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MISSION STATEMENT

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

To achieve its mission the Academy of Art University:

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

ACCREDITATION

WASC Accreditation

The Academy of Art University is proud to announce that it has been granted regional accreditation by the Senior Commission of the Western Association of Schools and Colleges (WASC). The Western Association of Schools and Colleges (WASC) is one of the six regional associations that accredit public and private colleges and schools in the United States.

Western Association of Schools and Colleges (WASC) accreditation will aid the Academy of Art University in developing and sustaining its world-class education, and will continue to assure the educational community, the general public, and other organizations that the Academy of Art University is committed to achieving the highest standards of educational quality and effectiveness.

Accreditation/Memberships

The Academy is regionally accredited by the Accrediting Commission for Senior Colleges and Universities of the Western Association of Schools and Colleges (WASC) located at 985 Atlantic Avenue #100, Alameda, California, 94501, (510) 748-9001. The Academy is also accredited by the National Association of Schools of Art and Design (NASAD), which is located at 11250 Roger Bacon Drive, Suite 21, Reston, Virginia, 20190, (703) 437-0700, to offer degrees of Associate of Art, Bachelor of Fine Arts, Master of Fine Arts, and Certificates. The BFA Interior Architecture & Design program is accredited by The Council for Interior Design Accreditation (formerly FIDER) as a Council for Interior Design Accreditation Accredited Professional Level Program. The Master of Architecture Program is also accredited by the National Architectural Accrediting Board (NAAB).

The Academy is also an institutional member of the Career College Association (CCA).

NAAB Accreditation

In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a 6-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

Doctor of Architecture and Master of Architecture degree programs may consist of a pre-professional undergraduate degree and a professional graduate degree that, when earned sequentially, constitute an accredited professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree.

The Academy of Art University, Department of Architecture offers the following NAAB-accredited programs:
M.Arch.(pre-professional degree + 63 graduate credits)
M.Arch.(non-pre-professional degree + 87 graduate credits)

Next accreditation visit for all programs: 2010

Accreditation for Online Programs

Online degree programs at the Academy of Art University are accredited. All online Associate of Arts, Bachelor of Fine Arts, Bachelor of Arts, Master of Fine Arts and Master of Arts programs are accredited by the Western Association of Schools and Colleges (WASC). The National Association of Schools of Art and Design (NASAD) also accredits all AA, BFA, and MFA programs. The BFA in Interior Architecture and Design program delivered online is accredited by the Council for Interior Design Accreditation (formerly FIDER).

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

ACADEMIC POLICIES

Admissions Requirements Addendum to the 2010-2011 University Catalog

- Students who have satisfactorily completed six credits of college work that are applicable to a degree at the Academy of University are deemed to have the Ability to Benefit can and be accepted for admission.

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	exceptional	4.0 grade points
A-	excellent	3.7 grade points
B+	very good	3.3 grade points
B	good	3.0 grade points

B-	competent	2.7 grade points
C+	above average	2.3 grade points
C	average	2.0 grade points
C-	below Average	1.7 grade points
D+	marginal	1.3 grade points
D	weak	1.0 grade points
D-	minimal achievement	0.7 grade points
F	Failing	0 grade points
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 6 hours of homework per week.

Observed Holidays

The Academy is closed on the following observed holidays:

New Year's Day, Memorial Day, Independence Day, Labor Day, Thanksgiving Day (and the Friday and Saturday after Thanksgiving Day), 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

International students may receive English language placement testing during orientation. The tests include an oral interview with 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. 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 66.6% 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 x .666) 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 final class assignment because of a personal emergency, or an illness. 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 by the Friday before 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 Friday before the following 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+

Minimum GPA Undergraduate –
BFA, BA, Certificate: 1.70 1.85 2.0

Minimum GPA Graduate –
MFA, MA, M.ARCH: 2.0 2.0 2.0

Total Semester Credits Earned
(including transfer credits): 0-15 16-30 31+

Minimum GPA Undergraduate–
Associate of Arts: 1.70 1.85 2.0

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 (66.6%) 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 and BA Programs, and either 95 semester units (63 x 1.5), 108 semester units (72 x 1.5) or 117 semester units (78 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 either 95 semester units (63 x 1.5) or 130 semester units (87 x 1.5). The maximum time frame for the MA programs is 58 semester units (39 x 1.5). Time for an approved leave of absence will not be included in the calculation of a student's maximum program length.

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 by the Friday before 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.

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 66.6% 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.
- 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 Executive Vice President- Financial Aid/Compliance, 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 EVP-Financial Aid/Compliance 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.

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 & International Admissions/Services and the Executive Vice President of Enrollment.

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

- No notation, if a student drops or withdraws prior to the end of the first week of class instruction.
- "W", if a student drops or withdraws after the first week of class instruction but prior to the start of the eighth week of class instruction. A "W" grade will not be counted in computing grade point averages but will count when calculating the required completion rate if dropped after the first week of class.
- "WF", if a student drops or withdraws after attending the eighth week of class instruction. 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)

Academy Quantitative Placement Test Passing Score

Academy 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.

Academy of Art University does not discriminate on the basis of race, color, national origin, sex, disability, or age in its programs or activities. The Office of Classroom Services handles all questions and requests regarding classroom accommodations, please contact Classroom Services Reception at (415) 618-3775. The Executive Vice President of Educational Services, Sue Rowley, serves as the Academy's Coordinator for compliance with Section 504 of the Rehabilitation Act of 1973, Title VI of the Civil Rights Act of 1964 and Title IX of the Education Amendments of 1972. For further information, contact Ms. Rowley at 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 Executive 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.

This grievance procedure should be used by any student or applicant who believes that there is an uncorrected violation of the University's policies against discrimination on the basis of disability, race, color, national origin, ancestry, age, gender, sexual orientation or any basis under law and in these instances, the student may initiate the matter at Step 3.

STEP 1

Students are encouraged to resolve concerns or complaints informally by personal contact with the individual responsible for the concern or complaint.

- 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 for assistance the administrator, faculty or staff member who is responsible for the division or department where the complaint or concern arose.

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 the other matters, the student should appeal to the administrator next in line above the administrator, faculty or staff member to whom the step 2 level was addressed.

STEP 3

If a satisfactory solution cannot be arranged through Step 2 or in the case of a grievance of perceived discrimination:

- a. Student should submit a letter of grievance addressed 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 be appointed by the Executive Vice President or her designee from among senior administrators. The Committee will conduct an investigation by requesting relevant information from the grievant and from those others at the University with important knowledge. Please note that in limited circumstances, a determination of the grievance may be made immediately upon review and without convening of the Committee.

The Grievance Committee may, at its option choose to investigate, upon due notice, with a formal hearing where the grievant and other witnesses may present testimony and other evidence in informal fashion.

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 shall assess the grievance in an equitable manner and transmit a written determination within a reasonable period not usually beyond 45 days from receipt of the grievance by Office of Educational Services. The written determination shall provide a response to the primary assertions of the grievance.

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

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 2009-2010 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 2 to 4 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 instructions on how to complete the Federal Direct Student loan promissory note electronically. Signed award letters 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
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 Campus Safety and Campus Fire Safety Report. You may also download a copy at <http://www.academyart.edu> (click on Disclosures, then Annual Campus Safety and Campus Fire Safety 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 \$120 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: \$8,800
Term – Fall or Spring
Refund: $\$8,800 \times .50 = \$4,400$

Return of Title IV Funds

The Higher Education Amendments of 1998, Public Law 105-244, changed the way financial aid funds are paid toward a student's education and handled when a recipient of financial aid withdraws from school. The new requirements (effective for students receiving Title IV Federal Financial Aid who withdraw from school on or after October 7, 2000) are used to determine the amount of Title IV Financial Aid a student has earned when he or she withdraws from school. For more information, come by the Financial Aid Office and pick up a copy of the form titled "Treatment of Title IV aid when a Student Withdraws" or 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

Note: If a credit balance exists after all Federal programs have been properly refunded it will first be applied to any Academy of Art University scholarship including an Athletic, Summer Portfolio and VA Yellow Ribbon Scholarship.

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 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 Photo ID 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 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 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 Grievance Committee.

If referred to the Student Grievance Committee, the student may be asked to attend a grievance hearing and to provide any supporting evidence they have available. After an investigation of the alleged incident/behavior, the Committee 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 of violation of suspension may be cause for further disciplinary action, normally in the form of dismissal.
- **Dismissal:** Termination of student status at the University.
- **Restitution:** Reimbursement for damage to or misappropriation of 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 Grievance Committee only if:

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

ACADEMY OF ART UNIVERSITY LEARNING OUTCOMES

Graduates of the Academy of Art University will demonstrate the ability to:

1. Produce a body of work suitable for seeking professional opportunities in their chosen field of art and design.
2. Solve creative problems within their field of art and design, including research and synthesis of technical, aesthetic, and conceptual knowledge.
3. Communicate their ideas professionally and connect with their intended audience using visual, oral, and written presentation skills relevant to their field.
4. Execute technical, aesthetic, and conceptual decisions based on an understanding of art and design principles.
5. Evaluate work in their field, including their own work, using professional terminology.
6. Recognize the influence of major cultural and aesthetic trends, both historical and contemporary, on art and design products.
7. Learn the professional skills and behaviors necessary to compete in the global marketplace for art and design.

Program Learning Outcomes for Each School Follows (in alphabetical order by School)

School	Pages
• Advertising	26-27
• Animation & Visual Effects	28-31
• Architecture	32-35
• Art Education	36-37
• Fashion	38-41
• Fine Art	42-44
• Game Design	45-46
• Graphic Design	47-50
• Illustration	51-52
• Industrial Design	53-55
• Interior Architecture & Design	56-57
• Motion Pictures & Television	58-63
• Multimedia Communications	64-65
• Music for Visual Media	66-67
• Photography	68-69
• Web Design & New Media	70-71

BFA Program Learning Outcomes

School of Advertising

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

1. **Strategic Communication**
 - Develop strategic briefs that focus on the target customer, the product/service, and the competition.
 - Gather, assess and apply relevant information, including historical research, for strategic and planning work.
 - Identify customer needs, market strategies, and potential market opportunities.
 - Identify social and consumer trends.
 - Apply basic understanding of branding to build the equity of a specific good or service.
2. **Visual Communication**
 - Use appropriate visual media, including freehand drawing and computer technology, to convey essential elements at each stage of the creative process.
 - Rapidly visualize creative ideas and images.
 - Apply basic design principles, including font selections, to print, video, ambient and interactive advertising.
3. **Verbal Communication**
 - Use engaging language to convey creative ideas and concepts, along with brand tone, at each stage of the creative process.
 - Communicate strategic conceptual and artistic goals of an advertising campaign using industry terminology, both verbally and in writing.
4. **Conceptual Thinking**
 - Stop the target, quickly communicate a benefit and sell a produce/service in print, ambient, television, and interactive formats
 - Raise precise questions, consider diverse points of view, and reach well-reasoned conclusions as part of the conceptual and design process.
5. **Professional Readiness**
 - Present a portfolio to acquire a job within the industry.
 - Meet deadlines.
 - Submit work according to professional presentation standards.
 - Collaborate with other members of a creative team.

MFA Program Learning Outcomes

School of Advertising

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

1. **MFA Strategic Communication**
 - Develop strategic briefs that focus on the target customer, the product/service, and the competition.
 - Gather, assess and apply relevant information, including historical research, for strategic and planning work.
 - Identify customer needs, market strategies, and potential market opportunities.
 - Identify social and consumer trends.
 - Apply advanced understanding of branding to build the equity of a specific good or service.
2. **Visual Communication**
 - Ability to use appropriate visual media, including freehand drawing and computer technology, to convey essential elements at each stage of the creative process.
 - Ability to rapidly visualize creative ideas and images
 - Ability to apply advanced design principles, including font selections, to print, video, ambient and interactive advertising.
3. **Verbal Communication**
 - Convey creative ideas, concepts, and brand tone through engaging and sophisticated language at each stage of the creative process.
4. **Conceptual thinking**
 - Stop the target, quickly communicate a benefit and sell a product/service in print, ambient, television, and interactive formats
 - Think conceptually and execute projects beyond traditional advertising media
 - Raise precise questions, consider diverse points of view, and reach well-reasoned conclusions as part of the conceptual and design process.
5. **Professional Readiness**
 - Present a sophisticated and original portfolio to acquire a job within the industry.
 - Turn over work to meet quick deadlines.
 - Communicate strategic conceptual and artistic goals of an advertising campaign at a professional level
 - Submit work according to professional presentation standards.
 - Collaborate with and lead other members of a creative team.

BFA Program Learning Outcomes

School of Animation and Visual Effects

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 & 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.
 - A. **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.
 - B. **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.
- C. 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 croche.
 - Ability to do detail modeling.
- D. 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.
- E. 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.
- F. 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.
- G. 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.

MFA Program Learning Outcomes

School of Animation and Visual Effects

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 & 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.
 - A. **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.
 - B. **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.
- C. 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 croche.
 - Ability to do detail modeling.
- D. 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.
- E. 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.
- F. 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.
- G. 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.

BFA Program Learning Outcomes

School of Architecture

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

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**
 - 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.

M-ARCH Program Learning Outcomes

School of Architecture

Students earning the M-ARCH. will meet the National Architectural Accrediting Board's student performance criteria required for all students earning architecture degrees, 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**
 - 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.

BFA Program Learning Outcomes

School of Art Education

Graduates of the BFA in Art Education Program will demonstrate the following skills and behaviors:

Art and Design Skills

- Create a professional portfolio of work within a specialized discipline of art and design.
- Produce proficient work in a broad range of visual media.
- Demonstrate competence in the technical, research and conceptual development skills related to various art and design disciplines.

Teaching and Communication Skills

- Research and design effective educational experiences targeted to an intended audience.
- Understand and apply rigorous content standards such as the California Pre-Kindergarten through 12th Grade Visual Arts Standards.
- Recognize and apply sound educational strategies in teaching projects and experiences in a variety of educational settings.
- Discuss key theories and the history of Art Education.
- Clearly present ideas and analysis.
- Articulate the importance of art in education based on research, observation and experience.

Visual Literacy

- Intelligently discuss the formal and expressive properties of works of art and design as well as their content, meaning and purpose.

Knowledge of Human Development

- Demonstrate knowledge of human developmental stages and their application to the cognitive, social, emotional and physical abilities of children from infancy through adolescence.
- Recognize what is important to know about art and culture as an adult learner; recognize what is important to know about art and culture for a Pre-K-12th grade student learner.

Professional Readiness

- Demonstrate professional-level knowledge of arts education issues through reflective writing, observations, interviews, research, and presentations.
- Demonstrate breadth and depth of accomplishment as an artist/designer through a professional portfolio and a written statement.

MA Program Learning Outcomes

School of Art Education

Graduates of the MA in Art Education Program will demonstrate the following skills and behaviors:

Art and Design Skills

- Demonstrate technical skills related to a specific art/design discipline as an art teacher in an arts education setting.

Teaching and Communication Skills

- Design effective educational experiences and curricula targeted to an intended audience at an advanced level of knowledge.
- Apply sound educational strategies in projects and experiences in a variety of educational settings at an advanced level of knowledge.
- Discuss key theories in art history, analysis, philosophy and criticism appropriate to an arts education setting.
- Discuss key theories and issues in contemporary Art Education at an advanced level of knowledge.
- Demonstrate and apply advanced level of technology in arts education settings.
- Articulate the importance of art in education based on advanced levels of research, observation and experience.

Visual Literacy

- Intelligently discuss and develop programs based on the formal and expressive properties of works of art and design as well as their content, meaning and purpose.

Research and Conceptual Development

- Produce research that reveals advanced levels of analysis, insight, design and methods based on the distinctive needs and characteristics of art education settings and audiences. Modify and improve on their work based on informed feedback.

Knowledge of Human Development

- Demonstrate advanced knowledge of human developmental stages and their application to the cognitive, social, emotional and physical abilities of audiences.
- Demonstrate and address learners' diverse linguistic and cultural needs in an art education setting at an advanced level of knowledge.
- Demonstrate and address the needs of accelerated learners and special needs learners (physical, cognitive, etc.) at an advanced level of knowledge.
- Recognize what is important to know about art and culture as an adult learner at an advanced level; recognize what is important to know about art and culture for learners in art education settings.

Professional Readiness

- Demonstrate professional-level behavior – promptness, respect, etc. – as an intern in a professional art education setting.
- Demonstrate in-depth professional-level knowledge of arts education issues at an advanced level through a project, thesis or portfolio that incorporates reflective writing, observations, interviews, sound research and sound conclusions.

BFA Program Learning Outcomes

School of Fashion

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.
 - 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.
4. **Historical Content**
 - Ability to apply knowledge of art history and fashion history - especially the twentieth and twenty-first centuries - to research.
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**
 - Understand of 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**
 - A. **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.

B. 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.

C. 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.

D. 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.

MFA Program Learning Outcomes

School of Fashion

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**
 - **A. 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.

B. 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.

C. 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.

D. 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 for 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.

BFA Program Learning Outcomes

School of Fine Arts

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.
11. **Sculpture students will meet the following additional criteria:**
 - 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.

MFA Program Learning Outcomes

School of Fine Arts

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

1. **MFA Thesis Project**
 - Ability to produce a body of professional-level artwork demonstrating personal vision, rigor and cohesiveness in style, group and concept.
2. **Visual Communication**
 - Ability to work with advanced level skill in a chosen medium or mediums.
3. **Planning and Conceptual Development**
 - Ability to conduct project-related research.
 - Ability to explore ideas and articulate concepts.
 - Ability to choose appropriate materials and techniques to support concepts.
4. **Critical Analysis**
 - Ability to critically evaluate work using objective criteria: describing facts, analyzing composition, interpreting content, and judging results.
 - Ability to benefit from critiques by improving upon errors and using mistakes as building blocks for growth.
 - Ability to observe and place styles, ideas and movements in historical and contemporary context.
5. **Presentation Skills**
 - Ability to give clear, concise, professional presentations, including portfolio presentation, utilizing visual, verbal, and written communication skills.
6. **Professional Readiness**
 - Ability to display their artwork professionally.
 - Ability to set priorities, manage workloads, and meet deadlines.
 - Ability to generate creative and clearly resolved project proposal solutions for clients and commissions.

BFA Program Learning Outcomes

School of Game Design

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

1. **Game Theory & Design**
 - Design, organize and build game demos.
 2. **Visual Storytelling**
 - Create viable linear and non-linear narratives for games.
 - Integrate objects, environments, characters and props into themed situations and stories for games.
 3. **Visual Communication**
 - Draw, design and render forms to game industry standards.
 4. **Technology**
 - Demonstrate proficiency with technology related to contemporary game production.
 5. **Presentation Skills**
 - Clearly and professionally present their work and discuss key concepts of game art and game design.
 6. **Critical Thinking and Problem Solving**
 - Execute projects within given parameters, client needs, and industry constraints.
 - Research and generate workable solutions under a deadline.
 7. **Professional Readiness**
 - Produce a professional demo reel or portfolio which meets industry standards.
 - Work cooperatively and effectively in a professional production environment.
- Specialized Skills and Knowledge (in one of the following areas)**
8. **Modeling**
 - Model, texture and light 3D forms in a manner that meets industry standards.
 9. **Visual Development**
 - Communicate ideas, problems and solutions effectively through visual storytelling media.
 10. **Animation**
 - Show understanding of the physics of motion and convincingly manipulate objects, characters, fluids, semi-fluids, particles and gases.

MFA Program Learning Outcomes

School of Game Design

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

1. **MFA Thesis Project**
 - Create a thesis project that demonstrates a mastery of interactive game design and specialized knowledge of modeling, animation, visual development, or level design. Prior to being granted an MFA degree, students are required to present to a review committee.
 2. **Game Theory & Design**
 - Demonstrate a sophisticated level of understanding of Game Theory.
 - Work effectively with game design documents.
 - Build game levels using state of the art tools
 3. **Visual Storytelling**
 - Create viable linear and non-linear narratives for games.
 - Synthesize designed elements (objects, environments, characters, props) into a cohesive narrative.
 4. **Visual Communication**
 - Professionally draw and render human, animal, and architectural forms and relate them in context.
 - Critically evaluate the aesthetics, meaning and effect of imagery.
 5. **Technology**
 - Demonstrate proficiency with technology related to contemporary game production.
 6. **Presentation Skills**
 - Present their ideas and solutions in a cogent and well-organized manner.
 7. **Critical Thinking & Problem Solving**
 - Execute projects within given parameters, client needs, and industry constraints.
 - Research and generate workable solutions under a deadline.
 8. **Professional Readiness**
 - Produce a professional demo reel or portfolio which meets industry standards.
 - Work cooperatively and effectively in a professional production environment.
- Specialized Skills and Knowledge (in one of the following areas)**
9. **Modeling**
 - Model, texture and light 3-dimensional forms that are genre and format specific.
 - Implement industry and hardware budgets and prepare files for production.
 - Implement concepts in 3 dimensions within budget and to industry specifications.
 10. **Animation**
 - Convincingly express concepts of weight, timing, gesture, looping, exaggeration, emotion and drama.
 - Create and synthesize motion to follow, show and enhance story beats, character and action to achieve dramatic effect.
 - Critique and modify programmatically-derived motion.
 11. **Visual Development**
 - Create, enhance and edit images to professional level.
 - Effectively communicate design ideas using visual media.
 - Draw and render 3 dimensional spaces to meet industry standards and within industry constraints.

BFA Program Learning Outcomes

School of Graphic Design

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.

MFA Program Learning Outcomes

School of Graphic Design

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.
 - 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.
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 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.

BFA Program Learning Outcomes

School of Illustration

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.

MFA Program Learning Outcomes

School of Illustration

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 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.

BFA Program Learning Outcomes

School of Industrial Design

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 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 coursework.
- 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 coursework.
- 27. **Understanding of Technical Aspects of Painting**
 - Working grasp of skills required to complete painting portion of coursework.
- 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.

MFA Program Learning Outcomes

School of Industrial Design

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.

BFA Program Learning Outcomes

School of Interior Architecture and Design

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.

MFA Program Learning Outcomes

School of Interior Architecture and Design

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.

BFA Program Learning Outcomes

School of Motion Pictures and Television

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.
 - **A. 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.
 - **B. 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).
 - **C. 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.
 - **D. 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.

E. 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.

F. 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.

G. 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 the 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 with them into film and/or theater.

MFA Program Learning Outcomes

School of Motion Pictures and Television

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.
 - a. **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.
 - b. **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.
 - c. **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).
- d. **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.
- e. **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.
- f. **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.

BA Program Learning Outcomes

School of Multimedia Communications

BA graduates of the School of Multimedia Communications will meet the following student performance criteria:

1. **Production Skills and Technical Knowledge**
 - Ability to produce broadcast-ready video content (including shooting on location and in the studio, editing, and creating basic media graphics)
 - Ability to generate interactive content and basic web designs
 - Ability to format and distribute content across all major media platforms
2. **Conceptual Thinking**
 - Ability to identify, gather, assess, record, and research relevant information for a story.
 - Ability to raise precise questions, consider diverse points of view, and research opportunities as part of the interview and investigation process.
 - Ability to discuss and analyze media trends
3. **Written and Oral Communication**
 - Ability to develop scripts, features, articles and other written content for media coverage in various platforms.
 - Ability to present oneself on camera professionally, including hosting and reporting in front of the camera, or ability to direct on camera talent.
 - Ability to communicate concepts and ideas for a media project using industry terminology, both verbally and in writing.
4. **Visual Communication**
 - Ability to rapidly visualize story ideas in the pre-production stage.
 - Ability to apply basic design principles to various types of video, print, and interactive media.
5. **Professional Readiness**
 - Ability to present a professional reel to acquire a job within a media industry.
 - Ability to meet deadlines and submit work according to professional presentation standards.
 - Ability to produce content demonstrating specialized knowledge in a specific area of the media, such as art, design, news, entertainment, fashion, or sports

MA Program Learning Outcomes

School of Multimedia Communications

MA graduates of the School of Multimedia Communications will meet the following student performance criteria:

1. **MA Resume Reel: Media Specialty Thesis**
 - As their MA thesis project, students will produce an in-depth feature-length investigation, or series of investigations, that meets industry standards within a specific media specialty. Prior to being granted an MA degree, students are required to present their reel before a committee at Final Review.
2. **Production Skills**
 - Ability to produce broadcast-ready video content that adheres to professional standards
 - Ability to use and create interactive content and web designs to promote and enhance media projects
 - Depending on the student's specialization: ability to present oneself on camera professionally in various kinds of scripted, live, and impromptu settings in the studio and on location; or, the ability to direct on camera talent in the studio and on location.
3. **Conceptual Thinking**
 - Ability to identify, research, and evaluate relevant information for in-depth and continuous coverage of a media specialty.
 - Ability to apply creative business and technological solutions for formatting, distributing, and marketing content across all major media platforms
 - Ability to apply creative business strategies in the presentation and promotion of projects.
 - Ability to discuss, analyze, and forecast media trends, and use data and information to support media forecasts.
4. **Written and Oral Communication**
 - Ability to develop scripts, features, articles and other written content for in-depth and continuous coverage of a media specialty.
 - Demonstrate mastery of various types of interview techniques appropriate to a target audience or media genre.
 - Ability to develop sophisticated concepts for a media project and to professionally pitch these ideas.
5. **Visual Communication**
 - Ability to rapidly visualize story ideas in the pre-production stage, for individual projects and larger-scale projects or series.
 - Ability to apply advanced design principles to various types of video, print, and interactive media.
6. **Professional Readiness**
 - Ability to present a professional reel to acquire a job within a media industry.
 - Ability to meet deadlines and submit work according to professional presentation standards.

BFA Program Learning Outcomes

School of Music for Visual Media

BFA graduates of the School of Music for Visual Media will meet the following student performance criteria:

1. **Fundamentals of Music Composition**
 - Thorough understanding of the language of music: melody, harmony, and rhythm.
 - Demonstrate heightened listening skills and identify key musical components.
 - Orchestrate and arrange music.
2. **Music Scoring for Visual Media**
 - Create music which supports the emotional content of the visual image.
 - Write or edit music for different visual environments such as film, television, animation, games, and commercials.
 - Analyze dramatic scoring and compose film music in the style of selected historical periods and genres.
3. **Production Skills and Technical Knowledge**
 - Demonstrate proficiency with software related to contemporary music production techniques.
 - Demonstrate proficiency with basic audio recording techniques.
4. **Professional Readiness**
 - Create a compelling demo reel that demonstrates professional level competency.
 - Produce work in a modeled professional environment, with a broad understanding of the music post production workflow.
 - Think critically and demonstrate flexibility in creating or editing music for client needs.

MFA Program Learning Outcomes

School of Music for Visual Media

MFA graduates of the School of Music for Visual Media will meet the following student performance criteria:

1. **MFA Thesis Project**
 - Students will conceive and complete an original MFA thesis project which represents an advanced level of achievement in the field of music creation for visual media. Prior to being awarded the MFA, students must present their work before a review committee.
2. **Music Composition**
 - Advanced understanding of the language of music: harmony, melody and rhythm.
 - Analyze dramatic scoring in masterwork examples.
 - Demonstrate advanced listening skills and identify key musical components.
 - Orchestrate and arrange music at a professional level.
3. **Music Scoring for Visual Media**
 - Create music which supports or heightens the emotional impact of visual images (or visual material).
 - Write or edit music for different visual environments (such as film, television, animation, games, multimedia, and commercials) at a professional level.
4. **Production Skills and Technical Knowledge**
 - Demonstrate expert-level proficiency with software related to contemporary music production techniques.
5. **Professional Readiness**
 - Think critically and demonstrate flexibility in creating or editing music for client needs.
 - Collaborate effectively with a creative team on a given project, such as a film, television show, animation, game, multimedia project, or commercial.

BFA Program Learning Outcomes

School of Photography

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. lowercase
- 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:

a. 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.

b. 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.

MFA Program Learning Outcomes

School of Photography

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

1. **MFA Thesis Project**
 - Produce an advanced-level thesis project within a digital or traditional specialization, demonstrating mastery and synthesis of the skills taught in the program. Graduate students are required to present a mid-point proposal and final presentation of the project to a review committee prior to being granted an MFA degree.
2. **Conceptual and Design Skills**
 - Make creative decisions that optimize conceptual impact, cohesiveness, and memorability of created images.
 - Integrate key conceptual and technical elements of photography to convey a story and elicit an emotional response from the viewer.
 - Effectively deploy design elements within the photographic image and intentionally compose to lead the viewer's eye within the frame.
3. **Technical Skills**
 - Select effective lighting concepts, techniques and equipment for commerce, fine art, and/ or photojournalism/ documentary applications
 - Full technical understanding of 35mm, medium and large format cameras
 - Master exposure, lighting ratios, and capture of the image
 - Facility with relevant technology and software for capture, manipulation, and output
4. **Communication and Analysis**
 - Communicate ideas and proposals clearly. Verbally and in writing, defend their work and choices made during capture and output
 - Critique photographs with an understanding of technical, aesthetic, and historical context
 - Build on feedback to improve their body of work
5. **Professional Readiness**
 - Assemble a cohesive portfolio, which shows a unique personal view and style.
 - Understanding of business aspects of running a successful photography business.
 - Effectively library and archive complete body of work

BFA Program Learning Outcomes

School of Web Design & New Media

Graduates of the School of Web Design & New Media will meet the following student performance criteria:

1. Fine Arts & Foundations Core

- Students will demonstrate competency in the traditional techniques of print-making, book-binding, drawing, story-boarding and letterpress printing that work together to support and inform New Media design.

2. Print Design

- Students will demonstrate their skills in pre-press and print design by producing individual and multi-element marketing projects for business and self promotion that meet professional standards for design and communicate logically structured hierarchies of information using industry-standard software applications.

3. Web & Interactive Design

- The students will demonstrate their ability to prototype, design and create compelling business, informational, educational and self-promotional web sites meeting professional standards for visual design, user interactivity, usability and accessibility by using xHTML, CSS, ActionScripting and other scripting languages.

4. Motion Graphics & Video

- The students will demonstrate their ability to design and produce animations of type and graphic objects for time-based and interactive media, their ability to produce commercial animation banner ads, and their ability to make short-form creative and commercial digital video projects utilizing professional skills and techniques for shooting, lighting, editing, compressing and compositing video and motion projects for web, interactive and broadcast mediums.

5. Typography

- The students will demonstrate the principles, aesthetics and techniques of professional typesetting, their ability to produce a usable, original digital typeface, their ability to modify existing typefaces and their ability to create type-dominant, conceptual typographic design projects that communicate specific design messages.

6. Imaging & Photography

- The students will demonstrate their ability to perform creative and professionally exacting digital imaging enhancements and the ability to create original photographic content for portfolio projects using the principles of photography with studio, flash and natural lighting techniques.

7. Audio Design

- The students will demonstrate their understanding of fundamental music aesthetics and theory and their ability to create, manipulate, edit, synch, sequence and export audio that enhances and reinforces motion, interactive and video projects.

8. Professional Communication

- The students will demonstrate their ability to document and discuss the objective, concept, design process, technical & production aspects of all portfolio pieces including their approach to research and strategic planning.

MFA Program Learning Outcomes

School of Web Design & New Media

MFA graduates of the School of Web Design & New Media will meet the following student performance criteria:

1. **MFA Thesis Project**
 - Produce a final thesis project demonstrating strong critical thinking and design skills, clear delivery to a target audience, innovative access of information, and creative use of interactivity. Graduate students are required to present a mid-point proposal and complete a final presentation of the project to a review committee prior to being granted an MFA degree.
2. **Aesthetics (Type, Design, + Sound)**
 - Communicate story and message through an immersive and interactive experience.
 - Design innovative ways of accessing information.
 - Produce aesthetically pleasing graphic design, including balance, typography, color, screen legibility, and composition.
 - Ensure that the message of the project is delivered through clear sound and screen resolution.
3. **Usability**
 - Provide intuitive access of information for the user.
 - Develop the Information Architecture of an interactive product within given parameters in a way that addresses audience needs and facilitates user access.
 - Conduct requirement analysis. Clearly define marketing needs and what needs to be built.
4. **Technical Skills**
 - Construct and embed interactive components using HTML, Actionscript, Javascript, CSS, PHP, XML, and Motion Graphics.
5. **Research + Critical Thinking**
 - Conduct necessary research and demonstrate critical thinking and problem-solving skills during project development and refinement.
6. **Presentation Skills**
 - Present ideas professionally and persuasively using visual, oral, and written communication skills.
7. **Professional Readiness**
 - Develop a professional portfolio, including resume and personal website.
 - Collaborate effectively with others.

KEY ADMINISTRATORS & ACADEMIC DIRECTORS

KEY ADMINISTRATORS

	NAME TITLE
Dr. Elisa Stephens	President
Melissa Marshall	Executive Vice President
Sue Rowley	Executive Vice President of Educational Services & International Admissions/Services
Ray Chan	Executive Vice President of Enrollment
Kate Griffeath	Executive Vice President of Educational Support
Joe Vollaro	Executive Vice President of Financial Aid/Compliance
Christopher Lefferts	Executive Vice President of Online Education
Sallie Huntting	Executive Vice President of Public Relations and Promotions
Rachel Lee	Chief Operating Officer
Cathy Corcoran	Vice President of Academic Administration
Rebecca Delgado Rottman	Vice President of Community Relations
Gordon North	Vice President of Business Operations
Martha Weeck	Vice President of Finance
Jennifer Dilley	Vice President of Campus Life and Leadership and Director of Housing
Cindy Cai	Vice President of Graduate Admissions
Joan Bergholt	Vice President of Institutional Effectiveness
Laura Walker	Director of Campus Life and Leadership
Ryan Kasmier	Director of Orientation, Retention and Family Services
Jamie Williams	Director of Athletics
Long Huynh	Executive Director of Graduate Services
Ron Bunn	Director of Student Services
Naomi Elvove	Director of Student Academic Support
Sharlene Asuncion	Director of Student Academic Support Online
Andrea Drillings	Director of Classroom 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
Toby Silver	Director of ARC Tutoring Online
Marian Shaffner	Director of Faculty Development
Allen James	Director of Transportation
Alexander Peterson	Director of Student Records
Debra Sampson	Library Director
Mike Petricca	Director of Security
Noreen Chan	Manager of Undergraduate Admissions
Airene Jacinto	Manager of Accounts Receivable

ACADEMY RESOURCE CENTER

Andrea Drillings	Director of Classroom Services
Naomi Elvove	Director (Student Academic Support Onsite)
Jim O'Hara	Director of ARC Tutoring
Marian Shaffner	Director of Faculty Development
Toby Silver	Director of Online Student Success, Engagement, & Retention
Sharlene Asuncion	Director of Online Student Academic Support

SCHOOL OF ADVERTISING

Ellen Shakespeare	Co-Director
Roland Young	Co-Director
Mark Edwards	Associate Director of Copywriting
Cameron Maddux	Associate Director of Account Planning
Susan Cotler-Block	Online Director

SCHOOL OF ANIMATION & VISUAL EFFECTS

Chris Armstrong	Director, Animation & Visual Effects - 3D
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Sherrie H. Sinclair	Director, Animation - 2D
Tom Bertino	Graduate Director
George Pafnutieff	Associate Director
Vince DeQuattro	Director of Online Animation
David Nethery	Associate Director, Online 2D Animation

SCHOOL OF ARCHITECTURE

Alberto Bertoli	Chair
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SCHOOL OF ART EDUCATION

KD Kurutz	Director
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ENGLISH AS A SECOND LANGUAGE

Bob McDonald	Director
Jane Emley	Associate Director of ESL Support
Chantelle Ferguson	Online Language Support Director

SCHOOL OF FASHION

Gladys Perint Palmer	Chair
Russell Clower	Assistant Director, Visual Merchandising
Robert Curry	Associate Director, 3 Dimensional Design
Carl Gamb	Assistant Director, Fashion Technical Design
Sara Kozlowski	Assistant Director, Fashion Design
Rhona MacKenzie	Assistant Director, Textiles
Ian Mackintosh	Assistant Director
Sean Moore	Graduate Director, Fashion
Sharon Murphy	Director of Fashion Merchandising
Iliana Ricketts	Assistant Director, Online Fashion
Ellen Sears	Online Director
Simon Ungless	Director of Fashion

SCHOOL OF FINE ART - PAINTING

Craig Nelson	Director of Fine Art Painting MFA & BFA
Carolyn Meyer	Associate Director of Fine Art Painting MFA & BFA
Carrie Ann Plank	Assistant Director of Print Making

SCHOOL OF FINE ART - SCULPTURE

Peter Schifrin	Director
Margaret Keelan	Associate Director
Charlene Modena	Graduate Director

FOUNDATIONS DEPARTMENT

Alana Addison	Director
Jinny Tomozy	Associate Director

SCHOOL OF GAME DESIGN

Christopher Schenck	Director
David Goodwine	Associate Director

SCHOOL OF GRAPHIC DESIGN

Mary Scott	Executive Director
Hunter Wimmer	Associate Director
Tom McNulty	Associate Director
Phil Hamlett	MFA Director
Anitra Nottingham	Online Director
Jeremy Stout	Associate Online Director

SCHOOL OF ILLUSTRATION

Chuck Pyle	Director
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Lisa Berrett Assistant Director
William Maughan Director of MFA

SCHOOL OF INDUSTRIAL DESIGN

Tom Matano Director
Hideki Masuda Associate Director
Mark Bolick MFA Director

SCHOOL OF INTERIOR ARCHITECTURE & DESIGN

Francesca Garcia-Marques Director
Laura Blumenfeld Online Director / Associate Director of On Campus IAD
Ken Frieders Associate Director

LIBERAL ARTS DEPARTMENT

Eileen Everett Director

SCHOOL OF MOTION PICTURES & TELEVISION

Diane Baker Executive Director
Eduardo Rufeisen Co Director
Brad Hughes Director of Sound / Audio
Michael Helmy BFA & MFA Online Director
Elan Santiago Technical Director
Shaaron Murphy Directing of Editing

SCHOOL OF MULTIMEDIA COMMUNICATIONS

Jan Yanehiro Director
Steve Kotton Associate Director

SCHOOL OF MUSIC FOR VISUAL MEDIA

Brad Hughes Director

SCHOOL OF PHOTOGRAPHY

James Wood Executive Director
Kirk Amyx Associate Director, Photography
James Goins Associate Director of Online Photography
Tamara Hubbard Associate Director, Online Photography
Will Mosgrove Director of MFA
Ryan Baldwin Director of Online Photography
Connie Begg Associate Director of Photography - Fine Art

SCHOOL OF WEB DESIGN & NEW MEDIA

Bob Rigel Director
Lourdes Livingston Graduate Director
Gino Nave Associate Director
Kathleen Watson Associate Director – Online BFA & MFA

LISTING OF FULL-TIME FACULTY (in alphabetical order by School)

School of Advertising

Susan Block: School of Visual Arts, BA (Fine Arts & Illustration)

Jon Clifton: Academy of Art University, BFA (Advertising)

Mark Edwards: University of Texas Austin, BS (Advertising)

Cameron Maddux: Louisiana State University, BA (English); University of Texas, MA (Advertising)

Ellen Shakespeare: Kent State University, MA (English); Western Michigan University Kalamazoo, BA (English); Art Center College of Design, BFA

Richard Tubiolo: Golden Gate University, MBA (Business Administration); CSU Northridge, BA (English Literature)

David A. Wong: UC Berkeley, BA (Architecture)

Roland Young: Work Experience: Meryl Pollen Design (Design Consultant), Paper Design Magazine (Design Consultant), National Taiwan Normal University (Professor), A&M Records (Creative Director), Capitol / Angel Records

School of Animation & Visual Effects

Chris Armstrong: Work Experience: ILM (Animation Supervisor / Lead Animator), Spin Productions (Designer/Director), Catapult Productions (Senior Computer Animator/Designer), Calibre Digital Design (Designer/Director), Animation House (Animation Artist), Nelvana Animated (Layout Assistant Animation). Partial List of Feature Films Animator/ Visual Effects: "Synecdoche, New York," "The Day After Tomorrow," "The Mask," "Mars Attack," "Flubber," and "Men in Black II." Education: Sheridan College, Certificate of Completion (Animation)

Tom Arndt: Portland State University, BA (Art: Painting)

Linda Bel: Work Experience: PDI / Dreamworks (Character Animator); ILM (Lead Character Animator); Disney Feature Animations. Partial List of Feature Films Animator: "Madagascar," "Shrek 2," "Harry Potter and the Chamber of Secrets," "Pirates of the Caribbean: The Curse of the Black Pearl," "Terminator 3," "Star Wars: Attack of the Clones," "Bounty Hunter," "Galaxy Quest," "Lost World: Jurassic Park" and "Casper," "The Lion King," "Aladdin," "Beauty and the Beast," "Rescuers Down Under," and "Prince and the Pauper."

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 DeQuattro: University of Southern California, BA (Studio Art); University of Southern California, MA (Computer Animation in Film)

Shaun Featherstone: University of Lincoln Hull Campus, BA (Animation)

Derek Flood: University of Illinois Urbana, BFA (Painting)

Rob Gibson: California College of Arts and Crafts, BA (Architecture)

Edward Kats: Academy of Art University, BFA (Computer Arts)

Charles Keagle: Northwestern University, BFA (Art Theory and Practice)

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

Garrett Moore: UC Berkeley, BArch (Architecture); UC Berkeley, BA (Art Practice)

David Nethery: Partial List of Feature Films Credit: "Brother Bear," "Lilo & Stitch," "Tarzan," "Mulan," "Pocahontas," "The Lion King," "Aladdin," "Tom & Jerry: The Movie," and "American Tail." Education: Sheridan College (Diploma)

George Pafnutieff: San Francisco State University, BS (Biology)

Jason Patnode: San Francisco State University, BA (Film Production)

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

Robert Steele: Work Experience: Cinemaware (Art Director) Captivation Digital Labs (Art Director), Blizzard North (Modeler / Animator), SEGA Technical Institute (Art Director and Senior Computer Animator), Virgin Interactive Entertainment (Senior Computer Animator), Calico Creations (Storyboard, Layout Artist). Education: Santa Monica College, AA (Fine Arts)

Catherine Tate: Work Experience: Industrial Light + Magic (1991-1995 and 1997-2003), The Orphanage (2003-2004), ESC Entertainment (Contractor). Partial list of feature films compositor: "Synedoche, New York," "Hulk," "Men in Black II," "House of Wax," "Wild Wild West," "Perfect Storm," "Minority Report," "AI," and "Star Wars."
Nicolas Villarreal: Escuela de Arte y Cinematografía de Avellaneda, BFA (2D Animation); Academy of Art University, MFA (2D Animation – Illustration)

School of Architecture

Alberto Bertoli: Cal Poly San Luis Obispo, BA (Architecture)

Anne-Catrin Schultz: University of Stuttgart, PhD (Architectural Studies); University of Stuttgart, MArch (Architecture and Urban Planning); University of Stuttgart, BArch (Architecture and Urban Planning)

School of Art Education

KD Kurutz: San Francisco State University, MS (Industrial-Organizational Psychology); University of San Francisco, BA (Psychology)

School of Fashion

Cris Applegate: Work Experience: Maximum Clothing (Contemporary Sportswear Designer), Opera San Jose (Pattern Tailor and Cutter), Theater Works (Tailor and Draping), AMT San Jose (Tailor), Paramount Theater (Designer Assistant).

John Bauernfeind: St. Martins College of Art and Design, MA (Fashion Menswear); Parsons School of Design, BFA (Fashion Design)

Michael Carbaugh: Academy of Art University, BFA (Fashion & Textile Design)

Russell Clower: Parsons School of Design, BFA (Illustration)

Robert Curry: Leeds University, BA (Fashion)

Keyv A. DeSantis: Work Experience: Keverne Crafts (Owner), Rapid Design Services (Freelance Production Artist), Twentieth Century Fox (Freelance Production Artist). Work Experience: College of San Mateo, AA (Business)

Carl Gamb: Centenary College, BS (Business Administration); Fashion Institute of Technology New York, AAS (Patternmaking Technology)

Jennifer Jeon: Academy of Art University, MFA (Textile Design); Kyungwon University, BFA (Fiber Arts)

Sara Kozlowski: Parson's School of Design, BFA Fashion Design

Rhona MacKenzie Duncan: Jordanstone College of Art & Design, BA (Printed textile)

Sean Moore: Kingston University School of Fashion, BA (Fashion & Textile Design)

Sharon Murphy: Ohio State University, BA English

Carol Nunnally: 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, Kate Spade, Christian Dior, Shu Uemura, Armani, Gump's, Chanel, Museum of Modern Art, Metropolitan Museum. Member of the San Francisco-Paris Sister City Committee. Chosen as one of 500 People of Influence by The Fashion Book. Education: St. Martin's School of Art and Parsons School of Design.

Dino-Ray Ramos: Texas A & M University, BS (Journalism)

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

Serita Sangimino: Work Experience: Wilkes Bashford (General Manager); Wilkes Bashford (Store Director); Neiman Marcus (Merchandise Manager of Cosmetics and The Man's Store); Macy's Union Square (Group Sales Manager and Department Manager). Education: San Francisco State University.

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

Ellen Sears: UCLA, BA (Music)

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)

Judith Toerge: University of Cincinnati, BA (Sociology)

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

School of Fine Art

Bao Ping Chen: Academy of Art University, MFA (Fine Art); Guangzhou Fine Arts Institute, BFA (Fine Art)

Erik Blome: University of Michigan, BFA (Fine Art); Boston University, MFA (Sculpture)

Earl Enriquez: Partial Exhibition List: Drawing Room Gallery, Philippines; Artworks Foundry Moonlight Pour; Mussi Artworks Foundry Moonlight Pour.

Margaret Keelan: University of Utah, MFA (Fine Arts); University of Saskatchewan, BFA (Liberal Arts)

Steven A. Krochman: Boston University, MFA (Sculpture); California State University, Long Beach, BFA (Sculpture)

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)

Brandon Smith: Academy of Art University, BFA (Fine 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. Education: Cacciatori Studios, Italy.

John Wentz: Academy of Art University, BFA (Fine Art)

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 Department

Alana C. Addison: Academy of Art University, BFA (Illustration)

Joko Budiono: Academy of Art University, MFA (Fine Art); Academy of Art University, BFA (Illustration); Hartnell College, AA (Art)

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)

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)

School of Game Design

David Goodwine: Academy of Art University, BFA (Animation & Illustration); San Diego State University, BA (Exercise Physiology & Athletic Training)

Pryce Jones: Syracuse University, BARCH (Architecture)

Christopher Schenck: University of San Francisco, BA (Liberal Arts); Academy of Art University, BFA (Illustration)

School of Graphic Design

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

Phil Hamlett: University of Georgia, BFA (Arts & Sciences)

Thomas McNulty: Art Center College of Design. BFA (Graphics and Packaging)

Lian Ng: California State University, Fresno, BS (Mathematics & Computer Science)

Anitra Nottingham: Monash University, BA (Graphic Design)

Scott Rankin: UC Berkeley, MFA (Art); UC Santa Barbara, BA (Art Studio)

Mary Scott: Work Experience: Maddocks and Company (Vice President and Director of Creative Operations, 25 years), Audio Magnetics, Sony Superscope, William Pereira and Associates, Capitol Records. Education: University of California, Los Angeles and Mount St. Mary's College

Jeremy Stout: California College of the Arts & Crafts, BFA (Graphic Design and Printing)

Hunter Wimmer: Virginia Commonwealth University, BFA (Communication Arts & Design)

School of Illustration

Lisa Berrett: Academy of Art University, BFA (Illustration)
Mark Jason Bowen: American University, MFA (Painting); Brigham Young University, BFA (Illustration)
Daniel Cooney: School of Visual Arts, BFA (Illustration and Sequential Art)
Thomas Gronbukt: Academy of Art University, BFA (Illustration)
Craig A. Marshall: Academy of Art University, BFA (Illustration)
William Maughan: Art Center College of Design, BFA (Illustration)
Stephen Player: Camberwell College of Art and Crafts, BA (Graphic Design / Illustration)
Chuck Pyle: Academy of Art University, BFA (Illustration)
Robert Revels: 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)

School of Interior Architecture & Design

Laura Blumenfeld: University of San Francisco, BFA (Interior Architecture)
Ken Frieders: Western Michigan University, BFA (Metalsmithing)
Francesca Garcia-Marques: University of Stellenbosch, BFA (Industrial Design)
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)

School of Industrial Design

Mark Bolick: California College of Arts & Crafts, BFA (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)
Sam Rosen: Academy of Art University, BFA (Industrial Design)
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). Education: University of Illinois, Chicago and Art Institute of Chicago.

Liberal Arts Department

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)
Jesse Ficks: Portland State University, BA (Theatre Arts / Film)
Kevin Brent Forman: San Francisco State University, BA (Humanities); San Francisco State University, MA (English)
Craig Griffeth: 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)
Kelly Holt: University of California Santa Cruz, BA (Literature & American Studies); San Francisco State University, MFA (Creative Writing)
Candace Huey: UC Berkeley, BA (History of Art); University of London Courtauld Institute of Art, MA (Art History)
Michael Leitch: Evergreen State College, BS (Physics)
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-Schafer: Oxford Brookes University, MA (Art History); California State University Hayward, BA (History of Art/Fine Arts)
Mark Reynolds: Towson State University, MA (Art); Towson State University, BS (Art)
Dave Riffert: Pennsylvania State University, MA (Art History); Principia College, Illinois, BA (History/Art History)

Allyson Ritger: New College of California, MA (Writing & Consciousness); New College of California, MFA (Writing & Consciousness); University of Delaware, BA (Criminal Justice)

Simone Scott: San Francisco State University, MA (English / Creative Writing); University of Vermont, BA (English)

James Sidel: University of Pittsburgh, BA (Film Studies); University of Iowa, MFA (Fiction Writing)

Mindy Smart: Harvard University, BA; University of Southern California, PhD Candidate

Ellen Supple: Vermont College of Norwich University, MFA (Creative Writing); Bradford College, BA (Creative Writing); Bradford College, AA (Creative Writing)

Richard Tubiolo: Golden Gate University, MBA (Business Administration); CSU Northridge, BA (English Literature)

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)

School of Motion Pictures & Television

Diane Baker: Partial List of Film Credits: "Murder at 1600," "Imaginary Crimes," "The Net," "The Cable Guy," "The Joy Luck Club," "The Silence of the Lambs," "Courage Under Fire," "Mirage," "Marnie," "The Prize," "The Diary of Anne Frank." Partial List of Television Appearances: "About Sarah," "ER," "A Woman of Substance," "Chicago Hope," "Murder, She Wrote," "Jackie O."

Tim Boxell: University of Minnesota, BA (Studio Arts)

Curran Engel: St. John's College, BA (Philosophy & Mathematics)

Kenneth Ferro: San Diego State University, BA (Applied Arts & Sciences in Radio & Television)

Michael Helmy: University of California Berkeley, BA (Architecture)

Karen L. Hirst: MacMurray College, BA (Speech & Theatre Arts)

Bradley Hughes: California Institute of the Arts, MFA (Music Performance: Saxophone); UCLA, BA (World Arts & Cultures)

Shaaron Murphy: University of Southern California, BA (Cinema/Television)

Eduardo Rufeisen: State University of CAMPINAS, Brazil, BA (Economics); ESPM, Brazil, Postgraduate Certificate (Marketing); Academy of Art University, MFA (Motion Picture/Video)

Damon Sperber: American Conservatory Theater, MFA (Acting); UCLA, BA (World Arts & Cultures)

School of Music for Visual Media

Richard Hart: University of Detroit, BS (Physics)

Bradley Hughes: California Institute of the Arts, MFA (Music Performance: Saxophone); UCLA, BA (World Arts & Cultures)

School of Multimedia Communications

Steve Kotton: Work Experience: New Material, Inc. (Director of Production); Digital Education Productions (Director); HGTV, History Channel, and DIY Network (Producer/ Director); Pacific Video Resources (Co-Founder / Director of Production); Group W Productions (Director – New Program Development Team); Westinghouse Broadcasting (Field Producer / Director). Education: Cleveland State University.

Jan Yanehiro: Fresno State University, BA (Journalism: News / Editorial)

School of Photography

Kirk Amyx: Art Center College of Design, BFA (Photography)

Ryan B. Baldwin: Brooks Institute of Photography, BA (Program: Still Photo; Major: Color Technology)

Connie Begg: SFSU, BA (Art); Mills College, MFA (Art – Photography)

Alyson Belcher: UC Berkeley, BA (Humanities); SFSU, MFA (Art)

Erik Butler: City College of San Francisco, AA; Owner of Butler Photography for the past 25 years

Diane Choplin: University of California Santa Barbara, BA; University of North Carolina Chapel Hill, MFA

Leonard J DeLuna: Art Center College of Design, BFA (Photography)

Ryan Farnau: University of Arizona, BFA (Studio Art)

Colin Finlay: Work Experience: UC Santa Barbara, BA (English Literature, Economics and Religious Studies)

James Goins: University of Missouri – St. Louis, BFA (Photography)

Kathryn Hoover: San Francisco Art Institute, MFA (Photography); University of Tennessee, BA (Liberal Studies and the Creative Response)

Tamara Hubbard: Academy of Art University, MFA (Photography); Southern Oregon University, BS (Psychology)

Kent Marshall: University of the Pacific, BA (Art); Art Center College of Design, BFA (Photography)

Will Mosgrove: Academy of Art University, BFA (Photography)

Tracy Nichols: Academy of Art University, MFA (Photography); Florida State University, BS (Studio Art)

James B. Wood: Art Center College of Design, BFA (Photography)

School of Web Design & New Media

Haydn Adams: Academy of Art University, BFA (Computer Arts)

Lourdes A. Livingston: Academy of Art University, BFA (Illustration)

Gino Nave: Partial Client List: Apple Computer, Pioneer, BMW, Microsoft, Red Bull, Nike, Wrigley's Gum, and Hitachi. Work Experience: Omniman Sound Labs (Principal), Zefer (Sound & Multimedia Designer), InVision (Lead Sound Designer). Education: Lincoln Technical Institute

Robert E. Rigel: University of Northern Colorado, BA (English)

Academy Resource Center & English as a Second Language

Camille Andreacchi: San Jose State University, MA (Linguistics); Florida Atlantic University, BS (Education)

Alice Clay: University of Minnesota Twin Cities, BA (Russian Area Studies); University of Minnesota Twin Cities, BFA (Studio Arts)

Donna Dager: Norwich University, MA (Communication Arts/Media Studies); State University of New York, BS (Education: Physical Education)

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Jane Emley: San Francisco State University, MA (English As A Foreign/Second Language); University of California, Berkeley, BA (Double Major: Italian & Latin-Amer Studies)

Chantelle Ferguson: California State University, Hayward, MA (English, concentration in TESOL); California State University, Hayward, BA (Spanish, minor in Latin American Studies)

Kevin Brent Forman: San Francisco State University, MA (English), Certificate in Teacher Training & Education, BA (Humanities)

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Sheila Hancock: University of Nevada-Reno, MA (TESOL); California Institute of Integral Studies, MA (East-West Psychology); University of Nevada-Reno, BA (English Literature)

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Alex J. Hosmer: San Francisco State University, MA (Teaching English to Speakers of Other Languages); San Francisco State University, BA (English: Language Studies)

Lisa Hsu: San Francisco State University, MA (TESOL); UC Berkeley, BA (Psychology)

Scott Keeling: College of William and Mary, BA (English)

Richard Larose: University of San Francisco, MA (TESOL); Nicholls State University, BA (Speech Education)

Shalle Leeming: San Francisco State University, MA (English, TESOL); San Jose State University, BA (Radio/Television/Film, Minor in Art)

Ryan Kasmier: University of San Francisco, MA (Organization and Leadership); central Michigan University, BS (Organizational Communication)

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Blaire Kilbey: University of New Mexico, BA (Spanish); University of New Mexico, BA (Psychology); School for International Training, MA (TESOL); School for International Training, MA (Spanish)

Sarah Kipperman: James Madison University, BA (Interdisciplinary Social Science); George Mason University, MA (Education)

P. Rachel Levin: University of California, Santa Cruz, MA (Cultural Anthropology); San Francisco State University MA (Media, Society and Educational Systems); California State University, Los Angeles, BA (Art: Sculpture)

Bob McDonald: San Francisco State University, MA (English as A Foreign/Second Language); University of California, Santa Cruz, BA (American Studies)

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Crystal Miller: King's College University of London, MA (English Literature & Language after 1900); Brigham Young University, BA (English); Academy of Art University, BFA (Motion Pictures & Television)

Paget Norton: San Diego State University (Creative Writing), MFA; UC San Diego, BA (Literature/Writing)

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Carlo Pellegrini: University of Washington, BA (Italian)

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Romalyn Schmaltz: University of Minnesota, BA (French & Comparative Literature)

Michael Schuller: University of Nebraska, BS (English); University of Nebraska, MA (English)

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Toby Silver: Rutgers University, BS (Business Management)

Kristofer Warner: CPSU Pomona (BS), SFSU (MA)

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