialty Skills: VFX TD

- Understand how to recreate reality.
- Knowledge and understanding of light.
- Ability to light digitally.

- Ability to render.
- Ability to do multi-pass rendering.
- Knowledge of UNIX.
- Knowledge of scripting.
- Ability to work with particle systems.
- Knowledge of color theory.
- Knowledge of texture application.
- Knowledge of physics.
- Ability to apply an eye for detail.

SCHOOL OF ARCHITECTURE

The Master of Architecture program has been designed to prepare and empower the graduate, through education, and the process of designing and making, to create visual and physical changes to our built environment that enhance its quality and our experience of it. The program is also designed to prepare students to make a contribution to the practice of architecture and urban design

Each graduate student completes a Final Project during the Directed Study component of the program. The completed Final Project will then be critically appraised by a formal Committee of faculty and professionals at the graduate student's Final Review.

Program Learning Outcomes, M.Arch:

Students earning the M.Arch. will meet the National Architectural Accrediting Board's student performance criteria, cited below.

1. Speaking and Writing Skills

- Ability to read, write, listen, and speak effectively.

2. Critical Thinking Skills

- Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards.

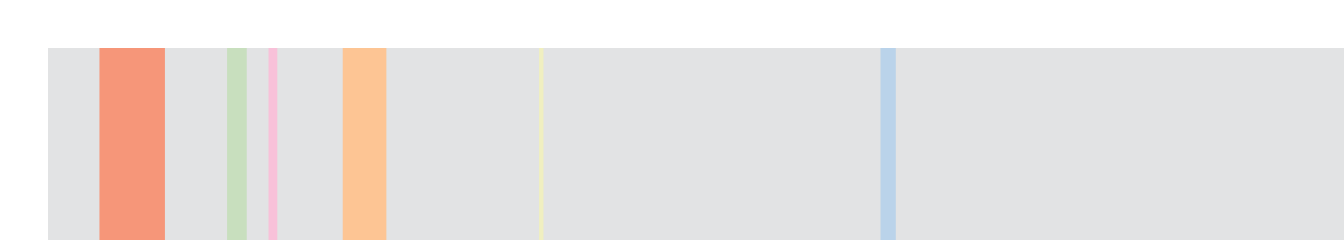
3. Graphics Skills

- Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process.

4. Research Skills

- Ability to gather, assess, record, and apply relevant information in architectural coursework.

5. Formal Ordering Systems

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- Understanding of the fundamentals of visual perception and the principles and systems of order that inform two- and three-dimensional design, architectural composition, and urban design.

6. Fundamental Design Skills

- Ability to use basic architectural principles in the design of buildings, interior spaces, and sites.

7. Collaborative Skills

- Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team.

8. Western Traditions

- Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them.

9. Non-Western Traditions

- Understanding of parallel and divergent canons and traditions of architecture and urban design in the non-Western world.

10. National and Regional Traditions

- Understanding of national traditions and the local
- regional heritage in architecture, landscape design and urban design, including the vernacular tradition.

11. Use of Precedents

- Ability to incorporate relevant precedents into architecture and urban design projects.

12. Human Behavior

- Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment.

13. Human Diversity

- Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects.

14. Accessibility

- Ability to design both site and building to accommodate individuals with varying physical abilities.

15. Sustainable Design

- Understanding of the principles of sustainability in making architecture and urban design decisions that conserve natural and built resources, including culturally important buildings and sites, and in the creation of healthful buildings and communities.

16. Program Preparation

- Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria.

17. Site Conditions

- Ability to respond to natural and built site characteristics in the development of a program and the design of a project.

18. Structural Systems

- Understanding of principles of structural behavior in withstanding gravity and lateral forces and the evolution, range, and appropriate application of contemporary structural systems.

19. Environmental Systems

- Understanding of the basic principles and appropriate application and performance of

environmental systems, including acoustical, lighting, and climate modification systems, and energy use, integrated with the building envelope.

20. Life Safety

- Understanding of the basic principles of life-safety systems with an emphasis on Egress.

21. Building Envelope Systems

- Understanding of the basic principles and appropriate application and performance of building envelope materials and assemblies.

22. Building Service Systems

- Understanding of the basic principles and appropriate application and performance of plumbing, electrical, vertical transportation, communication, security, and fire protection systems.

23. Building Systems Integration

- Ability to assess, select, and conceptually integrate structural systems, building envelope systems, environmental systems, life-safety systems, and building service systems into building design.

24. Building Materials and Assemblies

- Understanding of the basic principles and appropriate application and performance of construction materials, products, components, and assemblies, including their environmental impact and reuse.

25. Construction Cost Control

- Understanding of the fundamentals of building cost, life-cycle cost, and construction estimating.

26. Technical Documentation

- Ability to make technically precise drawings and write outline specifications for a proposed design.

27. Client Role in Architecture

- Understanding of the responsibility of the architect to elicit, understand, and resolve the needs of the client, owner, and user.

28. Comprehensive Design

- Ability to produce a comprehensive architectural project based on a building program and site that includes development of programmed spaces demonstrating an understanding of structural and environmental systems, building envelope systems, life-safety provisions, wall sections and building assemblies and the principles of sustainability.

29. Architect's Administrative Roles

- Understanding of obtaining commissions and negotiating contracts, managing personnel and selecting consultants, recommending project delivery methods, and forms of service contracts.

30. Architectural Practice

- Understanding of the basic principles and legal aspects of practice organization, financial management, business planning, time and project management, risk mitigation, and mediation and arbitration as well as an understanding of trends that affect practice, such as globalization, outsourcing, project delivery, expanding practice settings, diversity, and others.

31. Professional Development

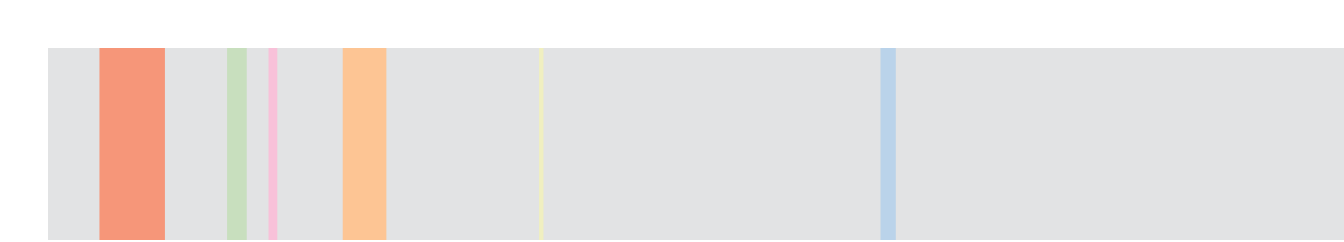
- Understanding of the role of internship in obtaining licensure and registration and the mutual rights and responsibilities of interns and employers.

32. Leadership

- Understanding of the need for architects to provide leadership in the building design and construction process and on issues of growth, development, and aesthetics in their communities.

33. Legal Responsibilities

- Understanding of the architect's



responsibility as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, historic preservation laws, and accessibility laws.

34. Ethics and Professional Judgment

- Understanding of the ethical issues involved in the formation of professional judgment in architectural design and practice.

SCHOOL OF COMPUTER ARTS / NEW MEDIA

The objective of the Computer Arts / New Media graduate program is to transform graduate students in New Media into creative leaders and visionaries. Each graduate student enters the program through an archway of core skills master classes. Emphasis in concept building and communication skills continues throughout the program from the archway classes, through the practice of a wide variety of new digital tools and applications leading up to each student's final thesis project.

The program promotes final thesis project ideas that aesthetically and innovatively propel technology with intent. The potential to improve the world we live in, and for the people who live in it, through technology, enlightens our graduate students with a new sense of responsibility. And as they later step outside the academic experience, the final thesis project encapsulates a demand in the industry.

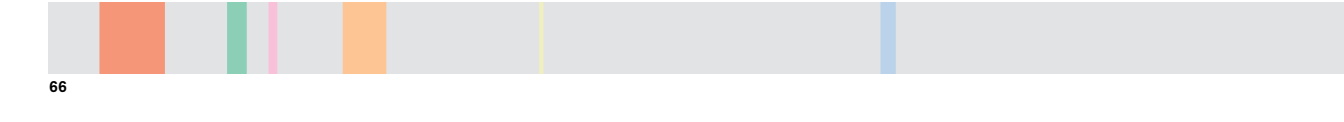
Program Learning Outcomes, MFA:

MFA graduates of the School of Computer Arts New Media will meet the following student performance criteria:

1. MFA Thesis Project

- Successful completion of the graduate student's Final Project encompasses strong concept, clear delivery to the specific needs of a target audience through creative technological innovation in both access of information and interactivity within an aesthetically appropriate environment for a deep, long lasting user experience.

2. Technical Skills

- Ability to coordinate multimedia elements, including audio, video, recording/editing/formats effectively.
 - Ability to construct and embed interactive components using the following program and key technical tools: HTML, Actionscript,
- 

Javascript, CSS, PHP, XML, and Flash.

- Ability to adopt front-end, server-side scripting and software.
- Ability to use motion graphics and digital photography on projects.
- Ability to work with signal flow.

3. Attention to Usability

- Ability to provide intuitive access of information for the user.
- Ability to create a satisfying user experience through usability testing.
- Ability to develop and understand the Information Architecture of an interactive product that addresses all aspects based on the product's goals and requirements, audience needs and user access.
- Ability to design prototypes based on research and analysis, conceptual thinking, navigation, user testing, and visualization as an essential component to the early stages in the product development process.
- Ability to adhere to guidelines and standards for project development.
- Ability to conduct requirement analysis, including marketing and knowing what to build.

4. Aesthetics

- Ability to communicate story and message through an immersive and interactive experience.
- Ability to design innovative ways of accessing information.
- Ability to create legibility through sound and visual resolution.
- Ability to produce aesthetically pleasing graphic design, including balance, typography, color, screen legibility and composition.
- Ability to use scripting as artistic form, such as typographical treatments in HTML.

5. Professional Practices

- Ability to present ideas professionally using visual, oral, and written communication

skills.

- Ability to generate new ideas with passion.
- Portfolio presentation, including resume and personal website.
- Ability to sell a concept to a client.
- Ability to problem solve in a professional environment.
- Ability to conduct relevant research.
- Ability to collaborate with others.

SCHOOL OF FASHION

The MFA fashion curriculum refines and focuses the graduate candidate's individual vision, offering courses in fashion design, merchandising, textiles, and knitwear. Studio courses for fashion design, textile, and knitwear students hone the graduate candidate's mastery of fashion industry standards in design and construction, enhancing design excellence with computer skills, and preparing MFA candidates to launch themselves into the industry upon graduating. Merchandising majors acquire the skills to succeed in fashion careers in buying, product development, retail management, or marketing. Courses include textiles, product sourcing, trend forecasting and product development, product line development, merchandising principles, retail and human resource management, marketing and visual merchandising and business planning.

Subsequent to intensive studio and academic courses, the graduate candidate is guided through directed study, culminating in a Final Project – production of a professional fashion collection and portfolio, or merchandising project. Selected collections are chosen to be part of the Academy's Annual Fashion Show.

Program Learning Outcomes, MFA:

MFA graduates of the School of Fashion will meet the following student performance criteria:

1. MFA Thesis Project

- Ability to plan and produce an advanced-level thesis project demonstrating mastery and synthesis of the skills taught in the program, appropriate to the student's professional goals. Graduate Students are required to present to a review committee prior to being granted an MFA degree.

2. Verbal Communication

- Advanced ability to communicate fashion terminology as it refers to various international fashion markets.

3. Written Communication

- Ability to express concepts and strategies in clear and professional English, with correct sentence construction and grammar for effective communication, regardless of the specific area of fashion concentration.
- Knowledge of the difference between plagiarism and attribution.

4. Drawing skills

- Advanced ability in rendering a three-dimensional body in two-dimensional media.
- Ability to apply knowledge of the human body (life drawing) in order to create individualized and stylized fashion illustrations.
- Ability to apply advanced principles of composition employing a highly developed sense of color when drawing.

5. Historical Content

- Advanced knowledge of art, design and fashion history and the ability to apply to research development.

6. Work Ethic and Time Management

- Demonstrate punctuality and recognize the necessity of working long hours to meet deadlines.
- Ability to prioritize tasks and use time effectively.
- To understand the demands and the competitive nature of the fashion industry.

7. Research/Analytical Skills

- Ability to continually research the fashion industry and apply that research to every aspect of their work, both in design and merchandising.

8. Collaborative Skills

- Ability to collaborate at all levels among design, merchandising, and management teams.

9. Human Behavior (Psychology)

- Advanced knowledge of the various

international consumer market segmentations.

- Ability to determine a specific target market on which to focus a design project.

10. Understanding of Trends

- In-depth understanding of trend forecasting teamed with the ability to create a trend report for any given season for a specific market segment.

11. Understanding of Business Aspects

- To maintain a developed understanding of the various business aspects of the industry. To understand, manufacturing, produce development, sourcing, production, retail strategies and marketing.

12. Collaborative Skill Development

- Understanding of the different areas of specialty work.
- Ability to collaborate on projects to simulate a real life industry situation.

13. Sustainability in Fashion

- Highly developed understanding of concepts of sustainability in the global context of the fashion industry (environmental, social and economic).
- To understand the impact that traditional industrial production has on the environment.

14. Specialty Tracks

14a. Fashion Design

- Advance ability to undertake extensive visual research development.
- Ability to develop color story, fabric story and design detail inspiration.
- Ability to create mood boards and presentation board building for presentation.
- Commanding ability to communicate design development ideas using quick sketch techniques.
- Advanced ability to build a balanced

collection.

- Advanced skills application in fashion design sketch illustration for croquis and fabric rendering.
- Advanced flat technical specification drawing by hand and by computer.
- Personalized professional presentation skills for portfolio development.
- Thorough understanding of the various international market segmentations.
- Ability to design for different seasons and classifications.
- Advanced ability to use computer skills to industry standard for fashion illustration, rendering, flat sketching and presentation.

14b. 3-Dimensional Design/Technical Design/CDFP

- Advanced application of broad and in-depth understanding of flat pattern making.
- Advanced understanding of draping and 3-dimensional cutting on a dress form.
- Ability to take a 2-dimensional sketch or flat diagram of a garment and develop and produce this as a finished pattern and sample garment.
- Understanding of lay plans, correct cutting techniques and how to cost a sample garment.
- Ability to identify suitable and correct types of fabrics used for specific designs.
- Advanced ability to fit garments on a life fit model and adjust provisional samples and make any necessary corrections.
- Advanced ability to construct garments to a professional standard, using current industry techniques.



14c. Applied Textile Design

- Ability to follow a textile design brief from research to completion of a successful project meeting all criteria in the time allotted.
- Advanced ability to draw and paint using a variety of mediums.
- Advanced ability to mix color and match color accurately.
- Thorough knowledge of repeats and engineered prints both on paper and fabric.
- Advanced ability to design surface patterns for a wide variety of end products.
- Advanced knowledge of computer software used in industry.

14d. Knitwear Design and Construction

- Mastery of single bed knitting and double bed knitting on hand flat machines.
- Experience in programming and operating computerized industrial knitting machines.
- Advanced ability to develop their original design concepts from knit swatches through to garment design, illustrated and rendered to industry standards.
- Advanced ability to cut paper patterns specifically for knitwear.
- Advanced ability to construct fully-fashioned as well as cut-and-sew knit garments to industry standards.
- In-depth understanding of the various gauges of knitting machines used in the Industry.
- In-depth understanding of the properties of a wide variety of fibers used in industrial knitting yarns.
- Broad knowledge of widely used knit stitch structures and the industry terminology used to describe them.

14e. Fashion Merchandising

- Ability to create a business plan and strategy for a retail or wholesale fashion or related business.
- Ability to execute a business plan.
- Ability to identify target markets.
- Ability to make appropriate purchases for a target customer.
- Ability to create product lines for a specified target market.
- Advanced ability to manage marketing/sales, product development, production and financial calendars.
- A thorough understanding of sourcing strategies based on the margins to be achieved at retail or wholesale.
- A thorough understanding of global marketing strategies for the retail and wholesale business.

SCHOOL OF FINE ART

The MFA curriculum in Fine Art allows students to concentrate on Painting, Printmaking or Sculpture with a focus on technical and conceptual development. The departments provide graduate students with studio space, exhibition galleries and state of the art facilities and equipment. The program encourages interpretations and exploration of imagery in either figurative or non-objective art. The courses are taught by a faculty of professional artists and focus on combining technical mastery with personal vision.

The resulting independently conceived portfolio/body of work is critically appraised by faculty and professionals at the graduate student's Final Review, and subject to an evaluation by the committee, is professionally exhibited to the fine art community in San Francisco's gallery district.

Program Learning Outcomes, MFA:

MFA graduates of the School of Fine Art will meet the following student performance criteria:

1. MFA Thesis Project

- Ability to create a final, MFA thesis project that is rigorous and unique in concept and viewpoint, supported by appropriate technique and materials. Graduate Students are required to present to a review committee prior to being granted an MFA degree.

2. Continuity in a Body of Work

- Ability to produce a body of professional-level artwork demonstrating personal and critical vision.
- Ability to produce a body of work that holds together in style, group, and concept, appropriate to the student's professional goals.

3. Conceptual Development

- Ability to explore ideas and generate creative possibilities working within a given topic or subject.
- Ability to think about and articulate concepts

and ideas before producing work.

4. Aesthetic Sensitivity

- Ability to work with skill in a specific medium or mediums.
- Ability to choose appropriate materials for their concept.
- Willingness to work to achieve the desired aesthetic quality.
- Awareness of styles and directions in their field, both contemporary and traditional.
- Demonstrate mastery of visual language and aesthetic vocabulary.

5. Professional Readiness

- Ability to work professionally at a level commensurate with the MFA degree.
- Ability to set priorities, manage workload, and meet deadlines.
- Demonstrate professional work ethic and concern for the quality of their work.

6. Critical Analysis

- Ability to embrace objective criteria and to discuss work intelligently and critically, including describing facts, analyzing composition, interpreting content, and judging results.
- Ability to be self-critical.
- Ability to give and receive constructive criticism, and to benefit from critiques by improving upon errors, and using mistakes as building blocks for growth.

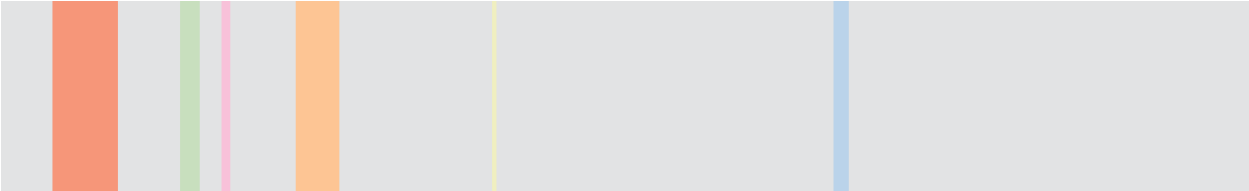
7. Oral Presentation Skills

- Ability to participate effectively in interviews, discussions, presentations and question and answer sessions.

8. Presentation of Work

- Ability to display their artwork professionally.
- Demonstrate care about the aesthetic details and finished quality of their work.

9. Broadened Interest in the Field

- 
- Broadened interest in other artists' work and exploring new ideas, techniques, mediums, and approaches.
 - Recognize the need to grow and improve constantly, both technically and aesthetically, and seek out opportunities to do so.

SCHOOL OF FINE ART - SCULPTURE FASCU

1. MFA Thesis Project

- Ability to create a final, MFA thesis project that is rigorous and unique in concept and viewpoint, supported by appropriate technique and materials. Graduate Students are required to present to a review committee prior to being granted an MFA degree.

2. Continuity in a Body of Work

- Ability to produce a body of professional-level artwork demonstrating personal and critical vision.
- Ability to produce a body of work that holds together in style, group, and concept, appropriate to the student's professional goals.

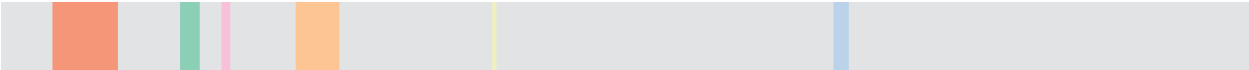
3. Conceptual Development

- Ability to explore ideas and generate creative possibilities working within a given topic or subject.
- Ability to think about and articulate concepts and ideas before producing work.

4. Aesthetic Sensitivity

- Ability to work with skill in a specific medium or mediums.
- Ability to choose appropriate materials for their concept.
- Willingness to work to achieve the desired aesthetic quality.
- Awareness of styles and directions in their field, both contemporary and traditional.
- Demonstrate mastery of visual language and aesthetic vocabulary.

5. Professional Readiness

- Ability to work professionally at a level commensurate with the MFA degree.
 - Ability to set priorities, manage workload, and meet deadlines.
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- Demonstrate professional work ethic and concern for the quality of their work.

6. Critical Analysis

- Ability to embrace objective criteria and to discuss work intelligently and critically, including describing facts, analyzing composition, interpreting content, and judging results.
- Ability to be self-critical.
- Ability to give and receive constructive criticism, and to benefit from critiques by improving upon errors, and using mistakes as building blocks for growth.

7. Oral Presentation Skills

- Ability to participate effectively in interviews, discussions, presentations and question and answer sessions.

8. Presentation of Work

- Ability to display their artwork professionally.
- Demonstrate care about the aesthetic details and finished quality of their work.

9. Broadened Interest in the Field

- Broadened interest in other artists' work and exploring new ideas, techniques, mediums, and approaches.
- Recognize the need to grow and improve constantly, both technically and aesthetically, and seek out opportunities to do so.

10. Communication with the Sculptural Form

- Ability to clearly incorporate concept, unique viewpoint, technique and chosen medium in a sculptural format, including preliminary sketches, drawings, and maquettes.

11. Conceptual/Critical Thinking

- Ability to articulate thoughts, including analysis of aesthetics, technique, and concept, in discussing and evaluating one's own work, work of one's peers, and the work of professionals.
- Ability to observe and place ideas and

movements in historical and contemporary context.

- Ability to conduct project-related research with acumen.

12. Sculptural Tools and Skills

- Ability to use advanced mechanical and technical skills.
- Ability to appropriately apply advanced tools and skills to projects, showing evidence of forethought and planning.
- Ability to produce projects showing expertise in craftsmanship.
- Ability to choose materials, combined with the ability to apply them, resulting in strongly cohesive and unique sculptural projects.

13. Professional Outreach Skills

- Ability to give clear, concise, professional presentations, including portfolio presentation, utilizing visual, verbal, and written communication skills.
- Ability to generate creative and clearly resolved project proposal solutions for clients and commissions.
- Ability to work and communicate effectively with a project team, in order to identify and inform all project parameters.



SCHOOL OF GRAPHIC DESIGN

The graduate program in Graphic Design emphasizes mastery of the profession – including narrative abilities, presentation skills, strategic thinking, problem solving and the ability to develop innovative conceptual solutions. Areas of specialized training include typography, visual literacy, identity, and print publication. Students acquire the finely tuned design skills, self-discipline and professional expertise necessary to become advanced practitioners.

The graduate student's final thesis project must integrate concept and content with technical prowess to make an original contribution to the field of graphic design. The thesis project is critically reviewed and approved by the graduate final review committee, then professionally exhibited to the industry and public.

Program Learning Outcomes, MFA:

MFA graduates of the School of Graphic Design will meet the following student performance criteria:

I. MFA Thesis Project

- Conceptualization and production of a graduate thesis project, demonstrating mature graphic design skills.

II. Advanced Abilities

1. Conceptualization

- Ability to generate ideas and concepts for complex communication programs.

2. Content Creation

- Ability to produce original content: ideas, products, research, writing, photography, and illustration.
- Ability to take control over what is actually being seen and said.

3. Creative Focus

- Ability to distill information down to its essence.
- Ability to analyze and prioritize information,

and provide it to an audience in a manner that ensures better comprehension.

- Ability to make complex stories understandable.

4. Critical Thinking

- Ability to embark on extended creative inquiry, ask precise questions, convert research into design strategy, successfully evaluate and discuss your own design efforts and the efforts of others.
- Draw distinctions between and judge merits of various creative ideas.
- Ability to apply robust historical, cultural, and social awareness, broad design vocabulary and ability to express ideas, concepts and strategies in clear and precise terms.

5. Project Management

- Ability to manage complex programs and projects with multifaceted deliverables.
- Ability to deliver on time and on budget.

6. Design Theory

- Demonstrate understanding of formal mechanisms of what makes design work.
- Ability to describe how design practice and design theory inform each other.

7. Designer's Larger Role

- Ability to embrace design as a vehicle for social change.
- Ability to think beyond conventional boundaries for professional designers.

8. Professional Concerns

- Demonstrate an understanding of what is necessary to run a business and turn a profit.
- Awareness of current trends, including cross cultural design and sustainability.
- Recognize importance of participating in industry events, conference, and design competitions.

III. Basic Skills

9. Synthesis of Form and Content



- Ability to combine form (the vehicle) and content (what is being communicated) into a cohesive whole.
10. Typographic Excellence
 - Ability to create appropriate typographic solutions for a variety of applications and situations.
 11. Command of Materials
 - Ability to give form to their ideas in a variety of media.
 - Ability to decide the correct medium (printed materials, packages, manufacturing and fabrication techniques, environments, websites, kiosks, or virtual environments) based on use and overall intended effect on the viewer.
 - Ability to consider the tactile qualities of their work and choose the correct paper, binding method, and printing techniques
 12. Technical Proficiency
 - Ability to produce effective materials and overcome obstacles in the production process (printing, manufacturing, programming, and distributing processes; costing, technical hurdles, and logistical challenges).
 - Proficiency with computers, software, and production processes.
 13. Unique Solutions
 - Ability to recombine familiar things in unexpected ways to create a memorable, meaningful connection with the intended audience.
 14. Compelling and Engaging Solutions
 - Ability to capture attention of intended audience.
 15. Art Direction
 - Ability to collaborate with and manage efforts of various creative contributors (strategists, writers, photographers, illustrators, vendors, suppliers, and production personnel). Ability to bring contributors together to work under shared vision.
 16. Overall Aesthetics
 - Ability to utilize aesthetics (principles of organization, composition, color, hierarchy, balance, contrast, emphasis, depth, rhythm, use of symbolism and overall level of craft in execution) to create an emotional impact.
 17. Narrative Structure
 - Ability to communicate complex ideas that involve the reader and capture the imagination.
 - Ability to tell a memorable story through design.
 18. Problem Solving
 - Ability to maintain a structured approach to creative process development (research, observation, analysis, prototyping, testing, evaluation) while remaining flexible and adapting to changing circumstances and parameters.
 19. Attention to Detail
 - Ability to produce a high level of “fit and finish”, displaying rigorous and unfailing attention to detail.
 20. Historical Awareness
 - Ability to apply working knowledge of graphic design history to evaluation and discussion of contemporary work.
 - Ability to conduct and apply research, cite historical precedent and provide context awareness.
 - Ability to find and pursue inspiration in the work of fellow designers.
 21. Collaboration
 - Ability to work with diverse teams (clients, audiences, content providers, researchers, administrative personnel) in an intense collaborative environment.
 - Familiarity with roles for designers in larger teams.
 22. Resourcefulness

- Ability to show the initiative necessary to work successfully within the confines of any given assignment (budget, materials, time, resources, client mandate).

23. Presentation and Communication Skills

- Ability to persuade clients, creative directors, sponsors, colleagues to go along with a plan.

SCHOOL OF ILLUSTRATION

The MFA curriculum in Illustration emphasizes visual communication and a mastery of technical and conceptual abilities and involves intensive education in the formulation of ideas, problem solving and artistic skill. Students are asked to stretch their talents and refine the skills that will enhance their art, broadening the opportunities for their work. Development of the individual's style and viewpoint is a focus of graduate studies in Illustration.

Graduate students receive classical art instruction and an exposure to new media. The graduate student will develop a portfolio that demonstrates a personal style and a high level of professional skills. A refined illustrative style and voice will culminate in the graduate student's individual focus for their Final Project in areas such as editorial, advertising, graphic novel and children's books. The Final Project is exhibited to the public upon approval of the Final Review committee.

Program Learning Outcomes, MFA:

MFA graduates of the School of Illustration will meet the following student performance criteria:

1. MFA Thesis Project

- Ability to plan and produce an advanced-level thesis project demonstrating mastery and synthesis of the skills taught in the program, appropriate to the student's professional goals. Graduate Students are required to present to a professional review committee and peers prior to being granted an MFA degree.

2. Professional Readiness

- Ability to produce professional quality work at a level commensurate with the MFA degree.

3. Artistic Ability

- Ability to tell stories in pictures, whether to sell ideas, objects, or experiences, in market places including comics, illustration,

and fine art galleries.

- Ability to create compelling images from imagination and reference and to merge the two seamlessly.
- Ability to draw with understanding from figure, landscape and interiors.
- Ability to draw with authority and opinion about subject.
- Ability to maintain a consistent “language” of drawing.
- Ability to demonstrate mastery of line, edge, value, color and design.
- Ability to use wide variety of tools and media as derived or needed.
- Ability to illustrate using digital tools as well as traditional.
- Ability to execute pictorial processes from thumbnails, to pencils, to color and execution.
- Demonstrate a great sense of color and value in medium of choice.
- Ability to apply a solid grasp of art history, illustration history and current trends and visual standards to their work.
- Ability to pursue inspiration in the world and other artists.
- Demonstrate passion about being an artist.

4. Critical Thinking Skills

- Ability to conduct research for reference, inspiration, professional and development.
- Ability to communicate effectively in a professional environment.
- Ability to ask questions and to challenge assumptions.
- Demonstrate curiosity and mental flexibility.
- Ability to generate ideas from disparate sources.
- Ability to take directions well and give more back than is asked for in quality.
- Ability to apply a broad-based education and understanding of the world to create ideas of substance.

5. Professional Skills

- Develop and maintain a professional portfolio website, as well as collateral items necessary for a successful career.
- Ability to market themselves.
- Ability to understand contracts, pricing, and work conditions and expectations for a professional/illustrative artist.
- Ability to understand taxes.
- Demonstrate a sufficient grasp of accounting and money-handling skills to run the business of being an illustrator.
- Ability to generate a business/career plan and regularly review it.



SCHOOL OF INDUSTRIAL DESIGN

Graduate studio courses hone the graduate student's mastery of industrial design skill sets that visually communicate ideas accurately. Graduate Students will work on independent and group projects under technical and creative guidance from professional faculty.

The program emphasizes the identification and resolution of design problems and the nurturing of creativity and innovation. Graduate students will achieve expert skills in digital technology, and problem solving. The graduate student is guided by professionals and faculty in the achievement of an individually conceived Final Thesis Project. This project will incorporate the graduate student's personal creativity, through analytical skill, concept, aesthetic sensitivity and human factors. Each student must present the completed Final Thesis Project to a formal Committee for approval.

Program Learning Outcomes, MFA:

MFA graduates of the School of Industrial Design will meet the following student performance criteria:

1. MFA Thesis Project

- Students will develop an IDS Thesis hypothesis, which is a structured introduction of artifacts that defines a social, economic and technical expression of design as a tool for a specified result. Their final thesis must present a cohesive story in a professional graphic manner without a verbal presentation. Students are required to present to a professional review committee and peers prior to being granted an MFA degree.

2. Tools / Skills

- Ability to freehand sketch in scale with definition of details, sections, parting lines and exploded views for artifacts.
- Ability to apply advanced 2D and 3D computer drawing and rendering skills to design artifacts.

- Ability to produce quality iterative models from initial form studies to final models of designs.
- Ability to link user interface with hardware design of products.
- Ability to design innovative objects that reflect ergonomic, mechanical, technical and cost considerations.
- Ability to utilize relevant technical and digital tools with proficiency including accurate mechanical requirements for the making of production artifacts.

3. Conceptual / Critical Thinking

- Ability to identify critical social, economic or technical factors to include in a design brief.
- Ability to conduct observational and ethnographic research.
- Ability to conduct market trends and brand influences for design criteria and evaluation.
- Ability to incorporate research outcomes into design process.
- Ability to site historical context for conceptual design ideas and innovations.
- Ability to synthesize conceptual design criteria, business drivers and market trends into an aesthetic design language.
- Ability to apply color, material definition and manufacturing processes as a criteria for design and mechanical outcomes.
- Ability to recognize and design for efficiency, sustainability and cost effective products.
- Ability to design effective narrative structure/story telling to sell a design concept.
- Ability to incorporate systems thinking and management of the design process.

4. Outreach Communication

- Ability to give professional quality presentations using information graphics and visual ideation methods for decision

- making.
- Ability to communicate and conduct effective dialogue including visual, verbal, and written means for control of design outcomes.
 - Ability to evaluate their own work and the work of their peers aesthetically, technically, and conceptually.
 - Ability to define effective time management, schedules and agendas for conducting meetings.
 - Ability to accept and apply critiques as it influences the social, economic and technical outcomes.
 - Ability to work effectively in a team and accept a leadership role when merited.
 - Ability to network with professionals within their group and outside their specific field.

SCHOOL OF INTERIOR ARCHITECTURE & DESIGN

The graduate student in the Interior Architecture & Design program will be prepared for professional practice through integrated theory, design and technology in tandem with industry standards. The graduate student will be taught to achieve a balance between the mastery of design skills that meet the needs of the profession, and the creativity and imagination that will lead to better ways of thinking about our environment.

For the graduate Interior Architecture & Design student's Final Project, a site is selected in order to redesign its function and interiors; under the direction of a faculty of professional experts, concern for spatial issues, design innovation and attention to detail are emphasized. The concept of the project will demonstrate an energetic professional approach, and will be professionally exhibited upon approval by the Final Review committee.

Program Learning Outcomes, MFA:

MFA graduates of the School of Interior Architecture and Design will meet the following student performance criteria:

1. MFA Thesis Project
 - Conceptualization and production of a graduate thesis project, demonstrating advanced and professional Interior Architecture and Design skills. Prior to being granted an MFA degree, students are required to present their work to a review committee.
2. Comprehensive Design
 - Ability to generate a comprehensive design.
3. Research and Production
 - Ability to produce original ideas, products, writing, rendering, and three-dimensional models based on professional-level research.



4. Critical Evaluation of Information

- Ability to analyze and act on complex information and variables.
- Ability to gather, evaluate, and prioritize information.
- Ability to execute complex projects, including defining the parameters of a design project, asking precise questions and developing strategy, and articulating their design process.
- Ability to evaluate their own work and the work of others.

5. Problem Solving

- Ability to define design problems and generate compelling solutions.
- Ability to adapt design process and solutions according to client input.
- Ability to work successfully within budget, time, and client mandate.

6. Communication and Presentation Skills

- Ability to communicate their ideas using a variety of visual mediums, including digital.
- Ability to make complex designs understandable.
- Ability to persuade employers, clients and colleagues to go along with a design.

7. Collaboration

- Ability to work effectively in a design team and with clients.

8. Project Management

- Ability to manage complex projects and ensure deliverables.
- Understanding of professional business practices as they relate to individual thesis project.

9. Historical Awareness

- Ability to relate contemporary interior design work to historical architecture and design precedents.

10. Professional Involvement

- Familiarity with cross cultural design and sustainability issues.
- Understanding of design trends.
- Recognize importance of participating in industry events and design competitions.

SCHOOL OF MOTION PICTURES & TELEVISION

The School of Motion Pictures and Television offers graduate students the opportunity to expand on their individual visions and skill sets as filmmakers. The program fosters creativity and independence while also providing instruction in the commercial aspects of filmmaking. Our approach is dedicated to practical, hands-on training in a collaborative framework. Students are immersed in producing, directing, cinematography, lighting, sound, editing and screenwriting. Our program offers state-of-the-art equipment and guidance by top industry professionals.

The graduate program culminates in a thesis project designed to launch students' careers in their chosen field: narrative, documentary, experimental filmmaking, music videos or commercials. Students who concentrate in Acting will undertake a program of performance courses (voice, movement, technique, Shakespeare) and will design a final thesis project culminating in a taped portfolio of their work. This portfolio can be used to help launch an acting career.

Program Learning Outcomes, MFA:

MFA graduates of the School of Motion Pictures and Television will meet the following student performance criteria:

1. MFA Thesis Project

- Students will conceive and complete an MFA thesis project, which represents an advanced level of achievement in the field. Prior to being awarded the MFA, students must present their work before a review committee.

2. Project Management

- Ability to analyze and prioritize the needs of a complex project.
- Ability to identify and acquire mentorship resources in the areas of pre-production, production, and postproduction to gain the skills necessary to produce a quality MFA

project.

- Ability to complete a complex project involving periods of both self-direction and intense creative collaboration.

3. Professional Readiness

- Ability to work in the professional environment with a broad-stroke understanding of how movies are made and the individual specialty skills involved.
- Ability to create a compelling reel or portfolio to profile themselves for specialized industry opportunities.

4. Professional Communication

- Ability to communicate using industry terminology.
- Understanding of research required for film projects and professional presentations.

5. Creative Collaboration

- Ability to assemble and work effectively with a team on film projects.

6. Visual Storytelling

- Ability to tell a compelling visual story.
- Ability to conform written concepts and stories to the visual medium, beginning with storyboards.
- Understanding of story and how it is advanced through the arts of story development and screenwriting, as well as acting, directing, cinematography, production design, sound design, and editing.

7. Problem Solving

- Ability to apply knowledge of film aesthetics and techniques to identify and solve contemporary filmmaking problems.

8. Specialty Skills

According to their specialty, ability to apply technical and visual storytelling skills to elevate the effectiveness of the finished work to engage the audience in a compelling way.

8a. Directing

- Ability to communicate effectively with each of the creative department heads within the production team, as well as the actors, to convey a cohesive, unified vision that will emotionally affect audiences.
- Ability to envision a screenplay in terms of discrete visual elements.
- Ability to guide a team to technically execute shots, scenes, and sequences to best serve the story.
- Ability to originate projects to direct.
- Understanding of the necessity and protocols for soliciting investors and clients.

8b. Cinematography

- Ability to work with various cameras, lenses, film stocks, accessories, and lighting schemes.
- Ability to synthesize technical and aesthetic skills to make creative decisions that will emotionally engage the audience in the story.
- Ability to design and execute creative lighting choices that serve the story.
- Ability to apply principles of composition.
- Ability to respect working relationships and follow set protocols according to industry standards.

8c. Editing

- Ability to select and assemble the most compelling sequences from the material shot in order to convey the story with the greatest emotional impact.
- Ability to creatively problem-solve with the material available to construct a viable scene.
- Ability to demonstrate proficiency in the technical skills involved in editing (including linear and nonlinear

platforms: tape to tape, Final Cut Pro, Avid Express and Avid Adrenaline).

8d. Screenwriting

- Ability to structure and write shorts and features that demonstrate compelling story and character development.
- Ability to generate commercially viable stories demonstrating effective premise, conflict, and resolution.
- Understanding of industry-standard formatting.
- Ability to pitch their stories effectively.

8e. Producing

- Ability to work within industry protocols to develop and execute film projects.
- Ability to break down a script and schedule a screenplay for production.
- Ability to budget a film project, including determining needs for actors, crew, locations, equipment and props.
- Ability to option a screenplay or originate material for production.
- Ability to pitch a screenplay or story idea.
- Ability to set up a film company, including LLCs.
- Ability to acquire necessary goods and services for film productions.
- Ability to locate, assemble and manage the production team, observing industry protocols.
- Ability to negotiate terms and contracts (actors, crew, locations, equipment, lodging, transportation, catering).
- Understanding of the importance of selecting commercially viable stories.

- Understanding of how to acquire investors and clients.
- Ability to write a deal memo and releases for talent and locations.
- Ability to acquire production insurance and film permits.
- Understanding of legal aspects of film production, including copyrights, trademarks, music licensing, working with minors, unions, and guilds.
- Understanding of the postproduction process.
- Understanding of motion picture distribution, exhibition and marketing.

8f. Production Design

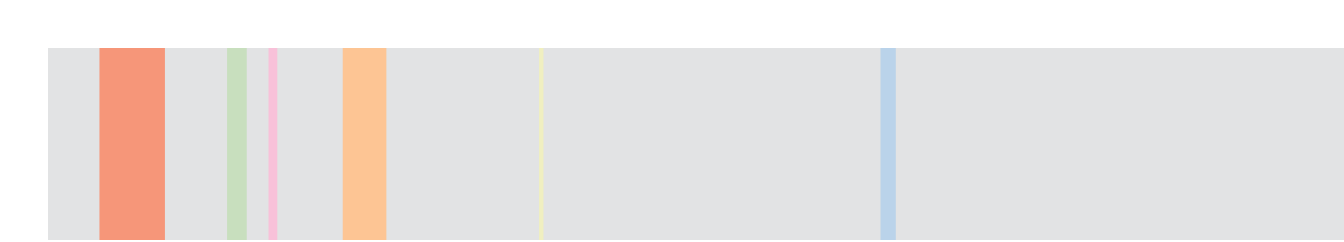
- Ability to create the look of a picture, including creating or selecting all interior and exterior environments.
- Ability to research and select environmental details to create an environment that conveys authenticity and interest and contributes to the mood/style of the story.
- Ability to use color, texture and design to create cohesive scenic backgrounds, which work in concert with wardrobe and makeup design.
- Understanding of the basics of set design and construction.
- Ability to competently communicate design concepts through basic drawing skills.
- Ability to acquire necessary materials.
- Ability to problem-solve within budgetary constraints.
- A thorough understanding of the Art Department function including all team members and their various responsibilities, hierarchy and protocols.

9. Acting

- MFA Acting graduates will meet the following

student performance criteria:

- Ability to synthesize the results of their training to deliver cohesive performances, which demonstrate: proficiency in voice, movement, comprehension of the script and emotional material, attention to other actors and the environment, and truthful behavior and realization of the script.
- Ability to deliver simple and truthful performances on an appropriate scale for both theater and film.
- Ability to make purposeful acting, vocal, and movement choices.
- Ability to make acting decisions free from fear or self-consciousness.
- Ability to interpret plays and screenplays with an understanding of story and emotional stakes.
- Ability to define what the story and the scene is about, to be aware of the whole picture, and to understand their role in telling the story.
- Ability to behave truthfully under imagined circumstances, as defined by the script.
- Ability to apply relaxation techniques to achieve the freedom to improvise.
- Ability to listen and respond to other actors in the working environment.
- Ability to experiment with ideas in the rehearsal process, and to create subtext (an imaginative world that aids their ability to tell the story).
- Ability to move adequately for various performance requirements.
- Ability to articulate and project appropriately for the performance medium.
- Ability to hit marks and match actions for film work.
- Ability to remain curious and open to new ideas during the rehearsal process.
- Ability to ask precise questions and to adjust performances.
- Willingness to take risks and transcend the fear of emotional exposure in rehearsal and performances.

- 
- Ability to observe and find inspiration from the behavior of people in everyday life, including themselves.
 - Ability to incorporate these observations into their acting work so that they recognize the difference between doing an action and overacting.
 - Ability to take and understand positive criticism of their performance.
 - Ability to contribute work to include in a demo reel/finished portfolio to carry with them into film and/or theater.

SCHOOL OF PHOTOGRAPHY

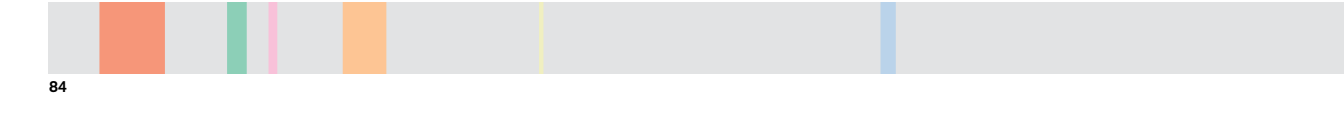
The graduate program in Photography imparts a high level of digital and traditional photography skill, graduate quality theory and substantially educates and supports students in their investigation of the applied and fine arts specializations. This is accomplished through the mastery of specific skills according to the student's needs; strong education in relation to relevant theory; emphasis on the student's personal vision; a professional faculty that provides depth as well as breadth of experience; and facilities that provide a professional context for study. Students have the opportunity to concentrate in the area of photography of specific interest to them while becoming aware of core principles related to photography as a medium.

The philosophy of the Department is to support graduate students in becoming leaders rather than followers in their area of specialization. Photography courses include a mix of studio courses, individual advisement and seminars. Strong conceptual and technical knowledge is the underpinning of the curriculum with a powerful and cohesive body of work being the tangible result. The student's Final Project is reviewed by a panel of experts and upon approval is exhibited to the public.

Program Learning Outcomes, MFA:

MFA graduates of the School of Photography will meet the following student performance criteria:

1. Conceptual and Analytic Skills

- Make high-level creative decisions that optimize conceptual impact, cohesiveness, and memorability of created images.
 - Integrate key conceptual elements (such as mood, narrative, and introducing the unexpected) with technical elements (such as composition, lighting, and point of view) to suggest a story and elicit an emotional response from the viewer.
 - Understand and create visual metaphors and symbols while understanding the value
- 

of each.

- Demonstrate familiarity with various conceptual and historical approaches to photography.
- Critically assess the differences between straight and conceptual photography.
- Competently critique photographs both verbally and in writing, including understanding technical, aesthetic and historical context.

2. Professional Readiness

- Present and promote their portfolio, which shows a unique personal view and style, to acquire jobs within the industry.
- Solve creative and technical problems.
- Set priorities and meet deadlines.
- Show accountability and attention to detail.
- Understand project parameters and client expectations.
- Understand photographic terminology.
- Demonstrate sensitivity to styles and directions in their field.
- Facility with relevant technology and software.
- Understand industry business practices, including copyright law, as it relates to running and maintaining a successful business.
- Ability to accurately communicate ideas, thoughts and proposals to potential clients.

3. Lighting and Camera Capture Skills:

- Select effective lighting techniques and equipment for portraiture, journalistic, still life, and fine art applications.
- Understand point source, flood, spot, diffused and reflected light.
- Recognize the signature effects of each type of lighting.
- Use metering and exposure calculation, and have a full knowledge of 35mm, medium and large format cameras.
- Master indoor and outdoor ambient lighting, strobe-hand held flash, lighting with constant

light sources, daylight vs. tungsten, mixed lighting with constant light sources.

- Understand the relationship between time of day/type of light.

4. Special Skills

Depending on the area of specialization, students will also demonstrate the ability to:

4a. Traditional

- Understand the properties and uses of different film types.
- Understand of principles of film contrast control (zone system).
- Perform advanced exposure calculations.
- Effectively use a light meter.
- Design lighting concepts and effectively use filters for when shooting.
- Effectively and skillfully develop film.
- Exercise a clear knowledge of testing all formats of film.

4b. Digital

- Apply advanced Photoshop photography techniques, tool sets, layers, curves, and selections to digital media.
- Scan film and prints using advanced techniques.
- Navigate the Macintosh operating system including networking and digital file organization.
- Successfully download files and manage digital data.
- Select film and digital media based on archival qualities and understanding of ink and paper stability.
- Correctly expose color transparency, color negative and B/W film and capture digital files correctly.
- Recognize different types of light sources, their features and their color temperatures.

- Control and manipulate color temperature.
- Familiarity with optical color wheel.
- Retouch images using color and tonal correction tools.
- Understand color management and device profiles including color space and gamut.
- Understand and develop a personal workflow system.
- Understand file capture size and resolution as it pertains to final output requirements.

GRADUATE ACADEMIC STUDY

Where the spirit does not work with the hand there is no art. – Leonardo daVinci

Artists who know nothing but art and design create art and design about nothing. An artist's creations do not come from a pencil, a piece of charcoal, a brush, or a computer. They come from the mind.

At the Academy, we believe that a seeking mind, inspired by the world and able to innovate, will enhance our students' artistic passion and make them stronger professionals. The goal of the Academy's Graduate Studies (GS) program is to foster the minds of creative individuals.

At the core of our GS curriculum are comprehensive Aesthetics and Business Practices. The Academy celebrates the artistic traditions of the past and encourages emerging artists to situate themselves in this cultural continuum. The cross-cultural Aesthetics sequence introduces students to a variety of artistic movements and philosophical trends, engaging students both visually and critically.

Highly literate as visual communicators, artists must also be able to meet the expectations of the professional environment in relation to their intended careers. Thus, the required business component of the GS program emphasizes business communication and collaboration, and the various opportunities available to the graduate student.

The Academy of Art University strives to nurture the entire artist, and the GS program is an integral component in this process.

Program Learning Outcomes:

1. Critical Thinking and Analysis (Problem solving)
 - Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions and test them

against relevant criteria and standards on an advanced level.

- Ability to understand and define a problem or argument and apply acquired knowledge to generate solutions appropriate to their major.

2. Written Communication Skills

- Ability to write and speak with conciseness and clarity to effectively communicate within the industry of their major in English on an advanced level.

3. Research skills

- Ability to work as advanced researchers/artists and in collaboration with others as appropriate to their major.

4. Aesthetic sensitivity

- Ability to evaluate art and design critically, to recognize aesthetic value, decorum and artistic integrity on an advanced level.

5. Cross-Cultural Understanding

- Ability to understand, identify and acquire relevant knowledge of cultural perspectives and participate in intercultural communication.

FACULTY

ACADEMY OF ART UNIVERSITY DIRECTORS & FULL-TIME FACULTY

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ACADEMIC DIRECTORS

UNDERGRADUATE

Academic Department

Advertising
Advertising
Advertising / Account Planning
Advertising / Copywriting
Animation and Visual Effects / 2D
Animation and Visual Effects / 3D
Computer Arts – New Media
Computer Arts – New Media
Digital Arts & Communications
English as a Second Language
Fashion
Fashion / Merchandising
Fine Art / Painting & Printmaking
Fine Art / Painting
Fine Art / Sculpture
Fine Art / Sculpture
Foundations
Foundations
Graphic Design
Graphic Design / Online
Illustration
Illustration
Industrial Design
Industrial Design
Interior Architecture and Design
Interior Architecture and Design / Online
Liberal Arts
Motion Pictures & Television
Motion Pictures & Television / Acting
Motion Pictures & Television
Photography
Photography / Digital
Photography / Online
Photography / Online

Name

Melinda Mettler
Nelson Leung
Charlie Kouns
Mark Edwards
Sherrie H. Sinclair
Chris Armstrong
John Woodbridge
Bob Rigel
Lourdes Livingston
Bob McDonald
Gladys Perint Palmer
Sharon Murphy
Craig Nelson
Carolyn Meyer
Peter Schifrin
Margaret Keelan
Alana Addison
Jinny Tomozy
Mary Scott
Anitra Nottingham
Chuck Pyle
Lisa Berrett
Tom Matano
Hideki Masuda
Marlene Farrell
Sharon Robertson
Eileen Everett
Jack Isgro
Diane Baker
Jonathan Fung
James Wood
Diane Choplin
Ryan Baldwin
James Goins

Title

Director
Associate Director
Associate Director
Associate Director
Co-Director
Co-Director
Director
Assistant Director
Director
Director
Executive Director
Director
Director
Executive Director
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Assistant Director
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Assistant Director
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Associate Director
Executive Director
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Associate Director
Director
Co-Director
Co-Director
Associate Director
Director
Associate Director
Director
Associate Director

FACULTY

ACADEMY OF ART UNIVERSITY DIRECTORS & FULL-TIME FACULTY

ACADEMIC DIRECTORS

GRADUATE

Academic Department

Advertising
Animation and Visual Effects / 2D
Animation and Visual Effects / 3D
Architecture
Computer Arts / New Media
Fashion
Fashion / Merchandising
Fine Art / Painting & Illustration
Fine Art / Printmaking
Fine Art / Sculpture
Graphic Design
Industrial Design
Interior Architecture and Design
Liberal Arts/ Graduate Academic Study
Motion Pictures & Television
Motion Pictures & Television / Acting
Photography

Name

Melinda Mettler
Sherrie H. Sinclair
Tom Bertino
Alberto Bertoli
Lourdes Livingston
Simon Ungless
Sharon Murphy
William Maughan
Craig Nelson
Charlene Modena
Phil Hamlett
Tom Matano
Marlene Farrell
Eileen Everett
Jack Isgro
Diane Baker
William Mosgrove

Title

Director
Director
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Director



ACADEMIC DIRECTORS

KEY ADMINISTRATORS

Name	Title
Dr. Elisa Stephens	President of the Academy
Melissa Marshall	Executive Vice President of the Academy
Sue Rowley	Executive Vice President of Educational Services & International Admissions/Services
Joan Bergholt	Executive Vice President of Admissions
Ray Chan	Executive Vice President of Student Services & Enrollment
Kate Griffeath	Executive Vice President of Educational Support
Joe Vollaro	Executive Vice President of Financial Aid/Compliance
Rachel Lee	Executive Vice President of Marketing
Sallie Huntting	Executive Vice President of Public Relations and Special Events
Cathy Corcoran	Vice President of Academic Administration
Rebecca Delgado	Vice President of Housing/Community Relations
Jonathan Ward	Vice President of Online Admissions and Online Student Services
Amy Bollinger	Vice President of Student Affairs
Christopher Lefferts	Vice President of Online Education
John Meurer	Vice President of Online Admissions
Gordon North	Vice President of Business Operations
Martha Weeck	Vice President of Finance
J Alecander	Executive Director of Campus Activities & Student Events
Cindy Cai	Director of Graduate Admissions
Long Huynh	Director of Graduate Services
Marie Santilices	Director of Domestic Onsite Admissions
Andrea Drillings	Director of Classroom Services
Ryan Kasmier	Director of Student Academic Services
Bob McDonald	Director of English as a Second Language
Chantelle Ferguson	Director of English as a Second Language Online
Jim O'Hara	Director of ARC Tutoring
Jennifer Russell	Director of Faculty Development
Derylle Evans	Director of Transportation
Thomas Champion	Director of Student Records
Kevin Collins	Director of Accounts Receivable
Debra Sampson	Library Director
Dr. Jamie Williams	Athletics Director

FACULTY

ACADEMY OF ART UNIVERSITY DIRECTORS & FULL-TIME FACULTY

FACULTY INFORMATION

The top professionals from all fields of art and design are recruited to teach part-time at the Academy. Part-time instructors not only come from the San Francisco area, but are also brought to campus from Southern California and other locations around the country and the world. In addition, prestigious guests and industry pioneers visit the Academy on a regular basis to give lectures, presentations, or workshops in their area of expertise.

The Academy also has permanent, professional full-time faculty in each department who teach courses, develop curriculum and provide academic leadership. The members of the Academy's full-time faculty and their credentials are listed below.

FULL TIME FACULTY BY DEPARTMENT

Advertising

MARK EDWARDS: University of Texas Austin, BS (Advertising)

CHARLIE KOUNS: Virginia Commonwealth University Adcenter (Associate Professor), Worldcom (Founder), Arnold Finnegan Martin (Partner and Chief Client Services Officer), S & K Famous Brands (Director of Public Relations). Partial Client List: Wrangler, Maserati, Mercedes-Benz, Nissan, McDonald's, Castrol, Healthtex, GTE Mobilnet, US West.

NELSON LEUNG: Academy of Art University, BFA (Advertising)

MARGUERITE LUTTON: SUNY Binghamton, BFA (Studio Art)

CAMERON MADDUX: Louisiana State University, BA (English); University of Texas, MA (Advertising)

MELINDA METTLER: Academy of Art University, BFA (Advertising)

DAVID A. WONG: UC Berkeley, BA (Architecture)

Animation & Visual Effects

CHRIS ARMSTRONG: Work Experience: ILM (Animation Supervisor), Spin Productions (Designer/Director), Catapult Productions (Senior Computer Animator/Designer), Calibre Digital Design (Designer/Director), Animation House (Animation Artist), Nelvana Animated (Layout Assistant Animation). Sheridan College, Certificate of Completion (Animation).

TOM ARNDT: Portland State University, BA (Art: Painting)

TOM BERTINO: Partial List of Feature Films Animation Direction: "Work in Progress" (Director), "Frankenstein" (Co-Director), "Son of the Mask," "Men in Black II," "The Time Machine," "Star Wars: Episode I," "Flubber," "101 Dalmations," "Casper," "The Mask" (Academy Award Nominee, Best Visual Effects & British Academy Award Nominee, Best Visual Effects), "General Cinema Trailer," "Joe Versus the Volcano," "Ghostbusters II," "The Accidental Tourist." Work Experience: Industrial Light & Magic (1986-2005)

VINCE DEQUATRO: University of Southern California, BA (Studio Art)

SHAUN FEATHERSTONE: University of Lincoln Hull Campus, BA (Animation)

ROB GIBSON: California College of Arts and Crafts, BA (Architecture)

EDWARD KATS: Academy of Art University (BFA)

SCOTT C. LEBERECHT: University of Cincinnati, BS (Industrial Design); American Film Institute, MFA (Directing)

TOM MEADE: Boston University, BS (Broadcasting and Film)


TAREQ MIRZA: George Mason University, BA (Studio Art)

GEORGE PAFNUTIEFF: San Francisco State University, BS (Biology)

TODD ROBINSON: Cogswell Polytechnical College, BFA (Computer and Video Imaging)

SHERRIE H SINCLAIR: Academy of Art University, BFA (Illustration); Florida State University, BA (History & Criticism of Art)

BETH SOUSA: Work Experience: Freelance



Sculptor and Animator, Ad Hoc (Animator), Elliott Portwood Inc. (Animator), American Film Technologies (Art Director). Studied communication design at Texas Tech University and painting and metalsmithing at the University of Houston

CATHERINE TATE: Work Experience: Industrial Light + Magic (1991-1995 and 1997-2003), The Orphanage (2003-2004), ESC Entertainment (Contractor). Partial list of feature films composer: "Hulk," "Men in Black II," "Wild Wild West," "Perfect Storm," "Minority Report," "AI," and "Star Wars"

NICOLAS VILLARREAL: Escuela de Arte y Cinematografia de Avellaneda, BFA (2D Animation); Academy of Art University, MFA (2D Animation – Illustration)

Architecture

ALBERTO BERTOLI: Cal Poly San Luis Obispo, BA (Architecture)

STANLEY WONG: University of Southern California, BArch (Architecture)

Computer Arts-New Media

LOURDES A LIVINGSTON: Work Experience: Women.com, NYC and SF offices (Creative Director). Partial Client List for Online Presence: Levis for Women, Hallmark, Early Show, Satellite Sisters, Yahoo!, Astronet, Harlequin Books, Town & Country, Marie Claire, House Beautiful, Country Living, Cosmopolitan, Redbook, Good Housekeeping, Prevention. Silicon Graphics (Designer), San Francisco Chronicle (Staff Editorial Illustrator and Columnist). Education: UC Berkeley, Academy of Art University, BFA (Illustration)

BILL McCLAREN: Partial Client List: Oakland Museum, Mountain AIDS Foundation, Grace Cathedral, Off Road Capital, RoB Gallery, Nosh Productions. Studied at University of Texas, School of Visual Arts

GINO NAVE: Partial Client List: Apple Computer, Wrigley, Microsoft, Red Bull, Nike, CompUSA. Work Experience: Omniman Sound Labs

(Principal), Zefer (Sound & Multimedia Designer), InVision (Lead Sound Designer). Studied at Lincoln Technical Institute

ROBERT E RIGEL: University of Northern Colorado, BA (English)

JOHN WOODBRIDGE: Partial Client List: Pepsi, Sega, Citicorp/Citibank, Charles Schwab, Gallo, Visa International, Hewlett Packard, Apple Computer, Intel, Sun Microsystems, Levi's, Nissan, Novell, Acura, Adobe, Round Table Pizza, 3Com, Hal Riney, Primo Angeli, Wells Fargo. Work Experience: Rapid Design Services, West End Studios. Studied at University of Oregon

Digital Arts & Communications

LOURDES A LIVINGSTON: Work Experience: Women.com, NYC and SF offices (Creative Director). Partial Client List for Online Presence: Levis for Women, Hallmark, Early Show, Satellite Sisters, Yahoo!, Astronet, Harlequin Books, Town & Country, Marie Claire, House Beautiful, Country Living, Cosmopolitan, Redbook, Good Housekeeping, Prevention. Silicon Graphics (Designer), San Francisco Chronicle (Staff Editorial Illustrator and Columnist). Education: UC Berkeley, Academy of Art University, BFA (Illustration)

Fashion

HANNE BEHREND: San Francisco State University, BA (Art); Parsons School of Design, AAS (Fashion Design)

KEYV A DESANTIS: College of San Mateo, AA (Business)

JONATHAN KYLE FARMER: Royal College of Art, MA (Fashion Women's Wear); Cheltenham and Gloucester College of Higher Education, BA (Fashion, Design & Technology)

FAEZ FATHI: Academy of Art University, BFA (Fashion)

JULIE JOHNSON: Academy of Art University, BFA (Illustration)

SARA KOZLOWSKI: Parson's School of Design,

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BFA Fashion Design

MILEN KRASTEV: Academy of Art University, MFA (Fashion Design); Technical University of Varna Bulgaria, MA (Navigation); Technical University of Varna Bulgaria, BA (Navigation)

RHONA MACKENZIE DUNCAN: Jordanstone College of Art & Design, BA (Printed textile)

TAREQ MIRZA: George Mason University, BA (Studio Art)

SHARON MURPHY: Ohio State University, BA English

CAROL MCEWEN-BERGEMAN: Art Institute of Pittsburgh, AA (Fashion Design & Illustration)

CAROL NUNNELLY: Academy of Art University, BFA (Illustration)

Gladys Perint Palmer: **PARTIAL CLIENT LIST:** New York Times, Mirabella, Self, ELLE, New Yorker, Vogue, L'Officiel, Missoni, Oscar de la Renta, Geoffrey Beene, Lancome, Saks, Fendi, Armani, Gumps, Chanel. Studied at St. Martin's School of Art, Parsons School of Design.

ILIANA RICKETTS: Academy of Art University, MFA (Fashion); Ariadna Professional School, BFA (Fashion Design and Art Textiles)

NINZ SANGHA: St. Martin's School of Art, UK, MA (Apparel Design); St. Martin's School of Art, UK, BA (Apparel Design)

MIDORI SARGENT: Work Experience: Midori Sargent Knitwear Designs (Founder and Head Designer), Itokin Co. (Head Knitwear Designer), Bigi Co. (Head Knitwear Designer). Studied knitting at Vogue Technological Institute of Knitting, clothing design at Jisen Woman's College, and oil painting at Glassell School of Art

HERSHA STEINBOCK: Portland State University, MA (English); University of California, Berkeley, BA (English)

GONBEE TANAKA: Ritsumeikan University, Tokyo, Japan, BS (Law); Chiyo Fashion Design School, BA (Fashion Design)

SIMON UNGLESS: St. Martin's School of Art, UK, MA (Fashion); University Polytechnic of East London, UK, BA (Fashion/Textile)

Fine Art

ERIK BLOME: University of Michigan, BFA (Fine Art); Boston University, MFA (Sculpture)

MARGARET KEELAN: University of Utah, MFA (Fine Arts); University of Saskatchewan, BFA (Liberal Arts)

WILLIAM MAUGHAN: Art Center College of Design, BFA (Illustration)

CAROLYN G MEYER: Academy of Art University, MFA (Fine Arts); Academy of Art University, BFA (Advertising Design)

CHARLENE MODENA: San Francisco State University, MA (Art); San Francisco State University, BA (Art); Cabrillo College, (AA)

KEVIN MOORE: Academy of Art University, BFA (Painting)

ANNAMARIE NELSON: UCLA, BA (Italian)

CRAIG NELSON: Art Center College of Design, BFA (Illustration)

CARRIE ANN PLANK: East Carolina University (BFA), Penn State (MFA)

CHRISTINE ROLIK: California College of Arts and Crafts, BFA (Printmaking)

PETER SCHIFRIN: Boston University, MFA (Sculpture); San Jose State University, BA (Art)

TOMUTSU TAKISHIMA: Academy of Art University, BFA (Fine Arts); Academy of Art University, MFA (Fine Arts)

CEDRIC WENTWORTH: Partial Exhibition List: John Natsoulas Gallery, The Davis Mall, Tiffany's Window Display, Mein Studio Gallery, Los Angeles Modernism Show, California Conference for the Advancement of Ceramic Arts, San Francisco Museum of Modern Art, Max Fish Gallery. Public Art Commissions: City of Oakland, Jack London Square. Studied at Cacciatori Studios, Italy

VALERIE WINSLOW: California State University, Los Angeles, BA (Art: Painting/Drawing)

ZHAO MING WU: Academy of Art University, MFA (Fine Arts); Guang Zhou Academy of Fine Art, BFA (Painting)

Foundations

ALANA C ADDISON: Academy of Art University, BFA (Illustration)

ADAM CALDWELL: California College of Arts and Crafts, BFA (Individualized Major: Painting/ Illustration)

KARL JENSEN: San Jose State University, MA (Art); California State University Hayward, BA (Music)

STEVEN A KROCHMAN: Boston University, MFA (Sculpture); California State University, Long Beach, BFA (Sculpture)

DAVID CHOONG YOUB LEE: Academy of Art University, BFA (Fine Art), Academy of Art University, MFA (Fine Art)

LEANDRO NG: Academy of Art University, BFA (Illustration)

JINNY TOMOZY: Academy of Art University, BFA (Fine Art)

HENRY T. YAN: Academy of Art University, BFA (Illustration); Shanghai University of Applied Technology, BA (E. Engineering)

Graphic Design

AMY C. BROADBENT: University of Santo Tomas, BFA (Advertising); Maryknoll College, BA (Psychology)

PHIL HAMLETT: University of Georgia, BFA (Arts & Sciences)

ANITRA NOTTINGHAM: Monash University, BA (Graphic Design)

SCOTT RANKIN: UC Berkeley, MFA (Art); UC Santa Barbara, BA (Art Studio)

MARK REYNOLDS: Towson State University, MA (Art); Towson State University, BS (Art)

MARY SCOTT: Work Experience: Maddocks and Company (Creative Director, 25 years), Audio Magnetics, Sony Superscope, William Pereira and Associates, Capitol Records. Studied at University of California, Los Angeles and Mount St. Mary's College

HUNTER WIMMER: Virginia Commonwealth University, BFA (Communication Arts & Design)

Illustration

LISA BERRETT: Academy of Art University, BFA (Illustration)

BARBARA BRADLEY: Art Center College of Design, MFA (Magazine Illustration); University of California, Berkeley, BA (Speech)

THOMAS GRONBUKT: Academy of Art University, BFA (Illustration)

CRAIG A. MARSHALL: Academy of Art University, BFA (Illustration)

STEPHEN PLAYER: Camberwell College of Art and Crafts, BA (Graphic Design / Illustration)

CHUCK PYLE: Academy of Art University, BFA (Illustration)

BILL SANCHEZ: Academy of Art University, BFA (Illustration)

GORDON SILVERIA: Academy of Art University, BFA (Illustration)

TERRYL WHITLATCH: Academy of Art University, BFA (Illustration)

Interior Architecture & Design

MARLENE FARRELL: University of Montana, BA (History & Political Science)

KEN FRIEDERS: Western Michigan University, BFA (Metalsmithing)

DAVID JOZAITES: Work Experience: Art Sawada (Remodeler), Graphic Blade Studio (Model Builder/Manager)

SHARON ROBERTSON: Rudolph Schaeffer School of Design, MFA (Interior Design); University of California, Berkeley ME (Master of Education), BA (History and Art History)

OLGA ZHOVREBOFF: San Jose State University, BA (Interior Design)

Industrial Design

HIDEKI MASUDA: Art Center College of Design, BS (Transportation); Bard College, BA (Studio Art)

TOM MATANO: Art Center College of Design, BS (Transportation Design)

FACULTY

ACADEMY OF ART UNIVERSITY DIRECTORS & FULL-TIME FACULTY

PAUL WILCZYNSKI: Work Experience: Skil Corporation (Staff Industrial Designer), Design Consultants, Inc (Staff Consultant Industrial Designer), Wielgus Product Models, Inc (Senior Modelmaker), Miniwoodie, Inc (Principal), Playskool (Senior Staff Designer), Playstuff Inc (Principal), Wilson Product Models (Partner), Wilson Design (Principal), The CDM Co (Director of New Product Development), Studio California (Director). Studied Industrial Design at University of Illinois, Chicago

Liberal Arts

PAUL DELEVATI: San Francisco State University, MA (Philosophy); Chico State University, BA (Philosophy and Religious Studies)

EILEEN EVERETT: University of California, Santa Barbara, MA (Art History); Indiana University, BA (History of Art)

CRAIG GRIFFEATH: Dominican University of California, MA (Humanities with concentration in Art History); Haverford College, BS (Physics)

CLAUDIA HOLM: New College of California, MA (Writing and Consciousness); New College of California, MFA (Creative Writing); New College of California, BA (Humanities)

MICHAEL HOLMES: California College of Arts and Crafts, BFA (Environmental/Interior Design)

CANDACE HUEY: UC Berkeley, BA (History of Art); University of London Courtauld Institute of Art, MA (Art History)

SUZANNE L'HEUREUX: American University, MA (Art History); University of Dayton, BFA (Studio Art)

TOM MOLANPHY: University of Montana, MFA (Creative Writing); Loyola University, BA (English with concentration in Writing)

CYNTHIA MOSSMAN: Humboldt State University, MFA (Theatre Arts); Humboldt State University, MA (English: Teaching of Writing); Humboldt State University, BA (English); Humboldt State University, BA (Art: Studio)

KIMBERLY REID-SCHAFFER: Oxford Brookes University, MA (Art History); California State University Hayward, BA (History of Art/Fine

Arts)

DAVE RIFFERT: Pennsylvania State University, MA (Art History); Principia College, Illinois, BA (History/Art History)

JAMES SIDEL: University of Pittsburgh, BA (Film Studies); University of Iowa, MFA (Fiction Writing)

KATHERINE WILLIAMS: University of Michigan, BA (English); University of Texas – Austin, MFA (Writing)

STEPHEN WILLIAMS: San Francisco State University, MA (History); San Francisco State University, BA (History)

JOSE YULO: University of San Francisco, Ed.D (Philosophy of Education); Emerson College, MA (Political Communication); St. John's College, BA (Liberal Arts)

Motion Pictures & Television

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