Begin Your Future Here

This book is more than a catalog. It tells of people, just like you, who aspire to do what they love everyday. These are accounts from students, graduates and faculty, who spend their days filling the world with beauty, making their visions into realities, and looking at things in a new light.

If the following pages inspire you, take it as a sign. This could be the beginning of another story – yours.
ART IS OUR HISTORY

AND YOUR FUTURE . . .

ACTING
Acting for Camera
Impro
Theater Performance
Voiceover

ADVERTISING
Copywriting
Art Direction
Creative Strategy
Branding

ANIMATION 
& VISUAL EFFECTS
2D Animation
Stop Motion
3D Modeling & Animation
Rigging
Storyboarding
Character Animation
Cartooning
Puppet Fabrication
Dynamics
Compositing
Visual Effects
Lighting
Producing
Texture & Matte Painting

ARCHITECTURE
Architectural Design
Sustainable Building
Construction Methods & Materials
Urban Planning

ART EDUCATION
Art Program Instruction
Museum Education
Arts Administration
Art Curriculum Development

ART HISTORY
Art Appraisal
Art Curating
Art Research
Historical Preservation

ARCHITECTURE & DESIGN
Commercial Design
Residential Design
Lighting Design
Sustainable Design

GRAPHIC DESIGN
Calligraphy
Typography
Print Design
Package Design
Logo Design

ILLUSTRATION
Book Illustration
Comic Book Art
Digital Illustration
Graphic Novel Art
Figure Drawing

INDUSTRIAL DESIGN
Car Design
Motorcycle Design
Product Design
Furniture Design
Toy Design
Automotive Restoration

FINE ART
Drawing
Painting
Printmaking
Sculpture

GAME DEVELOPMENT
Game Programming
Game Production
Game Art
Level Design
Scripting

INTERIOR ARCHITECTURE
& DESIGN
Commercial Design
Residential Design
Lighting Design
Sustainable Design

JEWELRY & METAL ARTS
Jewelry Design and Rendering
Fashion Accessory Design
Jewelry Repair
‘One-of-a-Kind’ Functional & Non Functional Objects
Stone Setting

MUSIC FOR VISUAL MEDIA
Film Scoring
Video Game Music
Orchestrating
Music Theory
Music Production
Music Scoring & Composition
Sound Design

PHOTOGRAPHY
Digital Photography
Fine Art Photography
Photojournalism
Documentary Photography
Fashion Photography
Advertising Photo Illustration

VISUAL DEVELOPMENT
Animal Drawing & Creature Design
Character Design
Concept Art
Environment Creation

WEB DESIGN & NEW MEDIA
Interactive Design
Motion Graphics
Usability Studies
Information Architecture
Digital Arts

WRITING FOR FILM, TELEVISION & DIGITAL MEDIA
Writers Room’ Collaboration
Series Producing

MOTION PICTURES & TELEVISION
Acting
Directing
Cinematography
Production Design
Film Production
Editing
Screenwriting
Sound & Foley

MULTIMEDIA COMMUNICATIONS
Anchor
On-Camera Reporting & Hosting
Video Journalism
Sports Reporting
Multimedia Production
Broadcast Communications

LANDSCAPE ARCHITECTURE
Garden Design
Park Planning
Urban Design
Planting Design

PRODUCT DEVELOPMENT
Technical Design
Textile Design

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Stop Motion
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- Practicing professionals
More in this catalog: go to page 562

PERSONAL ENRICHMENT
- Continuing Art Education
- Online Award of Completion
- All levels from beginner to advanced
More in this catalog: go to page 566

FLEXIBLE SCHEDULE
- Days, nights, weekends, online
- Intersession classes offered between semesters*
*Financial Aid is not available for intersession classes. Search up-to-date course schedules at www.academyart.edu

COURSES FOR BEGINNERS
- Foundations coursework for every level
- No-barrier admissions policy; no portfolio required

ATHLETICS
- NCAA PacWest Conference
- Intercollegiate Teams
- Recreational & Intramural Sports
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UNDERGRADUATE DEGREES
- Associate of Arts
- Bachelor of Arts
- Bachelor of Science
- Bachelor of Architecture (Candidate Status)
- Bachelor of Fine Arts
- Certificate
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GRADUATE DEGREES
- Master of Arts
- Master of Fine Arts
- Master of Architecture
More in this catalog: go to the degree requirements listed in each academic area

CREDENTIAL PROGRAMS
- Art Teaching Credential

FINANCIAL AID AND CAMPUS HOUSING
Find out more: More in this catalog: go to page 552, or visit us online at www.academyart.edu

ONLINE EDUCATION
- Undergraduate + Graduate Degrees
- Study 100% online, or take online classes toward your degree
- Earn the same credit as on campus classes
For more information, visit http://online.academyart.edu

INTERNATIONAL STUDENT SERVICES
- Help with immigration and visa questions
- Take English for Art Purposes support courses and other university courses at the same time

We are able to meet the needs of students from all skill levels and all backgrounds. Call an admissions representative today to personalize your educational plan: 1.800.544.2787.
AS YOU EXPLORE OUR EXCITING WORLD WE INVITE YOU TO VISIT OUR WEBSITE FOR ADDITIONAL INFORMATION, TO WATCH VIDEOS, AND TO SEE MORE STUDENT WORK.

WWW.ACADEMYART.EDU
1929 Richard S. Stephens, Art Director for Sunset Magazine, founds the Académie of Advertising Art, along with his wife Clara, with a beginning enrollment of 45 students.

1933 Fashion Illustration is added to the curriculum.

1936 Fine Art Department is added to the curriculum.

1946 Enrolment grows to 250 students; courses are offered in General Advertising and Commercial Art, Fashion Illustration, Cartooning, and Lettering & Layout.

1951 Richard A. Stephens, son of founder Richard S. Stephens, becomes President.

1955 School name changes from Académie of Advertising Art to Academy of Advertising Art; Magazine Illustration and Photography are added to the curriculum.

1957 Art History, English, and American History are added to the curriculum.

1966 Academy is granted authority to offer a Bachelor’s Degree in Fine Art, Fine Print, Fashion, Photography, Interior Design, Advertising and Illustration classes offered; Academy acquires its own space at 740 Taylor Street.

1968 Academy expands to 625 Sutter.

1976 Academy continues to expand to 540 Powell Street; approximately 750 students enrolled; library opens; in-house advertising agency begins (ADCOM).

1977 Master of Fine Arts program inaugurated and approved by the California State Department of Education.

1980 The Academy’s Department of Transportation begins a shuttle service for students; today the school maintains a fleet of over 50 vehicles.

1981 Academy receives National Association of Trade and Technical Schools (NATTS) accreditation; Graphic Design courses offered.

1983 Academy expands to provide a student housing facility across the street from 625 Sutter.

1985 Academy receives National Association of Schools of Art and Design (NASAD) accreditation.

1988 Academy receives Foundation for Interior Design Education Research (FIDER) accreditation which is now Council for Interior Design Accreditation (CIDA).

1992 Elisa Stephens, granddaughter of founder Richard S. Stephens, appointed president; 79 New Montgomery building acquired; School of Industrial Design begins as Product Design.

1993 School of Motion Picture & Television begins as Motion Pictures & Video; Academy’s first dormitory at 680 Sutter is purchased.

We strongly believe that all students willing to make the commitment have the ability in them. We are committed to hiring a faculty of distinguished professionals to help our students become professionals themselves.

This is our 80 year tradition.
1994 Academy introduces Programs in Computer Arts begins offering classes in 3D Modeling, Animation and New Media; Product Design becomes Product & Industrial Design.

1998 Academy receives Accrediting Council for Independent Colleges and Schools (ACICS) accreditation; Interior Design becomes Interior Architecture & Design.

1999 Product & Industrial Design becomes Industrial Design Studios and expands curriculum to include courses in transportation and automotive design.

2001 Industrial Design Studios becomes Industrial Design.

2002 School of Architecture begins; Motion Pictures & Video becomes Motion Pictures & Television.

2003 First online classes offered.

2004 Academy of Art College becomes Academy of Art University; Animation separates from School of Computer Arts to become School of Animation & Visual Effects; School of Computer Arts becomes School of Computer Arts & New Media.

2006 School of Architecture receives National Architectural Accrediting Board (NAAB) accreditation for Master of Architecture (M.Arch) Degree.

2007 Academy receives Western Association of Schools & Colleges (WASC) accreditation; Classic Car Museum housing over 100 historic cars, including a 1929 Auburn Speedster, opens at 2151 Van Ness.

2008 School of Multimedia Communications opens offering Bachelor of Arts and Master of Fine Arts in Animation & Visual Effects; School of Computer Arts becomes School of Computer Arts & New Media.

2009 School of Music for Visual Media opens; School of Game Design separates from Animation; School of Computer Arts & New Media becomes School of Web Design & New Media.

2010 School of Art Education opens; School of Architecture offers Bachelor of Fine Art in Architecture Design.

2011 School of Landscape Architecture opens; School of Acting opens. School of Music for Visual Media changes to School of Music Production and Sound Design for Visual Media.

2012 School of Art History opens offering a Bachelor of Fine Arts in Art History; Academy of Art is granted full membership into NCAA Division II; School of Interior Architecture & Design receives CIDA accreditation for the Master of Fine Arts program.

2013 Visual Development separates from School of Animation to become School of Visual Development; Jewelry and Metal Art separates from School of Fine Art to become School of Jewellery and Metal Art; School of Illustration adds an emphasis in Comics; School of Fashion offers Associate of Arts, Bachelor of Arts and Master of Arts in Fashion Journalism; School of Fashion offers Associate of Arts and Bachelor of Fine Arts in Fashion Styling; School of Art History offers Master of Arts in Art History; School of Architecture receives National Architectural Accrediting Board (NAAB) candidacy status for Bachelor of Architecture (B.Arch) Degree.

2014 School of Art Education offers the Art Teaching Credential and receives California Commission on Teaching Credentials (CTC) accreditation; School of Advertising offers Associates of Arts in Studio Production for Advertising and Design; School of Writing for Film, Television & Digital Media offers offering a Bachelor of Fine Arts and Master of Fine Arts degrees.

2015 School of Game Design offers Academy of Art University’s first Bachelor of Science degree, a B.S. in Game Programming; School of Fashion offers Bachelor of Fine Arts in Costume Design and a Master of Fine Arts in Costume Design; School of Game Design changed to the School of Game Development; School of Art Education offers Master of Arts in Teaching; School of Architecture offers Master of Arts in Advanced Architecture Design; School of Industrial Design offers Associate of Arts in Automotive Restoration; School of Architecture offers Bachelor of Arts in Architecture Design; School of Acting offers Master of Arts in Acting; School of Landscape Architecture offers Master of Arts in Landscape Architecture; School of Music Production and Sound Design for Visual Media offers Master of Arts in Music Scoring & Composition and a Master of Arts in Sound Design.

2016 School of Fashion offers Associate of Arts and Bachelor of Fine Arts in Fashion Marketing, Fashion Merchandising, Fashion Product Development, and Fashion Visual Merchandising; School of Music Production and Sound Design for Visual Media offers Associate of Arts in Music Production, Bachelor of Arts in Music Scoring and Composition, and Bachelor of Arts in Sound Design.
The creative class we are training today will be the problem solvers and visionaries of tomorrow. We consider ourselves the stewards of a learning institution that will produce this next generation.

—Dr. Elisa Stephens, President

WELCOME

Thank you for considering the Academy of Art University to start your career. I say start because you’ll be placed in a professional atmosphere from day one. An arts education here offers you a chance to develop your talent and acquire skills sought by the creative marketplace.

In 1929, my grandfather founded a school for the arts based on a revolutionary principle: anyone with the dedication and commitment could become an artist regardless of their previous education.

He also believed that professional artists, who make their living on their creativity, should develop the curriculum. They are the best equipped to impart the demands of the working world to their students.

These two founding ideas are still at the heart of Academy of Art University. They have been key to our growth from 45 students, when my grandfather made his dream a reality, to the current student population of nearly 17,000.

I hope the passionate faculty, modern facilities and extensive curriculum detailed in this catalog convince you that Academy of Art University should be your first choice for formal training in art and design.

Sincerely,

Dr. Elisa Stephens, President
We welcome and encourage home-schooled students to enroll in our degree and non-degree programs. Academy of Art University inclusive admissions policy equally applies to home school students who participate in a program officially recognized by the state in which they live.

Transfer Students

Our Admissions Office makes transfer of credit as simple and easy as possible. If you have completed previous college-level coursework, we welcome you to submit your official transcripts for review for possible credit.

University Policies and Academic Information

This catalog is for your information only; information found in this catalog is subject to change at any time. Detailed university policies and academic information are available on our website at www.academyart.edu/student-and-academic-policies

Our technical facilities and online teaching resources are state-of-the-art. We have top-notch production facilities and educational resources. This gives you the technological edge on which your success depends.

Our Mission: Academy of Art University prepares aspiring professionals in the fields of design, communications and the arts by delivering excellent undergraduate and graduate degrees programs and certificate programs and portfolio development programs.

Visit us online at www.academyart.edu to learn more about what we offer.

Admissions Philosophy

Our inclusive admissions policy is rare among art schools. We’ve found that our students’ potential doesn’t depend on their past elsewhere, but on their future with us.

How to Apply:

Go to the "Admissions" section in the back of this book for basic admissions requirements, instructions and applications. You may also call us at 800.544.2787 (within U.S. only) or 415.274.2300, or apply online at www.academyart.edu.

Undergraduate Admissions

Academy of Art University maintains an inclusive admissions policy for all undergraduate programs. * Previous experience with art and design is not required for admission, and students of all skill levels are encouraged to apply. It is our belief that all students willing to make the appropriate commitment have the ability to learn professional-level skills.

Art Teaching Credential Admissions

Our Art Teaching Credential program is designed specifically for the art graduate who seeks the fulfillment of guiding others in the exploration of their own creativity and personal artistic development. Students must have completed a Bachelor’s degree or higher in the Visual Arts or related program to qualify for this fifth year program.

Graduate Admissions

The Academy requires graduate applicants to demonstrate their ability and intent to complete a Master of Arts (MA), Master of Fine Art (MFA) or Master of Architecture program (M. Arch).

International Students

The International Student Admissions/Services Department assists each student with the application and admissions process, student visa and immigration procedures, academic advising and class registration. The Academy application form and application procedures are also available in Traditional Chinese, Simplified Chinese, Korean, Portuguese, Spanish, Indonesian, and Thai on our website at www.academyart.edu.

*Please note that the Academy may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.

Home-schooled Students

We welcome and encourage home-schooled students to enroll in our degree and non-degree programs. Academy of Art University inclusive admissions policy equally applies to home school students who participate in a program officially recognized by the state in which they live.

Transfer Students

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*Please note that the Academy may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.
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 and portfolio development 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 professional education. However, the pre-professional degree is not, by itself, recognized as an accredited degree.
- fosters optimum quality in all aspects of programs and services.

The Academy of Art University:

- has 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;
- 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;
- maintains an ethical and efficient manner and administers the finances in a prudent fashion; and
- fosters optimum quality in all aspects of programs and services. Learning in a wide spectrum of disciplines in art and design.
ACTING
Our perspective is simple: work hard, learn your craft, and build relationships. These are the elements that will take your career forward. We continually work to improve the program to give you the tools you need to be successful on screen or on stage.

Creativity begins with one simple idea or emotional truth; it can become defined over time or in an instant like an electric current. We believe that it’s the craft and discipline that bring all the mysterious elements together. This is the foundation for your inspiration and your success.
**WHAT WE OFFER**

**Training and Technique:** The School of Acting is rooted in process, technique and truthful storytelling. Students will develop characters, give truthful performances and hone their craft. In line with top acting school practices, our acting classes cover techniques for engaging inner life, accessing imagination, building the vocal instrument and the body, bringing subtext to life and the unique requirements for working on camera.

**Acting Resume:** Graduates will enter the field with the skills, tools and an acting resume required of today’s actors.

**Professional Faculty:** Learn from top industry professionals in Acting who work to inspire you and develop your unique talents as you pursue your acting degree.

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

**The School of Acting facilities include:**
- Sound stage with camera, monitors & lighting
- Performance space with full lighting board
- Play and screenplay library
- Voiceover room
- Singing room with piano
- Prep room
- Dance room
- Alexander room
- Exercise facilities including a pool, yoga, weight, stretching & cardio rooms

**Firms & Clients Hiring Our Graduates:**
- ABS CBN International TV
- American Idol
- Artist International
- Boxcar Theatre Company
- Current TV LLC
- PBS/Discovery Channel
- Radium
- Spreckels Performing Arts Center
- United Airlines
- Vivian Weisman Productions
- Zephyr Films
- Lifetime TV
- The Will Geer Theatricum Botanicum
- New Conservatory Theatre
- Lorraine Hansberry Theatre
- Nancy Hayes Casting
- And More!

**CAREER PATHS**

- Principal
- Lead Actor
- Supporting Actor
- Character Actor
- Talent Agent
- Stand-in
- Background Actor / Extra
DEGREE REQUIREMENTS

Associate of Arts [AA] in Acting

AA UNIT REQUIREMENTS

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

TOTAL: 66 UNITS

AA ACTING CORE COURSES
- ACT 101 Respect for Acting
- ACT 105 Acting 1
- ACT 112 Speech 1: Building the Voice
- ACT 123 Improvisation 1
- ACT 181 Movement: Physical Acting
- ACT 205 Acting 3
- ACT 212 Speech 2: The Power of Voice
- ACT 223 Improvisation 2

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
- LA 108 Composition for the Artist

CHOOSE ONE:
- LA 202 English Composition: Creative Persuasion & Argument
- LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
- LA 291 Designing Careers

ART HISTORICAL AWARENESS
- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century

Bachelor of Fine Arts [BFA] in Acting

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK
- CORE: 36 UNITS
- MAJOR: 42 UNITS
- + ELECTIVES: 9 UNITS
- + LIBERAL ARTS: 45 UNITS

TOTAL: 132 UNITS

BFA ACTING CORE COURSES
- ACT 101 Respect for Acting
- ACT 105 Acting 1
- ACT 112 Speech 1: Building the Voice
- ACT 123 Improvisation 1
- ACT 141 Movement: Physical Acting
- ACT 205 Acting 3
- ACT 212 Speech 2: The Power of Voice
- ACT 223 Improvisation 2
- ACT 468 Audition Process: From Cold Readings to Callbacks

BFA ACTING DEGREE REQUIREMENTS
- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 3 Written Communication courses
  - 2 Art Historical Awareness courses
  - 1 Theater, Film, and Performance Appreciation Requirement
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
- LA 108 Composition for the Artist

CHOOSE ONE:
- LA 110 English Composition: Narrative Storytelling
- LA 133 Short Form Writing

CHOOSE ONE:
- LA 202 English Composition: Creative Persuasion & Argument
- LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
- LA 291 Designing Careers

ART HISTORICAL AWARENESS
- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century
### HISTORICAL AWARENESS

**CHOOSE ONE:**
- LA 171 Western Civilization
- LA 270 US History
- LA 274 Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 359 Urban Sociology

### QUANTITATIVE LITERACY

**CHOOSE ONE:**
- LA 124 Physics for Artists
- LA 146 Anatomy of Automobiles
- LA 200 Introduction to Computer Programming
- LA 233 Popular Topics in Health, Nutrition, & Physiology
- LA 254 Human-Centered Design
- LA 255 College Math
- LA 271 College Algebra with Geometry
- LA 288 Vector, Matrices and Transformations
- LA 293 Precalculus
- LA 296 Applied Physics

### CULTURAL IDEAS & INFLUENCES

**CHOOSE ONE:**
- LA 127 Topics in World Art
- LA 221 California Art in Cultural Context
- LA 238 World Literature
- LA 292 Programming & Culture
- LA 343 Comparative Religion
- LA 368 Experiencing Culture: Anthropology for Today’s Artist
- LA 462 Power of Myth and Symbol

### THEATER, FILM, AND PERFORMANCE APPRECIATION

**CHOOSE TWO:**
- LA 126A Seminar in the Arts: Los Angeles
- LA 126S Seminar in the Arts: San Francisco
- LA 132 History of Animation
- LA 134 History & Technology of Visual Effects & Computer Animation
- LA 182 Genres in Film
- LA 190 History of Opera
- LA 244 History of Fashion
- LA 281 Film History 1: Pre-1940
- LA 282 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 300 Introduction to Public Speaking
- LA 306 Creatively Speaking: Presentation for Designers
- LA 382 Film History 3: Contemporary Cinema
- LA 383 International Cinema in an Age of Change
- LA 384 Underrated Cinema
- LA 385 Close-Up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
### Master of Fine Arts [MFA] in Acting

**MFA UNIT REQUIREMENTS**
- MAJOR: 39 UNITS
- ELECTIVES*: 6 UNITS
- DIRECTED STUDY: 18 UNITS

Total: 63 UNITS

*Per director approval

**MFA ACTING DEGREE REQUIREMENTS**
- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

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### MA in Acting

**MA UNIT REQUIREMENTS**
- MAJOR: 30 UNITS
- MAJOR ELECTIVES: 3 UNITS
- GRADUATE LIBERAL ARTS: 3 UNITS

Total: 36 UNITS

**MA ACTING DEGREE REQUIREMENTS**
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 36 units

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### MA ACTING REQUIRED MAJOR COURSES

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<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
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<td>MS: Intro to Acting</td>
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<td>ACT 625</td>
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<tr>
<td>ACT 640</td>
<td>MS: Movement</td>
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<tr>
<td>ACT 642</td>
<td>MS: Shakespeare 1</td>
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<tr>
<td>ACT 645</td>
<td>MS: Improv Techniques</td>
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### MA ACTING GRADUATE LIBERAL ARTS REQUIREMENTS

- CROSS CULTURAL UNDERSTANDING
  - GLA 619: Culture & Identity in Modern American Theater

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### MA ACTING REQUIRED MAJOR COURSES

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</table>
ACT 121 Physical Expression
This beginning movement course focuses on using the body and voice as a means of full expression. Incorporating clowning, mime, comedic narrative and vocal styles, students will communicate character and story through physical movement and sound. Students will bring expression, exaggeration, anticipated action, reaction, action and timing into story development.

ACT 123 Improvisation 1
The key to improvisation is active listening and response. In this course, students will engage in experiential activities that involve risk taking, creativity, and spontaneity. Students will play off their partner’s suggestions, connect with characters, create environments, and articulate a story on the spot with confidence.

ACT 141 Movement: Physical Acting
Physical acting employs the body as a primary instrument of expression and communication. In this course, students will utilize behavior, gesture, commedia dell’arte, mime, and props to build character. Imagination, body awareness, and physical communication will be emphasized.

ACT 155 Acting 2
Building upon the principles introduced in Acting 1, students will apply improved exercises to scene work. Students will continue to develop reflexive and active listening skills, and physical actions to create truthful behavior and dynamic subtext.

ACT 166 Singing 1: Vocal Technique
This course is an introduction to utilizing the actor’s voice as an instrument for both speaking and singing. Students will practice fundamental vocal techniques: integrating breath, body, and mind to cultivate vocal creativity, range, and projection. Students will gain firsthand experience exercising their voice through poetry and musical theatre song performances.

ACT 181 Movement: Body Awareness and the Conscious Actor
In this course, students will blend the Alexander Technique with modern dance to create a dynamic neutral self. Students will identify and release habits that impede performance and efficient movement. Through exercises and improvisational movement, students will expand their facility, range, focus and depth, resulting in greater authenticity in performance.

ACT 205 Acting 3
In this course, students will utilize subtext, identify a playable objective, and create essential actions to portray the dynamics of a scene. Students will integrate behavior and imagination based on heightened given circumstances for a truthful performance.

ACT 212 Speech 2: The Power of Voice
This course expands on the building blocks of dynamic vocal production to strengthen muscular support and to enhance the qualities of the natural speaking voice. Students will apply the International Phonetics Alphabet to master more complicated texts and dialects. Exercises will include respiration, resonance and articulation.

ACT 223 Improvisation 2
In this course, students will take their improvisational and observation skills to the next level as they create spontaneous story lines and characters. Creative use of subtext, playing in the moment and creating truthful performances will be emphasized. Improvisation as a rehearsal technique for scripted material will be practiced.

ACT 241 Movement: Mask, Mime & Clown
In this advanced course, students will apply specific physical theater skills to masks, mime technique, comedy, and clowning. Students will access their imagination, cultivate ensemble awareness and use improvisation to develop characters with full physical expression. Original solo and group pieces will be created and performed.

ACT 243 The Craft of Comediy
This course provides an overview of the history and craft of comedy. Students will combine improvisation with comedic acting techniques in scene study to further develop their performance and improvisational skills. Roman comedy, commedia dell’arte and classic comedic actors will be referenced.

ACT 261 Movement: Tap Technique, Repertory and History
In this advanced movement course, students will be introduced to tap and jazz technique and history. Utilizing a combination of basic, traditional and contemporary choreography, students will develop both solo and ensemble pieces. Tap and jazz history will also be explored through selected film clips and readings.

ACT 266 Singing 2: The Power of Performance
In this course, students will further develop their singing skills by focusing on the musical theatre audition process. Students will cultivate knowledge pertaining to the era and styles of musical theatre, build your repertoire appropriate for your type and increase your performance skills as actors who sing.

ACT 275 Classical Performance 1
Shakespeare’s plays remain relevant to popular culture because they provide a poetic framework for relating to the human condition. In this class, scene study and monologues will challenge students to demonstrate technical proficiency in all disciplines of acting utilizing scansion and iambic pentameter specific to Shakespearean text.

ACT 281 Stage Combat 1
Stage combat is a vital tool for dramatic storytelling. In this course, students will acquire basic combat choreography skills including theatrical violence and the use of edged weapons, covering broadsword, rapier and dagger and single rapier in the context of historical and contemporary scene work.

ACT 305 Acting for the Camera 1
Building upon the core principles of acting, this course prepares students for working on camera. Technical challenges unique to this medium will be practiced including: vo-cal quality, delivering truthful performances in multiple takes, hitting marks and camera angles. Students will work on scenes collaboratively with a full production team.

ACT 321 Speech 3: Accents and Dialects
Students will develop a systematic approach to learning and applying key dialects and accents to scripts for a variety of media including stage, screen, and voiceovers. Analysis of major sound changes, pitch, rhythm, inflection, and placement will be utilized in addition to training in specific geographic, historic, and cultural influences.

ACT 333 Monologue Technique 1
In this course, actors will work from a foundation of their own deeply personal stories using the emotional retail process to create dynamic monologues. Beginning with the individual’s life experience and then person-alized into a monologue script, a unique process will develop which can be applied to any text.
ACT 355 Acting for the Camera 2
Students will further develop their on-camera skills by creating dynamic characters through behavior and intentions. Utilizing subtext to tell a story within the story, students perform complex scene work and develop a wide variety of roles.

ACT 366 Singing 3: Musical Theatre Scene Study
In this course, students will focus on musical theatre scripts and the repertoire of a featured composer/lyricist team. Students will cultivate their acting and singing skills through applied scene studies with solo, small group, and ensemble song repertoire. A final showcase will be performed in front of an invited audience.

ACT 370 Theatre Performance: The Play
In this course, advanced acting students will commit their skills and abilities to bringing a play to life. Intense rehearsals, script analysis, and character research will be emphasized. Students will combine these elements and give a performance that is informed by the text and inspired by imagination.

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

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

ACT 385 Acting for Commercials
Commercial acting is a vital and lucrative segment of the actor’s profession. In this course, students will learn to use specific acting techniques to convey a narrative within a commercial. Special attention will be placed on constructing characters and relationships truthfully while representing a product within a story.

ACT 405 Acting for the Camera 3
This course focuses on the film making process from the actor’s perspective. Students will work on sound stages in a professional and fast-paced environment. Footage from scene work will be compiled for student’s demo reels.

ACT 433 Monologue Technique 2
Exploring a variety of performance scenarios, this class will utilize personal narratives to craft original pieces operating from the premise that “it’s all your story.” Beginning from an emotionally rich life experience, the material evolves into a fully realized monologue using the recall process, creating spontaneous, instinctive, and uncensored work.

ACT 466 Singing 4: Musical Theatre Showcase
In this course, students will further develop their singing, movement, and acting skills by creating a musical theatre event. Students will build a varied and dynamic musical theatre repertoire, by exploring solo, duet, and ensemble pieces, to create a live performance showcase for an audience.

ACT 468 Audition Process: From Cold Readings to Callbacks
Developing the necessary skills for auditioning successfully in the motion picture and television industry is paramount. In this course, students will practice auditioning for film, television, voiceovers, industrials, print work, and web dramas. Audition and interview preparation, essential cold reading techniques, and building an effective portfolio will also be examined.

ACT 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

ACT 495 Acting for Commercials
Commercial acting is a vital and lucrative segment of the actor’s profession. In this course, students will learn to use specific acting techniques to convey a narrative within a commercial. Special attention will be placed on constructing characters and relationships truthfully while representing a product within a story.

ACT 498 Collaborative Project
This course is offered to students meeting set criteria, who are chosen by the department to work on an interdisciplinary collaborative project with students from other programs.

ACT 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

ACT 500 Internship in Acting
Internship is only open to qualified upper division students, offering an opportunity to work in a field related to motion pictures, television, and commercials.

ACT 500 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.
ACT 607 Voice and Speech 2
Students will expand their acting skills utilizing the building blocks of dynamic vocal command. Breath, alignment, and sound vibration, will be used to develop and support the natural speaking voice. Exercises will focus on awareness, relaxation, resonance, and amplification in order to strengthen the entire vocal instrument.

ACT 616 MS: Voice 1
Students will learn the international phonetic alphabet as a tool to develop the neutral American dialect. By reducing accents or regionalism, the individual actor will gain a broader range of character choices and increase castability, as well as the ability to develop specific dialects and accents.

ACT 617 MS: Voice 2
This advanced course will continue the exploration of voice as students expand on exercises to build breath capacity, develop the upper resonators, increase range, and incorporate articulation into contemporary and classical texts. Students will also develop a personal vocal warm-up, utilizing peer teaching, as a tool to lead ensemble.

ACT 618 MS: Speech 2
Students will develop the remaining sounds and symbols integral for the neutral American dialect as well as hone and fortify the sound changes and enlivened articulation exercises introduced in Speech 1. Students will apply the spoken and written speech and IPA work to more complex contemporary and classical texts.

ACT 620 MS: Alexander Technique 1
This course will employ the Alexander Technique as a specific practice for the actor to optimize movement and voice. Students will develop full body awareness, in order to identify and reduce habitual tensions. Students will craft multidimensional characters using the Alexander Technique as well as improvisation.

ACT 622 MS: Alexander Technique 2 - Alexander Technique in Performance
In this advanced movement course, students will apply and expand upon practices developed in Alexander Technique 1 into performance. Crafting characters with dynamic physical and vocal expression, students will utilize plays, screenplays, and television scripts, to tell stories without extraneous tension and habitual behavior.

ACT 625 MS: Vocal Production
Students will review and strengthen techniques for utilizing the actor's voice as an instrument for both speaking and singing. Students will integrate breath, body, and mind to cultivate vocal creativity, range, and projection. Students will gain firsthand experience exercising their voice through poetry and musical theatre song performances.

ACT 630 MS: Acting for Performance 1
This course will focus on the essential skills of the working actor. Script work, monologues, script analysis, terminology, and varied rehearsal techniques will be emphasized and practiced. Vocal skills, imagination work, and physical actions will be employed to express character behaviors and create dynamic performances.

ACT 635 MS: Acting Techniques: Meisner 1
The Meisner technique focuses on reflexive truthfulness, emotional response, and truthfulness as a tool to engage the whole actor. Students will apply and expand upon practices developed in Meisner 2 and continued interconnected partner exercises. Students will develop a very specific and disciplined practice informed by this dynamic approach to acting.

ACT 637 MS: Acting Techniques: Meisner 2
In this course, students will focus on being fully present in the moment while exploring a deeper and more varied use of the actor’s emotional instrument. Emotional preparation and continued interconnected partner exercises allow the students to explore and expand their instruments.

ACT 639 MS: Acting for Performance 2
This course focuses on the essential skills of the working actor. Script work, monologues, script analysis, terminology, and varied rehearsal techniques will be emphasized and practiced. Vocal skills, imagination work, and physical actions will be employed to express character behaviors and create dynamic performances.
In this advanced acting course, students will continue to expand their acting abilities, utilizing Shakespeare’s works and various selected classical authors and texts. Utilizing scenarion and verse, students will craft fully realized characters, incorporating historically specific physical and cultural choices appropriate to the period.

ACT 645 MS: Improvisational Techniques
Improvisation provides the actor with the tools to react and behave reflexively while creating a character within a story. In this course, students will create scenes utilizing interpersonal and group dynamics and apply the rules of improvisation to active listening and spontaneous responses within both scripted and unscripted material.

ACT 650 MS: Acting for Camera 1
In this course, students will apply technically specific elements required for screen work by collaborating with a production team. Improvisation work, physical action and script analysis will be implemented and practiced. These tools will be employed while engaging in vibrant and truthful partner work for a believable and dynamic performance.

ACT 660 MS: Monologue Technique
This intensely personal, process-driven course explores emotional recall and sensory recall techniques within the monologue process. Students will create spontaneous and truthful work by layering personal narratives into scripted material. Students will hone their skills to deliver a grounded, emotionally enriched performance.

ACT 670 MS: Acting for Camera 2
In this course, the key elements of rehearsal skills and script preparation will be emphasized while students work on enhancing their performances. Students are expected to exhibit high caliber acting skills upon entering this course.

ACT 680 MS: Audition Techniques
This course will detail audition and interview techniques and required materials necessary for actors to prepare for entrance into the profession. Development of cold reading skills will be emphasized, while preparing contemporary and classical monologues. Headshots, resumes, voiceovers, corporate prints, work, and web dramas will also be examined.

ACT 690 MS: Acting for Camera 3
The actor’s demo reel is essential to networking within the entertainment industry. In this advanced acting for camera course, students will add professional quality scene work to their portfolio. Utilizing industry standards, expectations and protocol, the actor will navigate working on a professional caliper set.

ACT 685 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

ACT 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

ACT 700 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

ACT 801 MS: Group Directed Study
Graduate students working on their individual Final Projects receive instruction and critiques of their work in progress, graduate students discuss approaches to their Final Projects and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

ACT 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

ACT 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

ACT 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

ACT 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

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Where Creativity Meets Commerce

The art of advertising isn’t just about buying and selling. It’s about starting a conversation with people. In our profession, we create compelling ideas and deliver them to an audience of millions. Art directors use visuals, writers use words and creative strategists use their understanding about the complexities of culture and social interaction to bring these visionary concepts to life.

Artful storytelling is honest, emotional and compelling. The more we know and the greater our curiosity, the more unique our stories become.

Our instructors are all working professionals who’ve created award-winning work for top brands like Nike, Microsoft, ESPN, Disney, Apple, Jack Daniel’s as well as America’s top entertainment companies. Whether your future role is as art director, copywriter, strategist or production artist, we’ll help you focus your passion and develop the skills you’ll need to enjoy a career in advertising. It’s a lot of fun.
Every year, advertising students participate in real-world projects for real clients. These are just some of the clients our students have worked with recently:

**Esurance:** Students competed to create innovative advertising ideas for the existing “Erin Esurance” campaign. Media included: interactive, PR events, ambient, and guerilla advertising. Esurance’s Marketing Team selected the winning campaigns and awarded an Academy student a paid summer internship. They also sponsored construction for a state-of-the-art conference room designed by Academy Interior Architecture and Design students. Prizes included $2,500 in scholarships for 5 students.

**Charles Schwab:** Prizes for the winning creative ideas developed for the existing “Ask Chuck” campaign, included $7,000 in scholarships for 7 students. Competing students put together media that included: print, interactive and innovative advertising. Charles Schwab’s Advertising Manager and Advertising Department selected the winning campaign ideas.

**Rainbow Light, Green Dog Naturals:** For Rainbow Light’s Green Dog Naturals canine supplements, on campus and online students competed to create an emerging media campaign. Media included: social media website, YouTube videos, blogs, banners and print advertising. Rainbow Light’s Vice President of Business Development selected winning campaign ideas. Prizes included $2,000 in scholarships for 6 students.

**Aquarium of the Bay:** On campus and online students competed to develop an umbrella campaign for the Aquarium’s three new exhibits: Octopus, Jellies and Bay Lab. Media included: newspaper ads for the San Francisco Chronicle, Examiner and SF Weekly; BART station billboards; posters for BART train interiors; radio commercials; website banners; video display for the San Francisco Ferry Building; and a digital billboard on display at the Bay Bridge. Aquarium of the Bay’s Marketing Team and Chief Executive Officer selected winning campaigns. Prizes included $2,000 in scholarships for 4 students.

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### WHAT WE OFFER

**Professional Faculty:** We have a prestigious faculty of working professionals to lead and guide our students. Additionally, many classes and special events feature industry leaders who provide their perspectives on great work and finding a great job.

**Industry Outreach:** Our portfolio nights and boot camp events during each semester are open to all students and provide great collaborative and networking experiences. Representatives from major advertising agencies, and creative recruiters from around the country, participate in the Academy’s yearly portfolio reviews with graduating seniors.

**Opportunity:** We encourage our students to enter dozens of competitions. Winners are sent to awards shows held nationally and internationally.

**Professional Experience:** Students collaborate on interdisciplinary real-world projects for real clients in our agency Young & Hungry. Each year, students intern at agencies locally and worldwide beginning their career.

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### CAREER PATHS

<table>
<thead>
<tr>
<th>Studio Production for Advertising &amp; Design</th>
<th>Creative Strategy</th>
<th>Copywriter</th>
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<tbody>
<tr>
<td>Digital Production Artist, Digital Production Coordinator</td>
<td>Partner / Planning Director, VP Group Director, Group Director</td>
<td>Worldwide Chief Creative Officer</td>
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<tr>
<td>Graphic Designer, UI Production Artist, Graphic Production Artist</td>
<td>Planning Director</td>
<td>Group Creative Director</td>
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<tr>
<td>Production Coordinator, Production Coordinator</td>
<td>Senior Accounting Planner</td>
<td>Creative Director</td>
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<td>Account Planner</td>
<td>Associate Creative Director</td>
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<tr>
<td></td>
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<td>Senior Creative</td>
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<td>Mid Level, Junior</td>
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DEGREE REQUIREMENTS

Associate of Arts [AA] in Studio Production for Advertising & Design

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
  CORE 33 UNITS
  MAJOR 9 UNITS
  + LIBERAL ARTS 18 UNITS
TOTAL 60 UNITS

AA STUDIO PRODUCTION FOR ADVERTISING & DESIGN DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3 Written Communication courses
  2 Art Historical Awareness courses
  1 Employment Communications & Practices course
After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist
LA 133 Short Form Writing

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

Associate of Arts [AA] in Advertising

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
  CORE 33 UNITS
  MAJOR 15 UNITS
  + LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS

AA ADVERTISING CORE COURSES
ADV 109 Introduction to Advertising
ADV 112 Marketing & Advertising Strategies
ADV 207 Creative Strategy 1
ADV 230 Rapid Visualization Techniques
ADV 241 Ideation for Campaigns 1
ADV 244 Art Direction for Advertising
COM 103 You Media: Short Form Production 1
FND 113 Sketching for Communication
FND 122 Color Fundamentals
WNM 105 Design Technology
WNM 110 Visual Design Principles

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

AA STUDIO PRODUCTION FOR ADVERTISING & DESIGN DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  2 Written Communication courses
  2 Art Historical Awareness courses
  1 Employment Communications & Practices course
After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century
Bachelor of Fine Arts [BFA] in Advertising

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE 36 UNITS

MAJOR 42 UNITS

+ ELECTIVES 9 UNITS

+ LIBERAL ARTS 45 UNITS

TOTAL 132 UNITS

BFA ADVERTISING CORE COURSES

ADV 109 Introduction to Advertising
ADV 112 Marketing & Advertising Strategies
ADV 207 Creative Strategy 1
ADV 230 Rapid Visualization Techniques
ADV 241 Ideation for Campaigns 1
ADV 244 Art Direction for Advertising
ADV 475 Portfolio for Creative Strategists
COM 153 You Media: Short Form Production 1
FND 113 Sketching for Communication
FND 122 Color Fundamentals
WNM 105 Design Technology
WNM 110 Visual Design Principles

BFA ADVERTISING DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3 Written Communication courses
  4 Art Historical Awareness courses
  1 Historical Awareness course
  1 Quantitative Literacy course
  1 Cultural Ideas & Influences course
  1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108 Composition for the Artist

CHOICE TWO:

LA 110 English Composition: Narrative Storytelling
LA 153 Short Form Writing

CHOICE TWO:

LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291 Designing Careers

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

ART HISTORICAL AWARENESS

LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

CHOICE TWO:

LA 117/ILAN 117 Survey of Landscape Architecture
LA 118/IND 118 History of Industrial Design
LA 127 Topics in World Art
LA 129 History of Automotive Design
LA 131/GAM 131 History of Gaming
LA 132/ANN 102 History of Animation
LA 134/ANN 104 History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137 History of Visual Development
LA 177/ILAN 177 Pre-Industrial Urban Open Spaces
LA 182 Genres in Film
LA 195/ILL 195 History of Comics: American Comics
LA 197/ILL 197 History of Comics: International and Alternative Comics
LA/ARH 219 History of Architecture: Ancient to Gothic
LA 220 American Art History
LA 221 California Art in Cultural Context
LA 222 20th Century Art
LA 224 Women, Art & Society
LA 226/IAQ 230 Survey of Traditional Interior Architecture
LA 226/IAQ 231 Survey of Contemporary Interior Architecture
LA 236/IAQ 232 Survey of Bay Area Architecture
LA 242/GR 242 History of Graphic Design
LA 245/ILL 210 History of American Illustration
LA 244/FSH 244 History of Fashion
LA 245/JEM 245 History of Jewelry & Metal Arts
LA 246/FSH History of Textiles
LA 247 History & Techniques of Printmaking
LA/AFSCU 248 A History of Sculpture: Michelangelo to Present
LA 249 History of Architecture 2
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 277/ILAN 277 Post Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 281/MPT 255 Film History 1: Pre-1940
LA 282/MPT 256 Film History 2: 1940-1974
LA 283 Examining Film Noir
LA 284 Evolution of the Horror Film
LA 319 History of Architecture: Modernity

LA 327 Art of the Classical World
LA 333 Art of the Middle Ages
LA 361 The Artist in the Modern World
LA 382 Film History 3: Contemporary Cinema
LA 383 International Cinema in an Age of Change
LA 384 Underated Cinema
LA 385 Close-up on Hitchcock
LA 386 Exploring Science Fiction Cinema
LA 387 Women Directors in Cinema
LA 388 Survey of Asian Cinema
LA 389 Analog Before Digital: Punk/No Wave Film & Music
LA 420 Art of the Italian Renaissance
LA 421 Northern Renaissance Art
LA 422 Italian Baroque Art
LA 423 The Golden Age of Dutch Art
LA 432 Art of Spain: From El Greco to Picasso
LA 433 18th & 19th Century European Art
LA 464 Survey of Dada & Surrealism
PH 101 Photo History and Concepts

QUANTITATIVE LITERACY

CHOICE ONE:

LA 124 Physics for Artists
LA 146 Anatomy of Automobiles
LA 200 Introduction to Computer Programming
LA 253 Popular Topics in Health, Nutrition, & Physiology
LA 254 Human-Centered Design
LA 255 College Math
LA 271 College Algebra with Geometry
LA 288 Vector, Matrices and Transformations
LA 293 Precalculus
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOICE ONE:

LA 127 Topics in World Art
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 292 Programming & Culture
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol
Certificate in Advertising

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE)  36 UNITS
MAJOR  42 UNITS
+ BY ADVISEMENT  24 UNITS
+ ELECTIVES  12 UNITS
+ ART HISTORY  6 UNITS
TOTAL                  120 UNITS

• Minimum 2.0 GPA
• Minimum grade of C- in all core courses and major courses

Master of Fine Arts [MFA] in Advertising

MFA UNIT REQUIREMENTS

MAJOR  27 UNITS
+ DIRECTED STUDY  18 UNITS
+ ELECTIVES*  6 UNITS
+ GRADUATE LIBERAL ARTS  12 UNITS
TOTAL                    63 UNITS

MFA ADVERTISING REQUIRED MAJOR COURSES

ADV 602  MS: Art Direction
ADV 604  MS: Copywriting Techniques
ADV 620  MS: Advanced Art Direction
or ADV 621  MS: Advanced Copywriting Techniques
or ADV 624  MS: Creative Thinking for Advertising
ADV 622  MS: Perspectives in Advertising
ADV 623  MS: Brand Strategy
ADV 630  MS: Digital Motion Graphics
or COM 602  MS: Editing Essentials for Multimedia Communications
ADV 606  MS: Campaign
or ADV 605  MS: Digital Graphics
ADV 616  MS: Advanced Advertising Concept Development
or ADV 699  MS: Visual Storytelling
ADV 625  MS: Interactive Advertising
or ADV 600  MS: Strategic Thinking

MFA ADVERTISING DEGREE REQUIREMENTS

• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MFA ADVERTISING GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:
GLA 601 The Renaissance Art World & Its Classical Origins
GLA 602 The Art & Ideology of the 20th Century
GLA 607 Art & Ideas of the Enlightenment
GLA 609 Renovating Tradition: Art & Ideas of the 19th Century
GLA 903 Graduate Seminar in Europe

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:
GLA 603 Anthropology: Experiencing Culture
GLA 606 Crossing Borders: Art & Culture in a Global Society
GLA 611 Cultural Narratives
GLA 617 Mythology for the Modern World
GLA 619 Culture & Identity in Modern American Theater
GLA 627 Industrial Design in a Globalized World
GLA 903 Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 676 Professional Practices for Designers & Advertisers
ADV 150 Studio Production 1
This course provides an orientation to the studio production environment, workflow and Production Artist software tools. Students will create digital presentations for mock agency meetings, re-size prints and online ads, and perform basic photo retouching. Page layout, digital drawing, PDF document manipulation, and online editing tools will also be covered.

ADV 226 Research Methods for Creative Strategists
This course focuses on the study of culture for creative strategy. Students will apply the principles and practices of cultural anthropology to gather insights about consumers. Students present their results in top line summaries, stories, and insight videos.

ADV 250 Studio Production 2
In this course, students will employ the skills learned in ADV 150 to perform the role of Production Artist. Assignments will include: size checking, proofing, retouching, recreating logos, and plotting charts and graphs from spreadsheet data. Emphasis will be placed on effective decision making and communicating specifications for offset printing.

ADV 267 Creative Strategy 2
In this course, students will learn how to think and build like a creative strategist. Finding patterns in trends, studying the marketplace, creating target profiles, and the role of the strategist in branding will be covered. Final projects will include brand positioning and a creative brief.

ADV 276 Creative Strategy 3
In this advanced course, students will apply divergent and symphonic thinking to their creative strategy design process. Students will tell meaningful stories based on the combined analysis of multiple points of view. Topics will include: consumer insight, case studies, manipulating data and supporting strategy with data.

ADV 230 Rapid Visualization Techniques
In this ideation course, students will use rapid brainstorming and sketching techniques to sharpen their conceptual thinking. Working from creative briefs, students will build advertising and design concepts for a variety of brands, products, and services across print, video, web content, and outdoor media. Generating multiple ideas quickly will be emphasized.

ADV 290 Advertising Strategy
This course introduces students to the rapidly developing world of online ads. The course will focus on developing concepts for and executing rich media in a demo format. Creative briefs, storyboard, animation, and Flash techniques will be utilized to bring students’ ideas to life.

ADV 300 Engineering Advertising
This course is designed to give students the necessary tools and experience to professionally present ideas, campaigns, and portfolios to potential employers and clients. A great complement to the midpoint portfolio class, students will develop skills needed to build a network of industry contacts. Real-life scenarios and role-playing will be emphasized.
ADV 370 Brand and Branding
This course looks at and explores the basics of brand marketing. Students will learn to tailor marketing efforts to further the name and equity of a specific good or service, differentiate it in a saturated marketplace, and create a following of loyal customers.

ADV 415 Long Copy for Campaigns
Designed for copywriters, this course emphasizes the creative development and execution of long copy ads. Students will work together to create new ways to entertain and inform. Particular emphasis will be placed on integrating sites into students’ emerging portfolios. Students will analyze and efficiently. Management issues affecting copywriting students work with account planners to design conceptual thinking from a variety of creative approaches to complex advertising projects, including those that encompass traditional as well as non-traditional media.

ADV 446 Interactive Advertising
This course focuses on brands and their interaction with the brand. Students will develop knowledge in Information Architecture and User Interface Design along with intermediate Flash skills.

ADV 464 Interactive Advertising 2
Students will explore the mini site as an advertising medium by conceiving, designing, building and publishing them for their online portfolios. Emphasis will be placed on integrating sites into students’ existing campaigns. Students will develop knowledge in Information Architecture and User Interface Design along with intermediate Flash skills.

ADV 475 Portfolio for Creative Strategists
This course will concentrate on the development of a portfolio that demonstrates one’s identity, how one thinks about the Advertising business, and the quality of one’s work. Students will concentrate on developing an overall concept and the materials necessary to bring it to fruition (i.e.: briefs, creative work, screeners, focus groups, and research projects).

ADV 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

ADV 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project. This project will mirror real life projects and allow for a varied and sophisticated approach to problem solving.

ADV 499 Special Topics
Special Topics class offerings change each semester and are conducted by specialists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

GRADUATE COURSES

ADV 500 Internship in Advertising
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Advertising.

ADV 600 MS: Strategic Thinking
A graduate-level course covering the strategic basis of all advertising. This course looks at advertising as a business, as a creative communication process, as a social phenomenon, and as a fundamental ingredient of the free enterprise system. Students develop a creative brief from which core advertising concepts are generated.

ADV 602 MS: Art Direction
This course focuses on typographic design and layout techniques to improve the graduate student’s ability to communicate their advertising concepts clearly, powerfully and with real Sophistication. Exercises, assignments, and projects are computer-based, and to be developed in class and under the supervision of the instructor.

ADV 604 MS: Copywriting Techniques
This course focuses on the ability to create well-written, creatively focused advertising, along with developing copywriting skills. Assignments are based on creative strategies written by the graduate student.

ADV 605 MS: Digital Graphics
In this course, students will receive a review of Adobe XDesign, Illustrator, and Photoshop as fundamental design programs for advertising page layout. Stress is placed on maximum utilization of each of the programs’ tools and capabilities.

ADV 606 MS: Campaign
This course develops the graduate student’s ability to create great concepts that identify target specific consumers. Art direction and copywriting students work with account planning students to develop advertising campaigns from creative briefs.

ADV 616 MS: Advanced Advertising Concept Development
Graduate students continue to focus on the creative approach in developing campaigns from specific strategies and creative briefs. Art directors and copywriters continue to work with account planners to design conceptual campaigns.

ADV 620 MS: Advanced Art Direction
Building on the skills learned, students will focus on the more in-depth aspects of art direction. Typographic design, layout techniques and concept abilities will be used by students to execute their work creatively and efficiently. Management issues affecting art directors and their role in emerging interactive communications will be explored.

ADV 621 MS: Advanced Copywriting
This course applies the graduate student’s knowledge of copywriting to larger, more complex advertising projects, including those that encompass traditional as well as non-traditional media.

ADV 622 MS: Perspectives in Advertising
In this course, students will review 21st century advertising history with an emphasis on sketching efficiently, selling and styling print campaigns, and trends that will affect future advertising. Students will also study people, agencies, events and campaigns that shaped today’s industry.

ADV 623 MS: Brand Strategy
Graduate students will work with top level account planners to use intuitive thinking, creatively research and communication skills to uncover the hidden insights and truths that motivate consumer-buying behavior.

ADV 624 MS: Creative Thinking for Advertising
Uses collaborative brainstorming techniques to perfect the creative skills necessary for solving advertising problems. Students learn conceptual thinking from a variety of creative disciplines.

VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyart.edu
ADV 625 MS: Interactive Advertising
This course introduces students to the rapidly developing world of online ad units. This course will focus on concept development and the execution of rich media in a demo format. Students will utilize briefs, storyboards, and Flash demo techniques to bring their ideas to life.

ADV 626 MS: Brand & Branding
This course explores the intricacies of brand marketing. Students will tailor marketing efforts to further the name and equity of a specific good or service, differentiating it in a saturated marketplace and creating a following of loyal customers.

ADV 630 MS: Digital Motion Graphics
In this course, students will develop the skills needed to be proficient in conceptualizing and executing professional quality animated and interactive work.

ADV 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

ADV 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

ADV 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

ADV 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

ADV 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

ADV 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

ADV 850 MS: Final Portfolio
This course is designed to guide students in the development of their final portfolio and the development of their identity as an active job seeker. Independent projects are conducted to build out the student’s unique portfolio as well as the inclusion of previously completed projects.

ADV 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

ADV 806 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

ADV 850 MS: Final Portfolio
This course is designed to guide students in the development of their final portfolio and the development of their identity as an active job seeker. Independent projects are conducted to build out the student’s unique portfolio as well as the inclusion of previously completed projects.

ADV 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

Procrastinate.
Get to work only after your desk is cleared of all unrelated objects. All necessary materials must be laid out and sorted according to thickness. When pens are in order, precisely arranged with an equivalent distance between each one, they are then moved to the left of your workspace so as not to interfere with your writing hand.
ANIMATION & VISUAL EFFECTS
Animation involves equal parts technical knowledge, drawing skills and imagination.

At the Academy, you can specialize in following areas of animation: traditional, 3D animation, 3D modeling, storyboarding, and Visual Effects (VFX). In the traditional, you’ll focus on both digital and classical drawing fundamentals of animation; In 3D animation, you’ll become proficient in movement and performance in a 3D medium; In 3D modeling, you’ll become highly skilled at creating three dimensional representations of objects; In Storyboarding, you’ll take ideas and translate them into a cinematic image; In Visual Effects, you’ll make digital images come to life in both live action and 3D.

Your instructors will be professional animators who will make sure you graduate with the versatility to move between pencil and mouse. And with that foundation, you’ll move from portfolio to career.
WHAT WE OFFER

Cutting-Edge Curriculum: Our curriculum runs neck and neck with industry standards. Students learn the latest technology and participate in collaborative projects between the 2D and 3D curriculum.

Industry Relationships: The Academy of Art University is located in the San Francisco Bay Area, one of the capitals of the animation industry. We offer the most exciting industry experiences you’ll find at any school. In many classes, students go on field trips or virtual tours of well-known animation studios.

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

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

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

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

CAREER PATHS

- Visual Effects (VFX)
  - Visual Dev., Character Designer, Animation or Art Director, Story Board Artist, Head of Story or Layout
  - Lead Animator, T.D., Lead Rigging or VSFX, Lead Animator, Lead Layout, Lead Modeler, Lead Lighting
  - Animator, Rigger, Layout, Lighting, Modeler
  - Rotoscoper, Assistant Animator, Production Assistant
  - Assistant Animator, Assistant Modeler, Assistant T.D., Story board revision, In-betweener
  - Production Assistant

- Post-Production Visual Effects (VFEX)
  - VFX Supervisor
  - Digital Production Supervisor (DPS)
  - CG Supervisor/Animation Director
  - Sequence Lead
  - Department Lead
  - Production Assistant

- 3D Modeling
  - Lead Modeler
  - Character Modeler
  - Environment/Prop Modeler
  - Texture Artist
  - Lighting & Rendering

- 3D Animation
  - Lead Animators
  - Character Animators
  - Senior Character Animators
  - Animation Supervisor
  - Lead Animation Supervisor
  - Senior Animation Supervisor
  - Production Assistant

- Computer Graphics Entertainment: Post Production VFX
  - VFX Supervisor
  - Digital Production Supervisor (DPS)
  - CG Supervisor/Animation Director
  - Sequence Lead
  - Digital Artist

- Computer Graphics Entertainment: Post Production VFX
  - VFX Supervisor
  - Digital Production Supervisor (DPS)
  - CG Supervisor/Animation Director
  - Department Lead
  - Production Assistant

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  - VFX Supervisor
  - Digital Production Supervisor (DPS)
  - CG Supervisor/Animation Director
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  - VFX Supervisor
  - Digital Production Supervisor (DPS)
  - CG Supervisor/Animation Director
  - Department Lead
  - Production Assistant

- Computer Graphics Entertainment: Post Production VFX
  - VFX Supervisor
  - Digital Production Supervisor (DPS)
  - CG Supervisor/Animation Director
  - Sequence Lead
  - Digital Artist
Associate of Arts [AA] in Animation & Visual Effects

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 33 UNITS
MAJOR 15 UNITS
+ LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS

Bachelor of Fine Arts [BFA] in Animation & Visual Effects

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 42 UNITS
+ELECTIVES 9 UNITS
+LIBERAL ARTS 45 UNITS
TOTAL 132 UNITS

GENERAL EDUCATION REQUIREMENTS

CHOOSE ONE:
LA 108 Composition for the Artist

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

HISTORICAL AWARENESS
CHOOSE ONE:
LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

Bachelor of Fine Arts [BFA] in Animation & Visual Effects

BFA ANIMATION & VISUAL EFFECTS DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3 Written Communication courses
  4 Art Historical Awareness courses
  1 Historical Awareness course
  1 Quantitative Literacy course
  1 Cultural Ideas & Influences course
  1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

CHOOSE ONE:
LA 110 English Composition: Narrative Storytelling
LA 133 Short Form Writing

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

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LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

Bachelor of Fine Arts [BFA] in Animation & Visual Effects

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 42 UNITS
+ELECTIVES 9 UNITS
+LIBERAL ARTS 45 UNITS
TOTAL 132 UNITS

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CHOOSE ONE:
LA 108 Composition for the Artist

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EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

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LA 121 Art History through the 19th Century
CHOOSE TWO:
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LA 127 Topics in World Art
LA 129 History of Automotive Design
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LA 132/ANM 132 History of Animation
LA 134/ANM 134 History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137 History of Visual Development
LA 177/LAN 177 Pre-Industrial Urban Open Spaces
LA 182 Genres in Film
LA 195/ILL 195 History of Comics: American Comics
LA 197/ILL 197 History of Comics: International and Alternative Comics
LA/ARH 219 History of Architecture: Ancient to Gothic
LA 220 American Art History
LA 221 California Art in Cultural Context
LA 222 20th Century Art
LA 224 Women, Art & Society
LA 226/JAD 230 Survey of Traditional Interior Architecture
LA 229/JAD 231 Survey of Contemporary Interior Architecture
LA 236/JAD 232 Survey of Bay Area Architecture
LA 242/GR 242 History of Graphic Design
LA 243/ILL 310 History of American Illustration
LA 244/FSH 244 History of Fashion
LA 245/JEM 245 History of Jewelry & Metal Arts
LA 246/FSH 246 History of Textiles
LA 247 History & Techniques of Printmaking
LA/FASCU 248 A History of Sculpture: Michelangelo to Present
LA 249 History of Architecture 2
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 277/LAN 277 Post Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 281/MPT 255 Film History 1: Pre-1940
LA 282/MPT 256 Film History 2: 1940-1974
LA 283 Examining Film Noir
LA 284 Evolution of the Horror Film
LA 319 History of Architecture: Modernity
LA 327 Art of the Classical World
LA 333 Art of the Middle Ages
LA 361 The Artist in the Modern World
LA 382 Film History 3: Contemporary Cinema
LA 383 International Cinema in an Age of Change
LA 384 Underated Cinema
LA 385 Close-up on Hitchcock
LA 386 Exploiting Science Fiction Cinema
LA 387 Women Directors in Cinema
LA 388 Survey of Asian Cinema
LA 408 Analog Before Digital: Punk/No Wave Film & Music
LA 420 Art of the Italian Renaissance
LA 421 Northern Renaissance Art
LA 422 Italian Baroque Art
LA 423 The Golden Age of Dutch Art
LA 424 Art of Spain: From El Greco to Picasso
LA 425 18th & 19th Century European Art
LA 464 Survey of Dada & Surrealism
PH 101 Photo History and Concepts

QUANTITATIVE LITERACY
CHOOSE ONE:
LA 124 Physics for Artists
LA 146 Anatomy of Automobiles
LA 200 Introduction to Computer Programming
LA 233 Popular Topics in Health, Nutrition, & Physiology
LA 254 Human-Centered Design
LA 255 College Math
LA 271 College Algebra with Geometry
LA 288 Vector, Matrices and Transformations
LA 293 Precalculus
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES
CHOOSE ONE:
LA 127 Topics in World Art
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 292 Programming & Culture
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol

Certificate in Animation & Visual Effects

CERTIFICATE REQUIREMENTS
MAJOR CORE (FOLLOW BFA CORE) 36 UNITS
MAJOR 42 UNITS
+ BY ADVISEMENT 24 UNITS
+ ELECTIVES 12 UNITS
+ ART HISTORY 6 UNITS
TOTAL 120 UNITS

• Minimum 2.0 GPA
• Minimum grade of C- in all core courses and major courses

ANIMATION & VISUAL EFFECTS
MFA ANIMATION & VISUAL EFFECTS DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

MFA UNIT REQUIREMENTS

MFA ANIMATION & VISUAL EFFECTS REQUIRED MAJOR COURSES – TRADITIONAL ANIMATION

ANM 605  MS: Layout Design for Animators
ANM 610  MS: Figurative Concepts
ANM 633  MS: Drawing and Design for Animation
ANM 634  MS: Traditional Animation 3 (Character Development)
ANM 670  MS: Preproduction
ANM 685  MS: Storyboarding
ANM 688  MS: Traditional Animation
ANM 692  MS: Traditional Animation 2
ANM 699  MS: Color and Design Application for Animation

ANM 609  MS: Gesture & Quick Sketch for Animators
ANM 623  MS: 3D Modeling & Animation 1 (Maya)
ANM 670  MS: Preproduction
ANM 683  MS: Storyboarding for Thesis
ANM 666  MS: Character Animation 1
ANM 687  MS: Character Animation 2
ANM 688  MS: Traditional Animation
ANM 699  MS: Visual Effects for Animation
ILL 625  MS: Perspective for Illustrators

MFA ANIMATION & VISUAL EFFECTS REQUIRED MAJOR COURSES – 3D ANIMATION

ANM 609  MS: Gesture & Quick Sketch for Animators
ANM 623  MS: 3D Modeling & Animation 1 (Maya)
ANM 670  MS: Preproduction
ANM 683  MS: Storyboarding for Thesis
ANM 666  MS: Character Animation 1
ANM 687  MS: Character Animation 2
ANM 688  MS: Traditional Animation
ANM 699  MS: Visual Effects for Animation
ILL 625  MS: Perspective for Illustrators

MFA ANIMATION & VISUAL EFFECTS REQUIRED MAJOR COURSES – MODELING

ANM 623  MS: 3D Modeling & Animation 1 (Maya)
ANM 629  MS: Fundamentals of Texture & Lighting
ANM 632  MS: Hard Surface Modeling 1
ANM 636  MS: Organic Modeling
ANM 670  MS: Preproduction
FA 622  MS: Anatomy for Artists
FA 626  MS: Chiaroscuro
FASCU 620  MS: Figure Modeling
FASCU 632  MS: Ecorche: Sculpting the Figure from the Inside Out

MFA ANIMATION & VISUAL EFFECTS REQUIRED MAJOR COURSES – STORYBOARDING

ANM 609  MS: Gesture & Quick Sketch for Animators
ANM 610  MS: Figurative Concepts
ANM 633  MS: Drawing and Design for Animation
ANM 670  MS: Preproduction
ANM 685  MS: Storyboarding
ANM 689  MS: Story Development
ANM 691  MS: Advanced Storyboarding
FA 629  MS: Painting
ILL 625  MS: Perspective for Illustrators

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 621  History & Techniques of Character Animation
GLA 622  History & Techniques of VFX

CROSS CULTURAL UNDERSTANDING
GLA 617 Mythology for the Modern World

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 670 Professional Practices & Communication for ANM, VFX, & Games

MAJOR DESIGNATED GRADUATE LIBERAL ARTS
GLA 636 Acting for Animators

MFA ANIMATION & VISUAL EFFECTS REQUIRED MAJOR COURSES – VISUAL EFFECTS

ANM 604  MS: VFX: Cinematography
ANM 615  MS: Modeling & Animation for VFX
ANM 629  MS: Fundamentals of Texture & Lighting
ANM 642  MS: Production Compositing Principles
ANM 670  MS: Preproduction
MPT 625  MS: Editing Concepts

MFA ANIMATION & VISUAL EFFECTS REQUIRED BY FOCUS – VISUAL EFFECTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 621  History & Techniques of Character Animation
GLA 622  History & Techniques of VFX

CROSS CULTURAL UNDERSTANDING
GLA 617 Mythology for the Modern World

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 670 Professional Practices & Communication for ANM, VFX, & Games

MAJOR DESIGNATED GRADUATE LIBERAL ARTS
GLA 636 Acting for Animators
ANM 101 Introduction to Computer Graphics for Animation
This course is designed to introduce students to the basic concepts and terminology of computer graphics as it is used in film, visual effects, games, and animation. Students will have a better understanding of the different disciplines that collectively make up computer graphics production.

ANM 102 History of Animation
This course examines aesthetic and technical evolutions in animation in historical context. Students will identify and analyze the work of the creative visionaries, fine artists, and technical pioneers behind classic animated characters such as Bugs Bunny to contemporary animated feature films and beyond.

ANM 104 History and Technology of VFX and Computer Animation
This class will analyze the history of special effects techniques and apply that understanding of the different disciplines used in film, visual effects, games, and animation.

ANM 182 Mixed Media Animation
In this course, students will work collaboratively to create an animated project for a specific client. Students will develop concepts, pitch ideas, and produce animation using a mixture of media, including stop-motion, traditional, and digital animation techniques.

ANM 190 Traditional Animation 1
This course provides the foundation for all of the other undergraduate 2D animation courses. Students will use industry standard software to explore the principles of animation while reproducing rudimentary animation exercises as demonstrated by the instructor.

ANM 202 3D Modeling and Animation 1 (Maya)
This course covers the basic concepts of 3D modeling and animation. The fundamentals of computer geometry are taught by looking at the basic elements that make computer models. Modeling, animation, lighting, texture mapping, and rendering are introduced in a production setting. Students will work on several hands-on animation projects.

ANM 203 Preproduction Principles
This course will provide students with an introduction to professional preproduction with an emphasis on idea generation, concept design, visual development, and storyboarding. The latest techniques of preproduction as used in animation and VFX will be introduced to students.

ANM 204 3D Modeling & Animation for VFX (Maya)
This course covers the basic concepts of 3D modeling and animation as it pertains to VFX. Fluids, eParticles, nCloth, hair, fur, and soft/rigid bodies are introduced in a production setting toward the goal of developing a portfolio project.

ANM 205 Careers in Animation & VFX
Students have an opportunity to step back and survey the body of their work. The student and faculty analyze and identify strengths, weaknesses and interests to set a course towards career and committed emphasis. This class is the first step in portfolio development to meet current standards in the industry.

ANM 223 3D Workflow of Animation
ANM 224 3D Animation
This course introduces students to the fundamentals of storyboarding. Topics covered include story arc, camera language, stages in storyboarding and pre-production packets. Students will read short scripts and sketch a sequence of images to give a better idea of how the scene will play out.

ANM 220 Fundamentals of 3D Animation
Students in this 3D animation course will build a solid set of foundational skills based on the twelve principles of animation. In-class exercises will include graph editor drills, basic practices from planning to polish, and carefully guided demonstrations. This course will be useful for students wishing to enhance their knowledge of the basic physics and mechanics of animation.

ANM 221 3D Character Animation 1
This course builds upon information introduced in 3D Modeling and Animation 2. Students focus on conceptualizing, storyboarding and executing a high quality animation project.

ANM 222 Introduction to Rigging
This course grounds students in the key technical techniques and strategies for designing and creating readily revisable characters for maximum flexibility in a 3D environment.

ANM 225 Compositing & Visual Effects 1
In this course students will work collaboratively to create an animated project for a specific client. Students will develop concepts, pitch ideas, and produce animation using a mixture of media, including stop-motion, traditional, and digital animation techniques.

ANM 226 Producing for Animation & Visual Effects 1
In this course, the business of pre-production management in feature animation, game and post-production visual effects entertainment project workflows will be introduced. Students will be trained in professional practices entail in the start-to-finish cultivation and delivery of entertainment projects. Students will receive hands-on training by selecting and producing several commercial projects during the semester.

ANM 228 Advanced Rigging
ANM 241 Visual Effects - Principles of Compositing
Students are exposed to the primary concepts needed for successful compositing. The course will cover basic compositing techniques such as green screen extractions, split, merging layers, and color correction. Students will learn how to compose fits in to the animation and visual effects pipeline.

ANM 242 Procedural Effects: Creating Wonders
ANM 243 Rotoscoping
This course covers the basic concepts of 3D modeling and animation. The fundamentals of computer geometry are taught by looking at the basic elements that make computer models. Modeling, animation, lighting, texture mapping, and rendering are introduced in a production setting. Students will work on several hands-on animation projects.

ANM 245 Preproduction Principles
This course provides the foundation for all future animation studies by introducing students to principles of animation through the use of experimental and stop motion animation. Students will gain hands-on experience with techniques including the use of clay, paper cutouts, found objects, pixilation, and stop motion puppets.

ANM 246 Producing for Animation & Visual Effects 2
This course will provide mentorship for student producers on the active animation and visual effects projects. Each week, the producers will present the current status of their projects and review the milestones and challenges with their peers. Targeted workshops will be given to enhance the skill set which includes running effective dailies, streamlining communication skills, and project management.

ANM 260 Introduction to Animation Principles & Techniques
This survey course provides the foundation for all future animation studies by introducing students to principles of animation through the use of experimental and stop motion animation. Students will gain hands-on experience with techniques including the use of clay, paper cutouts, found objects, pixilation, and stop motion puppets.

ANM 265 Introduction to Preproduction
This course will introduce students to the fundamentals of storyboarding. Topics covered include story arc, camera language, stages in storyboarding and pre-production packets. Students will read short scripts and sketch a sequence of images to give a better idea of how the scene will play out.

ANM 266 Producing for Animation & Visual Effects 3
This course will introduce students to the fundamentals of storyboarding. Topics covered include story arc, camera language, stages in storyboarding and pre-production packets. Students will read short scripts and sketch a sequence of images to give a better idea of how the scene will play out.

ANM 291 Pre-production Principles
This course will provide students with an introduction to professional preproduction with an emphasis on idea generation, concept design, visual development, and storyboarding. The latest techniques of preproduction as used in animation and VFX will be introduced to students.

ANM 381 Introduction to Computer Graphics for Animation
This course is designed to introduce students to the basic concepts and terminology of computer graphics as it is used in film, visual effects, games, and animation. Students will have a better understanding of the different disciplines that collectively make up computer graphics production.

ANM 382 History of Animation
This course examines aesthetic and technical evolutions in animation in historical context. Students will identify and analyze the work of the creative visionaries, fine artists, and technical pioneers behind classic animated characters such as Bugs Bunny to contemporary animated feature films and beyond.

ANM 384 History and Technology of VFX and Computer Animation
This class will analyze the history of special effects techniques and apply that understanding of the different disciplines used in film, visual effects, games, and animation.

ANM 386 Mixed Media Animation
In this course, students will work collaboratively to create an animated project for a specific client. Students will develop concepts, pitch ideas, and produce animation using a mixture of media, including stop-motion, traditional, and digital animation techniques.

ANM 388 Traditional Animation 1
This course provides the foundation for all of the other undergraduate 2D animation courses. Students will use industry standard software to explore the principles of animation while reproducing rudimentary animation exercises as demonstrated by the instructor.

ANM 390 Traditional Animation 2
This course covers the basic concepts of 3D modeling and animation. The fundamentals of computer geometry are taught by looking at the basic elements that make computer models. Modeling, animation, lighting, texture mapping, and rendering are introduced in a production setting. Students will work on several hands-on animation projects.

ANM 392 3D Modeling and Animation 1 (Maya)
This course covers the basic concepts of 3D modeling and animation. The fundamentals of computer geometry are taught by looking at the basic elements that make computer models. Modeling, animation, lighting, texture mapping, and rendering are introduced in a production setting. Students will work on several hands-on animation projects.

ANM 393 Preproduction Principles
This course will provide students with an introduction to professional preproduction with an emphasis on idea generation, concept design, visual development, and storyboarding. The latest techniques of preproduction as used in animation and VFX will be introduced to students.

ANM 394 3D Modeling & Animation for VFX (Maya)
This course covers the basic concepts of 3D modeling and animation as it pertains to VFX. Fluids, eParticles, nCloth, hair, fur, and soft/rigid bodies are introduced in a production setting toward the goal of developing a portfolio project.

ANM 395 Careers in Animation & VFX
Students have an opportunity to step back and survey the body of their work. The student and faculty analyze and identify strengths, weaknesses, and interests to set a course towards career and committed emphasis. This class is the first step in portfolio development to meet current standards in the industry.

ANM 396 Producing for Animation & Visual Effects 1
In this course, the business of pre-production management in feature animation, game, and post-production visual effects entertainment project workflows will be introduced. Students will be trained in professional practices entail in the start-to-finish cultivation and delivery of entertainment projects. Students will receive hands-on training by selecting and producing several commercial projects during the semester.

ANM 397 Storyboarding Principles
This course introduces students to the fundamentals of storyboarding. Topics covered include story arc, camera language, stages in storyboarding and pre-production packets. Students will read short scripts and sketch a sequence of images to give a better idea of how the scene will play out.

ANM 398 Fundamentals of 3D Animation
Students in this 3D animation course will build a solid set of foundational skills based on the twelve principles of animation. In-class exercises will include graph editor drills, basic practices from planning to polish, and carefully guided demonstrations. This course will be useful for students wishing to enhance their knowledge of the basic physics and mechanics of animation.

ANM 399 3D Character Animation 1
This course builds upon information introduced in 3D Modeling and Animation 2. Students focus on conceptualizing, storyboarding and executing a high quality animation project.

ANM 401 Introduction to Rigging
This course grounds students in the key technical techniques and strategies for designing and creating readily revisable characters for maximum flexibility in a 3D environment.

ANM 402 3D Workflow of Animation
This course is a continuation of 3D fundamentals of animation. This course will focus on good workflow, working clean, being efficient, posing, making shots visually appealing, and good scene hygiene. Students will spend more time on planning their shots so that their ideas are clear to the audience and the viewer.

ANM 403 Producing for Animation & Visual Effects 2
This course will provide mentorship for student producers on the active animation and visual effects projects. Each week, the producers will present the current status of their projects and review the milestones and challenges with their peers. Targeted workshops will be given to enhance the skill set which includes running effective dailies, streamlining communication skills, and project management.

ANM 404 Procedural Effects: Creating Wonders
ANM 405 Preproduction Principles
This course provides the foundation for all future animation studies by introducing students to principles of animation through the use of experimental and stop motion animation. Students will gain hands-on experience with techniques including the use of clay, paper cutouts, found objects, pixilation, and stop motion puppets.

ANM 406 Introduction to Preproduction
This course will introduce students to the fundamentals of storyboarding. Topics covered include story arc, camera language, stages in storyboarding and pre-production packets. Students will read short scripts and sketch a sequence of images to give a better idea of how the scene will play out.

ANM 407 Storyboarding Principles
This course introduces students to the fundamentals of storyboarding. Topics covered include story arc, camera language, stages in storyboarding and pre-production packets. Students will read short scripts and sketch a sequence of images to give a better idea of how the scene will play out.
ANM 246 Digital Painting for VFX Artists
This course focuses on bridging traditional art skills with digital art media. Students will learn theory, visualizing, sketching, and painting as a foundation for VFX work. This course will address the vital need for VFX artists to develop a strong artistic and aesthetic eye to complement their technical skills.

ANM 251 Fundamentals of Texturing & Lighting
This course grounds students in the artistic and technical fundamentals of texturing and lighting, providing a solid foundation for further study in the field.

ANM 253 Lighting for VFX
This course is designed to give students the tools they need to understand the role of the Director of Photography during visual effects filming. Students will learn the basics of lighting and videotaping for the bluescreen. The course also deals with the differences and similarities of live acting lighting and CG lighting.

ANM 254 Dynamics 1: Particles
This course focuses on 3D effects animation. Projects will consist of creating effects such as snow, rain, wind, and fire, which will be composited in a live action plate. Students will begin to learn how to control the look of the work and integrate it into a visual effects output.

ANM 255 Scripting
This course gives students a solid foundation in scripting and basic programming skills using Mel and Python. The course expands the skills of visual effects artists who aim to pursue a career in technical direction, VFX look development, and effects animation.

ANM 260 Traditional Animation 2
In this course, students recall the principles of animation and apply them specifically to character animation. Students expand their drawn animation skills with a particular focus on volume and form. Expanding student’s digital tool repertoire and developing professional studio practices and procedures is also tackled.

ANM 270 Storyboarding 1: Camera Language & Animatics
This course introduces students to the fundamentals of professional storyboarding. Topics covered include story development, camera language, stages in storyboarding, preproduction packets, and pitching. The basics of compiling and editing animatics and story reels are also addressed.

ANM 283 Puppet Making for Stop Motion
Students learn the basic elements of construction and mold making to produce puppets for stop motion animation. Each student will use their own creativity, self-expression, drawing and sculpting abilities. Students will design a character on paper and create it using a variety of techniques.

ANM 287 Stop Motion Set Design & Fabrication
This course provides a practical overview of basic design, fabrication, and surface techniques and processes necessary to create simple stop motion sets and props. Emphasis will be placed on basic presentation of design fundamentals, construction, craft, and scenic skills as they directly pertain to animation.

ANM 303 Previsualization & Animatics
Previsualization (or animatics) is an important part of preproduction, and layout is an important step in designing every shot. This course offers a new opportunity for artists with interests in animation, modeling, cinematography and editing to put their wide range of skills to use in production.

ANM 312 Hard Surface Modeling 1
In this course, students will explore the different types of geometry in Maya (polygon, nurbs, and subdivision) with an emphasis on polygonal and subdivision surfaces. Basic and advanced tools that enhance the modeling experience in Maya will be reviewed. Production methodology will be highlighted.

ANM 313 Organic Modeling 1
This class covers the entire process of modeling, leaving students with a good understanding of how to visualize, polygon, and subdivison character with Maya. The class will focus on the construction of the detail surfaces, and construction of good topology for character rigging using a variety of tools in Maya.

ANM 316 Environment Creation
In this course, students focus on the development of original environments for use as portfolio pieces. Composition, matte painting, rendering, plant creation, and environment animation are introduced in a production setting.

ANM 317 Introduction to 3D Printing
This advanced course will cover the fundamentals of 3D printing. Students will learn how to design and prepare their models for the printing process. They will be taken through the 3D printing process, involving understanding of materials and support structure, as well as how to clean and finish their printed models.

ANM 321 3D Character Animation 2
The primary focus of this class will be on animation principles such as timing, spacing, force, dynamic posing, weight, arcs and technique. Students will visually understand the main principles of character animation through hands-on exercises.

ANM 322 Advanced Rigging
This course provides a further exploration into the specialized art and mechanical science of rigging using multiple types of 3D objects for animation, using the most up to date techniques and styles. Students will solve complex, real-life issues related to the controls and deformation of characters and mechanical devices. Students will also learn problem-solving skills to overcome limitations of software and computers.

ANM 324 Lip Sync & Facial Performances
This is an advanced character animation course focusing on creating strong facial performances. Students will learn how emotions and thought processes are expressed in the face and eyes as well as the importance of subtlety in performances. Students will use the mechanics of lip-sync and apply them to their character animations.

ANM 325 3D Realistic Animation
In this course students will create animations that mimic real animal locomotion. Realistic creature models and animal reference will be analyzed to understand movement and muscles. Students will apply research and physics to block and animate a quadruped. Final animations will combine a walk cycle with live action footage.

ANM 326 Motion Capture
This course introduces the theory and practice of animating 3D characters with motion capture. Industry specific software and its application in the production pipeline will be discussed in detail. Students will capture their own motions for individual animation projects and then apply these techniques to increasingly complex group animation projects.

ANM 328 Producing for Animation and Visual Effects 3
This course is designed around the creative/entrepreneurial producer. Students will learn to create a development and business plan for an original film. Fundraising strategies, creating an LLC, and building a studio will also be covered.

ANM 334 Fluids: Houdini 2
This course teaches Houdini’s fluid dynamics capabilities, with a concentration in liquid visual effects. The course teaches the fundamentals of using computation fluid dynamics and in learning common fluid dynamics terminology. The course provides an understanding of how to simulate, light, shade and render fluids in Houdini.

ANM 343 Matte Painting
This course focuses on digital painting for visual effects shots, image projection, and basic modeling techniques and how they apply to environment creation will be covered. Advanced shot layout, layer integration, lighting, perspective, and depth perception will be covered.

ANM 345 Visual Effects - 2 Dynamic Compositing
Students are exposed to intermediate concepts needed for successful compositing. Class projects include bluescreen removal, traveling mattes, image correction and an introduction to the production pipeline used in professional film and TV work.

ANM 349 VFX 3: Node-Based Compositing
This course covers skills needed to become a professional compositor. Students will focus on paying attention to detail, eye improvement, troubleshooting skills, efficiency of workflow, and maintaining the highest standards in image quality. Advanced keying techniques, float color space, tracking, and tricks of the trade are also covered.

ANM 346 Matte Painting
This course focuses on generating digital matte paintings for visual effects shots, image projection, and basic modeling techniques and how they apply to environment creation will be covered. Advanced shot layout, layer integration, lighting, perspective, and depth perception will be covered.

ANM 347 Matte Painting
This course focuses on digital painting for visual effects shots, image projection, and basic modeling techniques and how they apply to environment creation will be covered. Advanced shot layout, layer integration, lighting, perspective, and depth perception will be covered.
ANM 356 Cloth Simulation
This course introduces students to cloth animation and simulation and provides a background on how it is used in the industry today. Students will begin the course by understanding how cloth solvers work by building their own solver using Maya's SoftBody dynamics. Maya's cloth solver will then be introduced and practiced in two exercises. For the final project, the SoftCloth cloth solver will be introduced and students will learn to tailor their own garments and simulate them over an animation.

ANM 357 3D Texture Painting
Using state of the art software, students will learn the art of painting detailed textures directly onto 3D geometry. Students will create projects that include normal and displacement maps, painting over seams, and projection painting. Students will work with paint surfaces and layers and render a variety of photoreal objects.

ANM 362 Traditional Animation 3
In this course, students will apply observation of the physical world to inform development of character personality, actions and reactions that are a part of their animation. This is accomplished through animation of a set of scenario exercises that are created and animated in the class. Lip-synced dialogue is included in the exercises.

ANM 370 Storyboarding 2: Drawing Cartoons
In this course, students will create storyboards for the fast-paced cartoon production environment of an animated series. Students will watch shows, study scripts and create original works.

ANM 372 Storyboarding 3: Drawing for Feature Film
In this course students will learn a comprehensive skill set to storyboard for feature film. Both animated and live action feature style are explored. Emphasis is on drawing, writing, comedy, staging, action and pitching.

ANM 375 Maquette Sculpting
This course will introduce students to the concepts and philosophies necessary to work as a functioning member of a character development team at work on a feature film, television show, television commercial, or in games. The latest techniques, materials, and professional tips will be discussed or demonstrated to students catered to their specific projects.

ANM 377 2D Production and Layout 1
This course provides an entry-level understanding of digital animation script layout and production for studio, independent, and freelance production workflows using industry standard software.

ANM 380 Stop Motion Animation 1
Students will animate a number of classic animation exercises using a stop motion puppet. In this process they will deepen their understanding of character expression and pantomime and the application of the principles of animation.

ANM 382 Stop Motion Animation 2
In this course, students will expand their animation repertoire by producing and animating a lip-synced stop motion spot. The diverse elements of animated production will be highlighted as students progress through their projects. Emphasis will be placed on narrative communication, project planning, lighting, and production design.

ANM 385 Puppet Making for Stop Motion 2
This course teaches advanced concepts in stop-motion puppet fabrication from armature machining to mold making and finally to foam casting of the puppet. Each student will use their creativity, self-expression, drawing, and sculpting abilities along with the skin learned in this class to create their own stop-motion puppet.

ANM 405 Senior Portfolio for Animation & VFX
The goal of this class is to develop a professionally marketable reel of the student’s best work. The student will hone client/artist relationships while focusing on the art of presentation and behavioral skills, and will develop consistent identity, resume, reel packaging and stationary systems.

ANM 412 3D Character Animation
This course offers an in-depth study of acting, including lip-sync, facial expressions, and professional tips will be discussed or demonstrated to students catered to their specific projects.

ANM 413 Organic Modeling 2
This course introduces students to the concepts and philosophies necessary to work as a functioning member of a character development team at work on a feature film, television show, television commercial, or in games. The latest techniques, materials, and professional tips will be discussed or demonstrated to students catered to their specific projects.

ANM 414 Head Sculpting & Facial Expression
This is an advanced studio course designed for 3D modeling majors. Topics covered in this course are how to properly model a head with clean topology, the creation of facial, building a facial rig to incorporate these elements, and a basic understanding of how to create believable facial animation.

ANM 415 Modeling Studio
Topics covered in this class are data translation, shading rendering and texturing, cloth and hair. Students pursue advanced projects and work toward creating fully rendered portfolio quality images.

ANM 420 Organic Modeling 3
This class will focus on the design of a character that can be used for 3D modeling majors. Topics covered in this class are data translation, shading rendering and texturing, cloth and hair. Students pursue advanced projects and work toward creating fully rendered portfolio quality images.

ANM 421 3D Character Animation
This course will introduce students to the concepts and philosophies necessary to work as a functioning member of a character development team at work on a feature film, television show, television commercial, or in games. The latest techniques, materials, and professional tips will be discussed or demonstrated to students catered to their specific projects.

ANM 422 Stop Motion Animation 2
In this course, students will expand their animation repertoire by producing and animating a lip-synced stop motion spot. The diverse elements of animated production will be highlighted as students progress through their projects. Emphasis will be placed on narrative communication, project planning, lighting, and production design.

ANM 430 Organic Modeling 1
This class will focus on posing models and sculpting them with accurate balance, weight, and anatomy. As the needs of the production industry continue to evolve and require more of the emerging artist, it is necessary to understand the mechanics of motion in the musculoskeletal system of the human body. Animal animation and posing will also be discussed.

ANM 441 VFX 4: Node-Based Compositing
This course offers an in-depth study of rotsiping and digital paint effects procedures for film and television production. Emphasis is placed on techniques and practices common to the visual effects industry as they pertain to the subject.

ANM 443 Advanced Rotoscoping
This course offers an in-depth study of rotoscoping and digital paint effects procedures for film and television production. Emphasis is placed on techniques and practices common to the visual effects industry as they pertain to the subject.

ANM 444 Advanced Matte Painting
This class focuses heavily on planning and problem solving in a production based environment, applying skills that will be used to create realistic special effects for real-world cases that would be used for film, commercials and interactive projects. Students will learn software-independent skills and will also study the effects of lighting and shadowing.
ANM 451 Renderman
This is an advanced rendering course that draws upon cinematography, lighting, and production design. Advanced concepts in render programming and production design as well as the specific ‘look’ for computer animation feature production will be explored. Students will be asked to achieve complete photorealism and proceed to stylized rendering.

ANM 461 Maya for Traditional Animators
This course is an introduction to the world of computer character animation. Students will be shown how to animate with Maya, while focusing on their particular traditional 2D skills. Aesthetic and technical differences between 3D and 2D animation will be discussed, along with workflow, acting, lip sync, phrasing and timing.

ANM 462 Character Animation Studio
In this advanced concepts course, students will hone their animation skills, especially those that are essential to portray emotion and characters’ thought processes. Effective lip sync practices will also be covered.

ANM 466 Traditional Animation 4
This course refines the traditional animation student’s skills. Students will produce a 20-second animated spot. The focus is on improving individual deficits and developing personal style. This provides ample material for a student’s reel and a firm grasp of the production process from concept to post.

ANM 471 Background Painting for Animation
This course focuses on the standards for TV and features. Students will first study backgrounds and will gain the technical knowledge needed to create them. Students will then make thumbnail paintings and continue on to finished paintings, including large pan scenes.

ANM 477 2D Production and Layout 2
This class expands a student’s production and layout skills by providing problem solving schemes and a more thorough understanding of project workflows. There is also a focus on creative work-arounds to speed the production process.

ANM 478 Storyboarding 4: TV / Live Action / VFX
This course offers an introduction to the freelance storyboarding market. A variety of projects will be explored such as advertising, film, games, animation and live action. Students learn to storyboard from scripts and client proposals.

ANM 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

ANM 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

ANM 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

ANM 500 Internship in Animation Internship
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Animation and Visual Effects.

ANM 604 MS: VFX: Cinematography
This course will help students obtain the best possible filmed images or elements for use in a visual effects shot. Topics covered include timing lights, selecting film stock, shooting background and foreground plates, and film versus video for VFX.

ANM 605 MS: Layout Design for Animators
This course teaches students the structure of an animated feature film while placing emphasis on the development of layout design, value, and structure. Perspective principles will also be covered. The goal of the course is to teach students the size and structure of an animation film production unit.

ANM 609 MS: Gesture & Quick Sketch for Animators
In this introductory course on drawing the human figure for animation, students will develop their figure drawing and quick sketch skills with an emphasis on staging, action analysis and exaggeration. Transfer of gesture, motion, solid drawing and staging skills appropriate to 3D animation will be proposed and applied.

ANM 610 MS: Figurative Concepts
In this intensive introductory course students learn skills and tools that enable them to draw proportionally accurate figures, both nude and clothed, for entertainment art. Study topics include: anatomy, proportion, foreshortening, construction, movement and gesture. Light and form is explored in the creation of simple still lifes and tonal self-portraits.

ANM 612 MS: Traditional Animation Principles & Pipelines
Students will learn the principles and processes of animation by assuming the role of assistant animators, applying traditional drawing skills to create finished scenes from rough animation. Techniques and pipelines will be introduced as students use digital and traditional tools to complete a full color scene.

ANM 615 MS: Modeling & Animation for VFX
This course covers the basic concepts of 3D modeling and animation as they pertain to visual effects. Fluids, rParticles, cloth, hair, fur, and soft/ rigid bodies will be introduced in a production setting. Students will use these elements for their portfolio projects.

ANM 616 MS: Animation 1 (Maya)
This course covers the basic concepts of 3D modeling and animation as they pertain to visual effects. Fluids, rPartiles, cloth, hair, fur, and soft/ rigid bodies will be introduced in a production setting. Students will use these elements for their portfolio projects.

ANM 620 MS: Advanced Character Animation
This course teaches the basic theory of computer animation with an emphasis on character development. Discussion topics include traditional animation techniques, vocabulary and language of motion and animation, secondary motion, and line of action. This course focuses mostly on animation theory rather than specific software techniques.

ANM 623 MS: 3D Modeling & Animation 1 (Maya)
This course covers the basic concepts of 3D modeling and animation. Students will build a solid foundation of the basic tools of 3D software, and gain basic knowledge of file management, the operating system, environment and production practices. Modeling, animation, lighting, texture mapping and rendering are introduced.

ANM 628 MS: Fundamentals of Digital Animation
Students will learn the industry uses of 3D, vector animation for commercial programming. Topics include: pipeline, software motion tactics, effects tools, nested symbols and using Action Script for web interactivity. Students will draw storyboards, make animations, and use sound with traditional animation techniques in the vector software.
ANM 629 MS: Fundamentals of Texturing & Lighting
This course grounds students in the artistic and technical fundamentals of texturing and lighting, providing a solid foundation for further study in the field.

ANM 630 MS: Node-Based Compositing 1
This course focuses on planning and problem solving in a production environment. Fundamental theories in related disciplines such as advanced color correction techniques, layering and integration of elements, keying and spill suppression will be covered. Special attention will be given to composite methods and protecting image quality.

ANM 631 MS: Matte Painting
This course introduces students to the art and craft of matte painting as they create their own 2D matte paintings. This class will allow students to work on environments for midpoint or final review projects. This course is applicable to all levels in the MFA department.

ANM 632 MS: Hard Surface Modeling 1
In this course, students will explore the different types of geometry in Maya (polygons, NURBS, and subdivision) with an emphasis on polygonal and subdivision surfaces. Basic and advanced tools that enhance the modeling experience in Maya will be reviewed. Production methodology will be highlighted.

ANM 633 MS: Drawing and Design for Animation
Students will work from live models to create drawings that fulfill animation production needs for TV, feature, games, and storyboarding. Emphasis is placed on design flexibility, sequential drawing for animated performance, line-action, and volume control utilizing a variety of styles. Maquette sculpting and animal drawing are introduced. Students will maintain a sketchbook throughout the semester.

ANM 634 MS: Traditional Animation 3 (Character Development)
This course will focus on specific character development skills necessary to work in the animation industry. Students will be exposed to animating and cleaning up 'on model' from existing and created model sheets.

ANM 635 MS: Organic Modeling
This course covers topics a multitude of modeling techniques as well as subjects related to modeling such as texturing, shading, and character setup. NURBS, polygon, and subdivision modeling will be demonstrated. Each student is expected to finish at least one demo test quality modeling for the final project.

ANM 639 MS: 3D Texture Painting
Using state-of-the-art software, students will learn the art of painting detailed textures directly onto 3D geometry. Additional topics covered include normal and displacement maps, painting over seams, multi-region UV painting, and projection painting.

ANM 640 MS: Advanced Texturing & Lighting
This course offers further exploration of the texturing and lighting process using advanced techniques. Topics include: subsurface scattering, image based lighting, render passes, and texture hierarchy construction. Our class project will focus on texturing and lighting a human character, and integrating them into feature scene lighting.

ANM 641 MS: Node-Based Compositing 2
This course focuses heavily on planning and problem solving in a production environment. Fundamental theories in related disciplines will be covered. Though this class focuses on Shake, students will learn software independent skills and get chances to apply them in real world cases.

ANM 642 MS: Production Compositing Principles
This course introduces advanced compositing and effects techniques. The course focuses on the integration of live-action footage with CG elements while stressing the analysis of an effects shot, photorealism, and a range of approaches.

ANM 643 MS: Dynamics 1 - Particles
In this course, students will focus on creating visual effects for animation. Projects will consist of creating effects such as snow, rain, wind, clouds, and fire which will be composited into animation. Special attention will be paid to setting, mood, and composition.

ANM 644 MS: VFX Pipeline for Technical Direction
In this class, animation students will develop an understanding of various dynamic simulation tools as an alternative to keyframe animation: rigid bodies, soft bodies, cloth, hair, particles, and fluids. Students will learn about differences between different types of animation - keyframed vs. simulated motion and when each should be used.

ANM 646 MS: Digital Animation for Production
This is a class in digital ink and paint and compositing. Students will explore various production skills needed for work in digital commercial animation production. Production steps including storyboarding, animation, painting, compositing and post-production will be addressed.

ANM 650 MS: Matchmoving
This course will present a comprehensive overview of image-based technology as it is used in a production environment. Graduate students will learn to create models from photographs using Realviz’s ImageModeler and other photogrammetric techniques. Matchmoving also constitutes a major portion of the class.

ANM 651 MS: Rotoscoping
This course is designed to give the student a solid foundation in basic programming skills while learning about Maya’s Embedded Programming Scripting Language called Mel. The course is intended for those who would like to pursue a career in technical direction, who will be required to combine their artistic talents with their technical abilities.

ANM 656 MS: Scripting
This course will explore the tradition of puppet making, one of the oldest forms of animation. Along with studying for some of the principles of animation through puppet construction and manipulation, the disciplines of movement and acting will be studied.

ANM 670 MS: Thesis Development
This class will offer more advanced and in-depth guidance to students as they approach their Midpoint or Final Reviews. Students will receive detailed instruction on such topics as story construction, cinematic and presentation, as well as their specific, individualized needs.
ANM 676 3D Animation Physics and Mechanics
Students will apply a strong foundation in the principles of animation, as well as a good Maya workflow. Students will learn different types of blocking methods. This course is suited for novice students and those who need to brush up on their understanding of basic physics and mechanics of animation.

ANM 682 MS: Hard Surface Modeling 2
In this course, students will explore the differences between polygonal and NURBS modeling. Projects will focus on concentrated efforts in NURBS modeling. Students will learn how to convert NURBS models into polygon models.

ANM 683 MS: Storyboarding for Thesis
This course provides fundamental storyboarding skills in order to create a storyboard for the thesis project. Emphasis will be on original story development for a short subject and on the rendering of a storyboard for the thesis project. Emphasis will be on inbetweening, flipping properly, pencil pressure and consistency of drawing.

ANM 684 MS: 3D Character Animation 1
This class focuses on the animating of 3D character models. Students learn character animation techniques unique to various professional studio environments. Concepts explored will include real-world weight, physics, object interaction; pantomime, character sketching, and motion analysis.

ANM 685 MS: Storyboarding
This course focuses on animation and illustrative storytelling. Topics include structural elements of storytelling, storyboarding formats, motion animation and character development. The course will take a step-by-step approach to story development, using the medium of storyboards. The creation and use of animatics will also be introduced and explored.

ANM 686 MS: 3D Character Animation 1
This class focuses on the animating of 3D character models. Students learn character animation techniques unique to various professional studio environments. Concepts explored will include real-world weight, physics, object interaction; pantomime, character sketching, and motion analysis.

ANM 691 MS: Advanced Storyboarding
This class teaches industry standards for storyboard artists and offers a comprehensive study on how to structure a storyboard for presentation. Emphasis is on drawing, writing, comedy, staging, and pitching a board.

ANM 692 MS: Traditional Animation 2
This course further develops character animation concepts. Students will practice character thinking, changes of emotion, and lip-sync animation. The course will involve animation projects.

ANM 693 MS: Traditional Animation
This course will help students explore and master the principles of animation. Animation terminology and the history of animation will be covered. The course will involve storyboarding and using character forms to apply and understand the twelve principles of animation.

ANM 694 MS: Traditional Animation 2
This course is intended to develop strong knowledge of animation. Focus will be on inbetweening, flipping properly, pencil pressure and consistency of drawing. Students will learn the importance of simple character design, simple storyboards and the usage of work sheets.

ANM 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

ANM 696 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department’s director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

ANM 697 MS: 3D Character Animation 2
This course focuses on the animating of 3D character models. Students learn character animation techniques unique to various professional studio environments. Concepts explored will include real-world weight, physics, object interaction; pantomime, character sketching, and motion analysis.

ANM 698 MS: Head Sculpture & Facial Expressions
This is an advanced Maya 3D Modeling graduate course, focusing on the head and facial expressions.

ANM 699 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

ANM 700 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

ANM 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

ANM 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

ANM 803 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

ANM 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
Visions Transform into Built Reality

Architects embrace challenge. Every project offers a unique set of conditions and opportunities. This is what makes this profession one of the most exciting. The School of Architecture at the Academy of Art University is committed to advancing the art and practice of architecture by offering academic programs that foster critical thinking, artistic vision and responsible leadership.

With passionate professional faculty, diverse collaboration teams, emerging technologies, fabrication labs, and sensitivity to sustainable methods – together we will participate in shaping our physical world.
WHAT WE OFFER

NAAB Accreditation:
The NAAB accredited Master of Architecture is a holistic professional program offered in two tracks. The B.Arch, which has achieved NAAB candidacy status, is offered as a first professional degree (see page 16).

Professional Faculty:
The school and faculty, which are closely tied to the profession, offer a great resource for students to network and gain valuable experience.

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

Guest Lectures:
Through design charrettes, juried reviews and lectures, leading international figures and design professionals from notable architecture firms actively participate within the studio setting. Field trips and site visits are thematically woven into the curriculum to enhance the learning experience.

State-of-the-Art Facilities:
The Architecture School offers students a wide array of cutting edge resources, technologies, and tools that support creative production and experimentation. These include up-to-date digital fabrication systems, an extensive wood and metal shop, computer labs with highly advanced machines and software, and well-equipped printing labs. Our architectural library collection is accessible physically and digitally, supporting and enhancing the design process of each student.

CAREER PATHS

Architecture
  Firm Partner
  Design Principal
  Project Manager
  Project Architect
  Job Captain
  Designer
  Junior Designer
  Intern
# DEGREE REQUIREMENTS

## Bachelor of Architecture [B.Arch] (Candidacy Status)

### B.Arch Architecture Core Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARH 110</td>
<td>Studio 1: Conceptual Design Studio</td>
</tr>
<tr>
<td>ARH 150</td>
<td>Studio 2: Spatial Ordering &amp; Form*</td>
</tr>
<tr>
<td>ARH 170</td>
<td>Projective Drawing &amp; Perspective</td>
</tr>
<tr>
<td>ARH 180</td>
<td>2D Digital Visual Media</td>
</tr>
<tr>
<td>ARH 210</td>
<td>Studio 3: Site Operations &amp; Tectonic Systems*</td>
</tr>
<tr>
<td>ARH 250</td>
<td>Studio 4: Site Culture &amp; Integral Urbanism*</td>
</tr>
<tr>
<td>ARH 399</td>
<td>Building Information Modeling</td>
</tr>
<tr>
<td>ARH 475</td>
<td>Professional Practices for Architects</td>
</tr>
<tr>
<td>FND 113</td>
<td>Sketching for Communication</td>
</tr>
</tbody>
</table>

* 6 unit courses

### B.Arch Architecture Major Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARH 230</td>
<td>Color, Perception and Space</td>
</tr>
<tr>
<td>ARH 239</td>
<td>Materials &amp; Methods</td>
</tr>
<tr>
<td>ARH 240</td>
<td>Site Design &amp; Mapping</td>
</tr>
<tr>
<td>ARH 310</td>
<td>Studio 5: Assembly Buildings &amp; Context*</td>
</tr>
<tr>
<td>ARH 320</td>
<td>Structures: Wood &amp; Steel</td>
</tr>
<tr>
<td>ARH 330</td>
<td>Structures: Concrete, Masonry, &amp; Tensile Systems</td>
</tr>
<tr>
<td>ARH 350</td>
<td>Studio 6: Site Conditions &amp; Building Performance*</td>
</tr>
<tr>
<td>ARH 390</td>
<td>3D Digital Modeling</td>
</tr>
<tr>
<td>ARH 410</td>
<td>Studio 7: Tectonics &amp; Structure*</td>
</tr>
<tr>
<td>ARH 420</td>
<td>Structures: Systems Investigation</td>
</tr>
<tr>
<td>ARH 430</td>
<td>Climate &amp; Energy Use: Sustainable Strategies</td>
</tr>
<tr>
<td>ARH 440</td>
<td>Building Systems: Mechanical, Electrical &amp; Plumbing</td>
</tr>
<tr>
<td>ARH 441</td>
<td>Tectonics: Code Analysis &amp; Building Envelope Documentation</td>
</tr>
<tr>
<td>ARH 450</td>
<td>Studio 8: Housing and Comprehensive Design*</td>
</tr>
<tr>
<td>ARH 510</td>
<td>Studio 9: Mixed Use of Urbanism &amp; Research*</td>
</tr>
<tr>
<td>ARH 550</td>
<td>Studio 10: Final Thesis Project*</td>
</tr>
<tr>
<td>ARH</td>
<td>Major Elective</td>
</tr>
</tbody>
</table>

* 6 unit courses

## B.Arch Architecture Degree Requirements

- Minimum 2.0 GPA
- Minimum grade of C- in all core courses, major courses, and the following Liberal Arts courses:
  - LA 108 Composition for the Artist
  - LA 219 History of Architecture 1
  - LA 249 History of Architecture 2
  - LA 255 College Math
  - LA 271 College Algebra with Geometry
  - LA 292 Programming & Culture
  - LA 293 Precalculus
  - LA 296 Applied Physics
  - LA 319 History of Architecture 3
  - LA 449 Urban Design Theory

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

## General Education Requirements

### Written Communication
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>LA 108</td>
<td>Composition for the Artist</td>
</tr>
<tr>
<td>LA 429</td>
<td>Architecture Theory</td>
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</table>

### History of Architecture
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA 219</td>
<td>History of Architecture 1</td>
</tr>
<tr>
<td>LA 249</td>
<td>History of Architecture 2</td>
</tr>
<tr>
<td>LA 255</td>
<td>College Math</td>
</tr>
<tr>
<td>LA 319</td>
<td>History of Architecture 3</td>
</tr>
</tbody>
</table>

### Math for Environmental Design
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA 255</td>
<td>College Math</td>
</tr>
</tbody>
</table>

### Applied Math
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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</thead>
<tbody>
<tr>
<td>LA 271</td>
<td>College Algebra with Geometry</td>
</tr>
</tbody>
</table>

### Advanced Math
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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</thead>
<tbody>
<tr>
<td>LA 293</td>
<td>Precalculus</td>
</tr>
</tbody>
</table>

### Physics
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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</thead>
<tbody>
<tr>
<td>LA 296</td>
<td>Applied Physics</td>
</tr>
</tbody>
</table>

### Cultural Influences & Human Behavior
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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</thead>
<tbody>
<tr>
<td>LA 292</td>
<td>Programming &amp; Culture</td>
</tr>
</tbody>
</table>

### Social Factors & Historical Awareness
<table>
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<tr>
<th>Course Code</th>
<th>Course Name</th>
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<tbody>
<tr>
<td>LA 359</td>
<td>Urban Sociology</td>
</tr>
</tbody>
</table>

### Urban Studies
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
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</thead>
<tbody>
<tr>
<td>LA 449</td>
<td>Urban Design Theory</td>
</tr>
</tbody>
</table>

### Architectural Employment Communications & Practices
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARH 475</td>
<td>Professional Practices for Architects**</td>
</tr>
</tbody>
</table>

**Core Requirement

For more information on the B.Arch Candidacy Status please refer to page 18.
### Bachelor of Arts [BA] in Architectural Design

#### BA UNIT REQUIREMENTS

**MAJOR COURSEWORK**
- CORE: 36 UNITS
- MAJOR: 45 UNITS
- LIBERAL ARTS: 45 UNITS
- STUDIO ARTS & HUMANITIES BREADTH: 6 UNITS

**Total**: 132 UNITS

### BA ARCHITECTURAL DESIGN CORE COURSES

- **FND 113** Sketching for Communication
- **ARH 110** Studio 1: Conceptual Design Studio
- **ARH 150** Studio 2: Spatial Ordering & Form*
- **ARH 170** Projective Drawing & Perspective
- **ARH 180** 2D Digital Visual Media
- **ARH 210** Studio 3: Site Operations & Tectonic Systems*
- **ARH 250** Studio 4: Site Culture & Integral Urbanism*
- **ARH 410** Studio 7: Tectonics and Structure*
  * 6 unit courses

### BA ARCHITECTURAL DESIGN DEGREE REQUIREMENTS

- **Minimum 2.0 GPA**
- **Minimum grade of C- in all core courses, major courses, and the following Liberal Arts courses:**
  - **LA 108** Composition for the Artist
  - **LA 219** History of Architecture 1
  - **LA 249** History of Architecture 2
  - **LA 255** College Math
  - **LA 271** College Algebra with Geometry
  - **LA 292** Programming & Culture
  - **LA 293** Precalculus
  - **LA 296** Applied Physics
  - **LA 319** History of Architecture 3
  - **LA 449** Urban Design Theory

And the following general education requirements:
- 2 Written Communications courses
- 3 History of Art & Architecture courses
- 1 Fundamental Math course
- 1 Applied Math course
- 1 Advanced Math course
- 1 Physics course
- 1 Cultural Influences & Human Behavior course
- 1 Social Factors & Historical Awareness course
- 1 Urban Studies course
- 1 Architecture Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION
- **LA 108** Composition for the Artist
- **LA 429** Architecture Theory

#### HISTORY OF ART & ARCHITECTURE
- **LA 219** History of Architecture 1
- **LA 249** History of Architecture 2
- **LA 319** History of Architecture 3

#### FUNDAMENTAL MATH
- **LA 255** College Math

#### APPLIED MATH
- **LA 271** College Algebra with Geometry

#### ADVANCED MATH
- **LA 293** Precalculus

#### PHYSICS
- **LA 296** Applied Physics

#### CULTURAL INFLUENCES & HUMAN BEHAVIOR
- **LA 292** Programming & Culture

#### SOCIAL FACTORS & HISTORICAL AWARENESS
- **LA 359** Urban Sociology

#### URBAN STUDIES
- **LA 449** Urban Design Theory

#### EMPLOYMENT COMMUNICATIONS & PRACTICES
- **LA 291** Designing Careers
### Master of Architecture [M.Arch]

#### M.Arch Architecture Required Major Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ARH 602</td>
<td>MS: Graduate Design Technology 1: Structures</td>
</tr>
<tr>
<td>ARH 604</td>
<td>MS: Materials and Methods of Construction: Building Detailing</td>
</tr>
<tr>
<td>ARH 605</td>
<td>MS: Graduate Design Technology 2: Environmental Controls</td>
</tr>
<tr>
<td>ARH 606</td>
<td>MS: Construction Documents and Building Codes</td>
</tr>
<tr>
<td>ARH 608</td>
<td>MS: Advanced Design Studio 1 - Concept, Context, &amp; Typology*</td>
</tr>
<tr>
<td>ARH 609</td>
<td>MS: Intermediate Design Studio 1*</td>
</tr>
<tr>
<td>ARH 614</td>
<td>MS: Architectural Professional Practices</td>
</tr>
<tr>
<td>ARH 619</td>
<td>MS: Advanced Design Studio 2 - Concept &amp; Comprehensiveness*</td>
</tr>
<tr>
<td>ARH 620</td>
<td>MS: Digitally Generated Morphology</td>
</tr>
<tr>
<td>ARH 641</td>
<td>MS: Architectural History: Modernism and its Global Impact</td>
</tr>
<tr>
<td>ARH 642</td>
<td>MS: Architectural Theory</td>
</tr>
<tr>
<td>ARH 659</td>
<td>MS: Digitally Generated Fabrication</td>
</tr>
<tr>
<td>ARH 690</td>
<td>MS: Thesis Preparation &amp; Development</td>
</tr>
</tbody>
</table>

*6 unit courses

#### M.Arch Architecture Degree Requirements

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required units

### Master of Architecture [M.Arch]

#### M.Arch Architecture Required Major Courses

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>ARH 602</td>
<td>MS: Graduate Design Technology 1: Structures</td>
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<tr>
<td>ARH 604</td>
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<td>MS: Graduate Design Technology 2: Environmental Controls</td>
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<td>ARH 609</td>
<td>MS: Intermediate Design Studio 1*</td>
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<tr>
<td>ARH 614</td>
<td>MS: Architectural Professional Practices</td>
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<tr>
<td>ARH 619</td>
<td>MS: Advanced Design Studio 2 - Concept &amp; Comprehensiveness*</td>
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<td>ARH 642</td>
<td>MS: Architectural Theory</td>
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<tr>
<td>ARH 640</td>
<td>MS: Architectural History - Introduction</td>
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<tr>
<td>ARH 650</td>
<td>MS: Introductory Design Studio 1*</td>
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<tr>
<td>ARH 651</td>
<td>MS: Design Process and 2D Media</td>
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<tr>
<td>ARH 652</td>
<td>MS: Architectural Tectonics</td>
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<tr>
<td>ARH 653</td>
<td>MS: Introductory Design Studio 2*</td>
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<tr>
<td>ARH 654</td>
<td>MS: Design Process &amp; 3D Media</td>
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<td>ARH 659</td>
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<td>ARH 690</td>
<td>MS: Thesis Preparation &amp; Development</td>
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</table>

*6 units courses

#### M.Arch Architecture Degree Requirements

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required units

### Master of Architecture [M.Arch]

#### M.Arch Architecture Unit Requirements - Track I

<table>
<thead>
<tr>
<th>Category</th>
<th>Units</th>
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<tbody>
<tr>
<td>Major</td>
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<tr>
<td>Directed Study</td>
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<tr>
<td>Electives*</td>
<td>9</td>
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<tr>
<td>Total</td>
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</tbody>
</table>

*Per director approval

#### M.Arch Architecture Degree Requirements

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required units

### Master of Architecture [M.Arch]

#### M.Arch Architecture Unit Requirements - Track II

<table>
<thead>
<tr>
<th>Category</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>66</td>
</tr>
<tr>
<td>Directed Study</td>
<td>6</td>
</tr>
<tr>
<td>Electives*</td>
<td>15</td>
</tr>
<tr>
<td>Total</td>
<td>87</td>
</tr>
</tbody>
</table>

*Per director approval

#### M.Arch Architecture Degree Requirements

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required units
Master of Arts [MA] in Advanced Architectural Design

MA UNIT REQUIREMENTS - TRACK I

MAJOR 27 UNITS
+ DIRECTED STUDY 6 UNITS
+ ELECTIVES 9 UNITS
TOTAL 42 UNITS

MA ADVANCED ARCHITECTURAL DESIGN CORE COURSES
ARH 601 MS: Spatial Composition
ARH 602 MS: Graduate Design Technology 1: Structures
ARH 604 MS: Materials and Methods of Construction: Building Detailing
ARH 605 MS: Graduate Design Technology 2: Environmental Controls
ARH 606 MS: Construction Documents and Building Codes
ARH 608 MS: Advanced Design Studio 1 - Concept, Context, & Typology*
ARH 609 MS: Intermediate Design Studio 1*
ARH 619 MS: Advanced Design Studio 2 - Concept & Comprehensiveness*
ARH 620 MS: Digitally Generated Morphology
ARCH 641 MS: Architectural History: Modernism and its Global Impact
ARH 657 MS: Design Media – Perspective
* 6 unit courses

MA ADVANCED ARCHITECTURAL DESIGN DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 42 units (Track I)

Master of Arts [MA] in Advanced Architectural Design

MA UNIT REQUIREMENTS - TRACK II

MAJOR 45 UNITS
+ DIRECTED STUDY 6 UNITS
+ ELECTIVES 15 UNITS
TOTAL 66 UNITS

MA ADVANCED ARCHITECTURAL DESIGN CORE COURSES
ARH 602 MS: Graduate Design Technology 1: Structures
ARH 604 MS: Materials and Methods of Construction: Building Detailing
ARH 605 MS: Graduate Design Technology 2: Environmental Controls
ARH 606 MS: Construction Documents and Building Codes
ARH 608 MS: Advanced Design Studio 1 - Concept, Context, & Typology*
ARH 609 MS: Intermediate Design Studio 1*
ARH 614 MS: Architectural Professional Practices
ARH 619 MS: Advanced Design Studio 2 - Concept & Comprehensiveness*
ARH 620 MS: Digitally Generated Morphology
ARCH 640 MS: Architectural History - Introduction
ARCH 641 MS: Architectural History: Modernism and its Global Impact
ARCH 642 MS: Architectural Theory
ARCH 650 MS: Introductory Design Studio 1*
ARCH 651 MS: Design Process & 2D Media
ARCH 652 MS: Architectural Tectonics
ARCH 653 MS: Introductory Design Studio 2*
ARCH 654 MS: Design Process & 3D Media
ARCH 659 MS: Digitally Generated Fabrication
ARCH 690 MS: Thesis Preparation & Development
* 6 unit courses

MA ADVANCED ARCHITECTURAL DESIGN DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 66 units (Track II)
UNDERGRADUATE COURSES

ARH 110 Studio 1: Conceptual Design Studio
Students will learn principles for making places for people through the examination of design, procedures, and the use of space-making principles in general. Design studio projects and exercises will introduce fundamental concepts and considerations in environmental design, and knowledge and skills needed in subsequent landscape, architecture and interior design studios.

ARH 150 Studio 2: Spatial Ordering & Form
This course teaches fundamental design skills from which students can pursue their architectural interests. Projects covering precedent analysis, diagramming, model making, conceptual thinking, and the design of a small building collectively improve the students' ability to conceptualize, develop, and articulate the design opportunities of these choices.

ARH 180 2D Digital Visual Media
This class will introduce students to basic skills for 2D image processing. Students will learn to combine a variety of software tools and methodologies to synthesize and represent an idea. Through a series of lectures and case studies, students will be introduced to a visual language that utilizes collage, diagram, and drawing.

ARH 210 Studio 3: Site Operations & Tectonic Systems
This course will emphasize the design process and rule driven design methodology. Students will develop two and three dimensional drawings and experiment with model-making techniques based on specific methods of design. Focus will be placed on understanding the behavioral aspects of space and structure.

ARH 230 Color, Perception & Space
This course explores painting as a medium for spatial thought. Through the introduction of color theory, color mixing, and oil painting techniques, students learn to use color as a way to both formulate design problems and develop solutions.

ARH 239 Materials & Methods
This course will introduce students to a wide range of contemporary building materials and their implementation as methods of construction. Students will learn the process of building traditional and new materials as well as the social constructs, environmental impacts, and design opportunities of these choices.

ARH 240 Site Design & Mapping
This course explores the role of architecture in the development of a critical viewpoint. Students will explore the role of society, community, and culture within the context of evolving urban environments. It unearths the history, currency, and social constructs of these different systems to gravity and lateral loads.

ARH 241 Projective Drawing & Perspective
This interactive course is taken concurrent with ARH 410, and gives students an opportunity to speculate, build, and test structural ideas in a hands-on environment. Students will study structural systems through research-based problems. This course requires that students synthesize their research with physical trials to test the limits of their hypotheses.

ARH 250 Studio 4: Site Culture & Integral Urbanism
This course introduces students to the structural analysis and design of prevalent local building materials: wood and steel. The properties and nature of failure for each of these materials will be considered individually. Students will explore the unique responses of these different systems to gravity and lateral loads.

ARH 259 3D Digital Modeling
This course familiarizes students with the architecture industry standard for design and production. This course familiarizes students with Autodesk Revit and its tools for schematic design. This course introduces students to the structural analysis and design of concrete and masonry systems, and tensive structures. Students will learn about the load bearing properties of concrete and masonry. The unique dynamics of tensile systems will also be taught.

ARH 310 Studio 5: Assembly Buildings & Context
In this course, students study design principles, processes and thinking in the design of an assembly building. As part of their study, students will focus on architectural programming, diagramming and a critical analysis of site and context. Students will explore the role of society, community, and culture in the development of a critical viewpoint. Introduction of structural systems and architectural access will be integrated in the design process.

ARH 320 Structures: Wood & Steel
This course introduces students to the structural analysis and design of prevalent local building materials: wood and steel. The properties and nature of failure for each of these materials will be considered individually. Students will learn the unique responses of these different systems to gravity and lateral loads.

ARH 329 Building Information Modeling
Building Information Modeling is an architecture industry standard for design and production. This course introduces students to the structural analysis and design of concrete and masonry systems, and tensive structures. Students will learn about the load bearing properties of concrete and masonry. The unique dynamics of tensile systems will also be taught.

ARH 330 Structures: Concrete, Masonry, & Tensile Structures
This course introduces students to the structural analysis and design of concrete and masonry systems, and tensive structures. Students will learn about the load bearing properties of concrete and masonry. The unique dynamics of tensile systems will also be taught.

ARH 350 Studio 6: Site Conditions & Building Performance
This course will explore the design of a sustainable visitor’s center in a maritime climate. Students will learn the fundamentals of sustainable building design, assessing materiality, building orientation, and building performance to create an environment which supports contemplation and education.

ARH 390 3D Digital Modeling
This course will teach essential skills necessary to visualize, generate, and design architectural models using a variety of 3D software tools. Through in-class tutorials, individual and group critiques, and readings, students will learn to engage software as generative tools.

ARH 399 Building Information Modeling
Building Information Modeling is an architecture industry standard for design and production. This course introduces students to the structural analysis and design of concrete and masonry systems, and tensive structures. Students will learn about the load bearing properties of concrete and masonry. The unique dynamics of tensile systems will also be taught.

ARH 401 Studio 7: Tectonics and Structure
This studio is taken concurrent with ARH 420 and culminates in a proposal for a skyscraper where structure and envelope are thoughtfully integrated. We will explore how site design, building massing, program, structure, and envelope are intricately related. We will question the current typology of the skyscraper, identify its limits, and propose new ways for the tower to engage the city.

ARH 410 Structures: Systems Investigation
This course examines methods of passive building strategies that minimize a building’s energy consumption. The course will consider the costs and benefits of renewable practices such as photo-voltaic panels and wind power. Students will learn to evaluate the effects of passive solar design, thermal mass, glazing types, and wall construction.
ARH 440 Building Systems: Mechanical, Electrical & Plumbing
This course is taken concurrent with ARH 450. Students learn strategies for the heating, cooling, plumbing, and ventilation of buildings. Students will be exposed to sustainable practices for creating human comfort, such as passive heating and cooling, optimal site orientation for different climates, and building envelope systems.

ARH 441 Tectonics: Code Analysis & Building Envelope Documentation
This course offers an examination of planning and building code analysis, and the documentation of building envelopes and detailing. Students will investigate how design concept can guide the development of building envelope details. Technical documentation will be produced to describe the choice of building materials and assembly.

ARH 450 Studio 8: Housing and Comprehensive Design
This studio is taken concurrent with ARH 440, and requires students to conceive and execute a comprehensive design proposal for an urban housing complex. Students will examine space at the scale of a module, and its role in shaping a larger entity that relates to context. Students will research housing typologies and their role in shaping the urban fabric.

ARH 475 Professional Practices for Architects
This course introduces students to the operation of an architectural practice. Topics include the licensure process, organizational structures of firms, ethics, business development, compensation, contracts, and insurance. This course also addresses professional issues spanning the whole process of a project.

ARH 490 Portfolio Enhancement Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

ARH 493 Architecture Foreign Study
The Foreign Study will focus contemporary built works of architecture, their conceptual meaning, and their role in recent architectural discourse, through an intensive site visit, throughout a particular region. The comprehension of these architectural examples will be supported through discussions, guided tours, walking and bus tours and lectures on site.

ARH 499 Special Topics
Special Topics class offerings change each semester and are conducted by specialists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

ARH 500 Internship in Architecture
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Architecture.

ARH 510 Studio 9: Mixed Use Urbanism & Research
This studio serves as a prelude to the students’ final thesis and is comprised of two parts. Students will conduct demographic and urban systems analyses, in the design of a mixed-use urban building, followed by a research-driven investigation of a selected site, program, and thematic topic.

ARH 529 From Theory to Practice
Students will develop their thesis as a visual and narrative document, emphasizing research, communication, and professional presentation. Thematic research, case study precedents, and graphic presentation of site and program research would be documented while studying how prominent designers and architecture firms translate theory and design values into built work.

ARH 550 Studio 10: Final Thesis Project
The final project is a culmination of the knowledge and skills gained through the program. Students formulate a research topic, and propose a structure that tests their thesis with a program and within a site. Project requirements will include a precedent analysis and written thesis.
COURSES

GRADUATE COURSES

ARH 601 MS: Spatial Composition
In this course, students will study organiza-
tional principles in the patterns and structure of architectural spaces. Through a series of focused projects, students will gain an understanding of the relationship of organi-
izational, structural, and spatial systems in architecture.

ARH 602 MS: Graduate Design Technology 1: Structure
This course develops a basic understanding of structural systems or elements and their
implication on structural form. Students will study the elements, connections, and sys-
tems used in wood and steel structures from
the point of view of the construction process.

ARH 604 MS: Material and Methods of Construction: Building Detailing
The wall section and its related elevations,
plans, and key details provide a significant
portion of a completed description of a build-
ing. This course will prepare you to develop
a high level of competence in the techni-
cal aspects of architectural design through
exploring a wall section.

ARH 605 MS: Graduate Design Technology 2: Environmental Controls
This course investigates the relationship
between energy and the built environment. By
developing an understanding of the intercon-
ectedness of climate, building shape, occup-
ant comfort, thermal envelope, conditioning
systems, lighting systems, acoustics, and
whole building energy consumption, students
learn to make educated design decisions.

ARH 606 MS: Construction Documents and Building Codes
This course provides an overview of the vari-
cious codes affecting the design of a typical
building. The course also aims to teach the
student skills required to create construction
documents with an emphasis on understand-
ing the construction drawing set.

ARH 608 MS: Advanced Design Studio 1 - Concept, Context, & Typology
This course will investigate context and physi-
cal site characteristics, environmental and program-
matic factors that influence architectural
design. Through an analysis and understand-
ing of program and site, students will explore
the synthesis of an architectural concept from
its early design schematics towards its final
physical manifestation.

ARH 609 MS: Intermediate Design Studio 1
In this project-based course, conceptual
design and the design development process
will be explored in relation to all aspects of
the built environment. Urban design, architec-
ture, landscape architecture, interior design
and industrial design will be covered.

ARH 609 A MS: Intermediate Design Studio 1
This course will investigate different design
methodologies relevant in conceiving
an architectural design concept. The studio is
focusing on the synthesis of program and site, students will explore
the design of a typical
urban architectural concept from
its early design schematics towards its final
physical manifestation.

ARH 610 MS: Programming and Space Planning
This course will survey the process for
space programming and planning, including
research, problem identification, develop-
ment of options and analysis. Each student will select, refine and make recommenda-
tions to a client simulated by other students,
and prepare a preliminary budget and cost
estimate.

ARH 614 MS: Architectural Professional Practices
This course exposes students to the busi-
ness of conducting an architectural practice.
Emphasis is placed on understanding the
licensing of architects, how professional
architectural firms are organized and admin-
istered, methods of project management, agreements and contracts, fees and com-
pensation, ethics, insurance, the land use
process, and relationships with consultants
and contractors.

ARH 615 MS: Advanced Design Studio 2 - Concept, Context, & Ty-
ology
This course will focus on the circumstances
surrounding the emergence of the European Renaissance and its different regional
expressions. Formal and technical developments will be explored alongside
contemporary artistic and literary innova-
tions.

ARH 617 MS: Urban Mapping
Mapping is an urban process that incorpo-
rates prototypes, enables emergent phe-
nomena to construct new organizational
forms, mutates existing ones and manages
complex dynamics are made up of
global layers that sometimes exceed local
conditions. Architects are curators of spaces
for emergent phenomena, social, political,
economic and cultural change.

ARH 620 MS: Digitally Generated Morphology
This course will investigate different design
methodologies relevant in conceiving
an architectural design concept. The studio is
focusing on the synthesis of program and site, students will explore
the design of a typical
urban architectural concept from
its early design schematics towards its final
physical manifestation.

ARH 620A MS: Digitally Generated Morphology
This course will investigate different design
methodologies relevant in conceiving
an architectural design concept. The studio is
focusing on the synthesis of program and site, students will explore
the design of a typical
urban architectural concept from
its early design schematics towards its final
physical manifestation.

ARH 621 MS: Architectural History 2: Ascendancy of the Renaissance
This course will focus on the circumstances
surrounding the emergence of the European Renaissance and its different regional
expressions. Formal and technical developments will be explored alongside
contemporary artistic and literary innova-
tions.

ARH 622 MS: Architectural History 3: Contemporary Urban Theory
This course examines contemporary urban-
ism and its social, cultural and legal frame-
work. This course explores the organization of the built world, examining historical examples and studying the city as an array of events that create multiple urban territories.

ARH 640 MS: Architectural History - Introduction
This course will give an overview from early
to mid-20th-century of architectural and
architectural development, spanning from approximately 3000 B.C. to 1980 A.D.
A comparative and critical approach will be
brought to bear on the nuanced cultural and social circumstances that influenced
the evolution of the built world.
This course will provide an overview from early to pre-modern periods of western and non-western architectural development, spanning from approximately 3000 B.C. to 1890 A.D. The content will provide an important background for the understanding of the cultural evolution of architectural design that has influenced the built world.

ARH 641 MS: Architectural History: Modernism and its Global Impact
This course will focus on the development of architecture and urbanism since the Industrial Revolution. Students will examine cultural and technological roots and their implications on architecture and urbanism since the Industrial Revolution.

ARH 642 MS: Architectural Theory
This course will give an overview of contemporary architectural theory and highlight architectural theory with regard to architectural design. The course will foster critical thinking and introduce students to different schools of thought in architecture. It will elaborate on selected subjects and their connection between theory, contemporary architectural discourse, and global practice.

ARH 642A MS: Architectural History - Introduction
This course will provide an overview of contemporary architectural theory with regard to architectural design. The course will foster critical thinking and introduce students to different schools of thought in architecture. It will elaborate on selected subjects and their connection between theory, contemporary architectural discourse, and global practice.

ARH 650 MS: Introductory Design Studio 1
This course covers the basics of composition and organization found in all architectural elements. This course also provides an introduction to a range of drawings, diagrams, and simple model techniques. Students learn the interrelationships of program, geometry, representation, and narrative that are used in the architectural design process.

ARH 650A MS: Introductory Design Studio 1
This studio course introduces the student to fundamental aspects of architectural design. Students will develop understanding of informed design decisions at play in the architectural design process including the correlation of basic architectural principles, spatial phenomena, programmatic requirements, composition, and tectonics.

ARH 651 MS: Design Process and 2D Media
This course will provide fundamental knowledge of two-dimensional media skills needed to begin an architectural design education. The orthographic conventions of plan, section, and elevation will be covered. Students will learn the importance of line weight and type, dimensioning and architectural notation in two-dimensional media. Students will learn how to relate a two-dimensional representation to three-dimensional space.

ARH 651A MS: Design Process and 2D Media
This course will provide fundamental knowledge of two-dimensional representation skills that are needed to engage in a basic architectural design process. The orthographic conventions of plan, section, and elevation will be covered. Covering line weight and type, dimensioning, scale and architectural notation in two-dimensional media, students will learn how to relate a two-dimensional representation to three-dimensional space.

ARH 652 MS: Architectural Tectonics
This course will give an introduction to the art, theory, and science of construction. It will endorse the understanding of relationships in-between design, technology, structures, and theory on a broad and holistic level. The course will explore exemplary architectural concepts in relation to their general structures and consequential spatial assembly systems.

ARH 652A MS: Architectural Tectonics
This course will provide an introduction to the art, theory, and science of construction. It will endorse the understanding of relationships in-between design and technology on a broad and holistic level. The course will explore exemplary architectural concepts in relation to their general structures and consequential spatial assembly systems.

ARH 653A MS: Introductory Design Studio 2
This course emphasizes the development of spatial design skills. Students will increase their capability of visual/graphic thinking, expand their vocabulary of spatial elements, and will continue to develop meaning in their designs.

ARH 653A MS: Introductory Design Studio 2
This course will explore methods of advanced architectural fabrication in relation to contemporary architectural design and construction processes applying up-to-date digital tools.

ARH 658 MS: Introduction to Computer Aided Drafting & Modeling
Students will develop basic drafting skills using AutoCAD and basic modeling skills using Revit in this course. Students will develop basic drafting skills using AutoCAD and basic modeling skills using Revit in this course. Students will develop basic drafting skills using AutoCAD and basic modeling skills using Revit in this course. Students will develop basic drafting skills using AutoCAD and basic modeling skills using Revit in this course. Students will develop basic drafting skills using AutoCAD and basic modeling skills using Revit in this course. Students will develop basic drafting skills using AutoCAD and basic modeling skills using Revit in this course.

ARH 659A MS: Digitally Generated Fabrication
This course will provide an introduction to the art, theory, and science of construction. It will endorse the understanding of relationships in-between design and technology on a broad and holistic level. The course will explore exemplary architectural concepts in relation to their general structures and consequential spatial assembly systems.

ARH 665A MS: Design Process & 3D Media
This course will provide fundamental knowledge of three-dimensional media and physical model making, and will also cover design process skills needed for fundamental architectural design. Concept models, study models, refined models and advanced presentation techniques that apply multiple three-dimensional digital applications will be introduced.

ARH 665B MS: Design Process & 3D Media
This course will provide fundamental knowledge of three-dimensional media and physical model making, and will also cover design process skills needed for fundamental architectural design. Concept models, study models, refined models and advanced presentation techniques that apply multiple three-dimensional digital applications will be introduced.

ARH 690 MS: Thesis Preparation & Development
This course serves as the preparation for the final independent or directed thesis for both the 87-unit and 63-unit M.Arch programs. Students will identify an area of architectural investigation. At the end of the course, students will be fully prepared to begin their final building project in the following semester.

ARH 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.
ARH 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

ARH 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

ARH 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

ARH 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

ARH 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

ARH 815 MA-ARH Thesis
The objective of the MA-ARH Thesis is for an individual student to demonstrate the ability of developing a concept related to a particular architectural design exploration grounded on and informed by the individual focus and research into architectural subjects and issues that were explored throughout the program.

ARH 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

ARH 903 MS: Architecture Foreign Study
The Foreign Study will focus on contemporary built works of architecture, their conceptual meaning, and their role in recent architectural discourse, through an intensive site visit, throughout a particular region. The comprehension of these architectural examples will be supported through discussions, guided tours, walking and bus tours, and lectures on site.
ART EDUCATION
To learn how to teach artists, surround yourself with artists.

The School of Art Education’s philosophy is that every educator should be skilled in and passionate about what they teach. Our students develop a broad range of their own visual art skills as well as a deep understanding of pedagogy – the art and science of teaching. Our graduates bring to their classrooms artistry that inspires and teaching abilities that succeed.

You will develop and hone your skills in art and design in classes taught by professional artists working in their field and be mentored in pedagogy classes taught by committed professional educators.
Our Art Education degree combines theory and practice to offer a comprehensive and versatile education.

Students will:

• Explore art education principles, history and practical applications
• Design teaching strategies to engage diverse audiences
• Expand both your depth and breadth of art and design abilities through hands on studio instruction
• Graduate with a professional portfolio highlighting both artistic and teaching skills
• Engage in fieldwork, internships and practicum opportunities with the myriad of museums, art and community centers, schools and galleries in the thriving culture center of San Francisco

Choose B.F.A or M.A. in Art Education, California Teaching Credential Art-K-12, and/or M.A.T. in Art Education

B.F.A. and M.A. in Art Education

Students develop a broad range of their own visual art skills as well as a deep understanding of pedagogy – the art and science of teaching. The Master Program is recommended for students who want to teach in a museum, community center and/or private/independent school or want to create their own Art Education Program. On campus students will participate in fieldwork within the San Francisco Bay Area. (online students may do fieldwork locally).

BFA/California Credential Art K-12 Blended Program*

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

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

Master of Art in Teaching - M.A.T.*

The M.A.T. program is four semesters, or an additional semester after completing the Art Teaching Credential program. This final semester focuses on the student’s Capstone Thesis Project. This Master degree is recommended for students who want to teach in a public school setting.

*Non Academy of Art University students can apply to enter our Credential and M.A.T. programs with a Bachelor degree and passage of CBEST and CSET/Art tests. Student teaching takes place in Bay Area Schools for both of these programs.
Bachelor of Fine Arts [BFA] in Art Education

Track I: BFA + Art Teaching Credential

BFA TRACK I PEDAGOGY CORE COURSES
ARE 110  Drawing for Art Educators
ARE 205  Developmental Psychology*
ARE 225  History of Art Education*
ARE 310  Curriculum Development for the Art Classroom*
ARE 340  Learning to Talk About Art*
ARE 460  Senior Seminar in Art Education*
ARE 515  Integrating Technology into Art Education Settings
*Courses requiring fieldwork.

BFA TRACK I ART & DESIGN CORE COURSES
FA 110  Still Life Painting I
FA 145  Printmaking
FA 220  Watercolor Painting I
FA 423  Abstract Painting I
FASCU 130  Sculpture I
FASCU 231  Sculpting in Ceramics I
FND 112  Figure Drawing
FND 125  Color and Design
FND 133  Digital Media I: Photography & Imaging
JEM 238  Papermaking/Mixed Media
WNM 249  Web Design I

BFA ART EDUCATION DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and
LA 108 Composition for the Artist
• Minimum 2.5 GPA and the following general education require-
ments:
  3    Written Communication courses
  3    Art Historical Awareness courses
  1    Comparative Art History course
  1    U.S. Constitution course
  1    Quantitative Literacy course

Track I students who maintain a minimum cumulative GPA of 2.5 and
a minimum grade of B- in the below courses will have 12 units ap-
plicated toward the 33 unit Art Teaching Credential.

Upon graduation from the BFA, Track I students meeting this crite-
ria will continue to the 21 unit Art Teaching Credential Track I which
may completed in two semesters. See Admissions Requirements for
details of general graduate school entry requirements.

• ARE 205  Developmental Psychology
• ARE 225  History of Art Education
• ARE 310  Curriculum Development for the Art Classroom
• ARE 460  Senior Seminar in Art Education
• ARE 515  Integrating Technology into Art Education Settings

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108  Composition for the Artist

CHOOSE ONE:
LA 110  English Composition: Narrative Storytelling
LA 133  Short Form Writing

CHOOSE ONE:
LA 202  English Composition: Creative Persuasion & Argument
LA 280  Perspective Journalism

ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century
LA 222  20th Century Art

COMPARATIVE ART HISTORY
LA 127  Topics in World Art

QUANTITATIVE LITERACY

CHOOSE ONE:
LA 124  Physics for Artists
LA 146  Anatomy of Automobiles
LA 200  Introduction to Computer Programming
LA 233  Popular Topics in Health, Nutrition, & Physiology
LA 254  Human-Centered Design
LA 255  College Math
LA 271  College Algebra with Geometry
LA 288  Vector, Matrices and Transformations
LA 293  Pre calculus
LA 296  Applied Physics

US CONSTITUTION
LA 270  US History
BFA Track II Art Education Track

BFA UNIT REQUIREMENTS

PEDAGOGY CORE 21 UNITS
ARE 110  Drawing for Art Educators
ARE 205  Developmental Psychology*
ARE 225  History of Art Education*
ARE 310  Curriculum Development for the Art Classroom*
ARE 340  Learning to Talk About Art*
ARE 460  Senior Seminar in Art Education*
WNM 249  Web Design 1
*Courses requiring fieldwork.

ART & DESIGN CORE 33 UNITS
FA 110  Still Life Painting I
FA 145  Printmaking
FA 220  Watercolor Painting I
FA 423  Abstract Painting I
FASCU 130  Sculpture 1
FASCU 231  Sculpting in Ceramics 1
FND 112  Figure Drawing
FND 125  Color and Design
ILL 133  Digital Media 1: Photography & Imaging
JEM 238  Papermaking/Mixed Media
WNM 249  Web Design 1

ART/DESIGN PORTFOLIO 21 UNITS

+ LIBERAL ARTS 45 UNITS

BFA TOTAL 120 UNITS

BFA TRACK II PEDAGOGY CORE COURSES

ARE 270  US History

BFA TRACK II ART & DESIGN CORE COURSES

FA 110  Still Life Painting I
FA 145  Printmaking
FA 220  Watercolor Painting I
FA 423  Abstract Painting I
FASCU 130  Sculpture 1
FASCU 231  Sculpting in Ceramics 1
FND 112  Figure Drawing
FND 125  Color and Design
ILL 133  Digital Media 1: Photography & Imaging
JEM 238  Papermaking/Mixed Media
WNM 249  Web Design 1

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108  Composition for the Artist

CHOOSE ONE:
LA 110  English Composition: Narrative Storytelling
LA 133  Short Form Writing

CHOOSE ONE:
LA 202  English Composition: Creative Persuasion & Argument
LA 280  Perspective Journalism

ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century
LA 222  20th Century Art

COMPARATIVE ART HISTORY
LA 127  Topics in World Art

QUANTITATIVE LITERACY

CHOOSE ONE:
LA 124  Physics for Artists
LA 146  Anatomy of Automobiles
LA 200  Introduction to Computer Programming
LA 233  Popular Topics in Health, Nutrition, & Physiology
LA 254  Human-Centered Design
LA 255  College Math
LA 271  College Algebra with Geometry
LA 288  Vector, Matrices and Transformations
LA 293  Precalculus
LA 296  Applied Physics

US CONSTITUTION
LA 270  US History
### Art Teaching Credential - Track I

**UNIT REQUIREMENTS**

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>21 UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>21 UNITS</td>
</tr>
</tbody>
</table>

### ART TEACHING CREDENTIAL - TRACK I MAJOR COURSES

- ARE 610 MS: Teaching Audiences in a Diverse Society
- ARE 611 MS: Teaching Audiences with Special Needs
- ARE 621 MS: Instruction & Assessment of Academic Literacy
- ARE 641 MS: Student Teaching 1 (4 units)
- ARE 645 MS: Assessment Preparation & Professional Portfolio
- ARE 901 MS: Student Teaching 2 (6 units)

### ATC DEGREE REQUIREMENTS

- Minimum 3.0 cumulative GPA
- Minimum grade of C in all required 21 units

### ATC - TRACK I ENTRY REQUIREMENTS*

- Successful completion of the following courses with a grade of B- or higher:
  - ARE 205 Developmental Psychology
  - ARE 225 History of Art Education
  - ARE 310 Artmaking
  - ARE 460 Senior Seminar in Art Education
  - ARE 615 Integrating Technology into Art Education Settings
- Minimum 2.5 GPA in an earned Bachelor's Degree (or higher)
- Pass the CBEST Examination
- Pass the CSET/Art Examination
- TB Health Certificate
- DOJ & FBI Clearances
- CPR & First Aid Workshop Certificate
- Resume
- 3 Letters of Recommendation

*See Admissions Requirements for details of general graduate school entry requirements.

### Art Teaching Credential - Track II

**UNIT REQUIREMENTS**

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>33 UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL</td>
<td>33 UNITS</td>
</tr>
</tbody>
</table>

### ART TEACHING CREDENTIAL - TRACK II MAJOR COURSES

- ARE 600 MS: Developmental Psychology
- ARE 601 MS: History of Art Education
- ARE 610 MS: Teaching Audiences in a Diverse Society
- ARE 611 MS: Teaching Audiences with Special Needs
- ARE 615 MS: Integrating Technology into Art Education Settings
- ARE 620 MS: Curriculum Development and Analysis in Art Education Settings
- ARE 621 MS: Instruction & Assessment of Academic Literacy
- ARE 641 MS: Student Teaching 1
- ARE 645 MS: Assessment Preparation & Professional Portfolio
- ARE 901 MS: Student Teaching 2

### ATC DEGREE REQUIREMENTS

- Minimum 3.0 cumulative GPA
- Minimum grade of C in all required 33 units

### ATC - TRACK II ENTRY REQUIREMENTS*

- Minimum 2.5 GPA in an earned Bachelor’s Degree (or higher)
- Pass the CBEST Examination
- Pass the CSET/Art Examination
- TB Health Certificate
- DOJ & FBI Clearances
- CPR & First Aid Workshop Certificate
- Resume
- 3 Letters of Recommendation

*See Admissions Requirements for details of general graduate school entry requirements.
Master of Arts [MA] in Art Education

MA UNIT REQUIREMENTS

MAJOR 30 UNITS
+ GRADUATE LIBERAL ARTS 6 UNITS
+ ELECTIVE * 3 UNITS
TOTAL 39 UNITS

*Per director approval

MA DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 39 units

MA ART EDUCATION REQUIRED MAJOR COURSES

ARE 600  MS: Developmental Psych
ARE 601  MS: History of art ed
ARE 612  MS: Addressing language and special needs in an inclusive classroom
ARE 615  MS: Integrating Tech
ARE 625  MS: Curriculum Design
ARE 626  MS: Innovative instructional design
ARE 630  MS: Museum Literacy
or ARE 631  MS: Teaching Art
ARE 640  MS: Internship
ARE 835  MS: Capstone
ARE 850  MS: Capstone

MA DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 39 units

MA ART EDUCATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 601  Renaissance Art World and its Classical Origins

CROSS CULTURAL UNDERSTANDING
GLA 606  Crossing Borders: Art & Culture in a Global Society

MA DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

REQUIRED MAJOR ART/DESIGN COURSES

FA 600  MS: Figure Studio
FA 601  MS: Drawing
FA 609  MS: Painting
FA 613  MS: Monotype and Relief Printing
or FA 612  MS: Silkscreen
or FA 610  MS: Etching
FA 631  MS: Book Arts
FASCU 620  MS: Figure Modeling
PH 600  MS: Introduction to Digital Photography Concepts & Techniques
or WNM 622  MS: Digital Capture

MA ART EDUCATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 601  Renaissance Art World and its Classical Origins

CROSS CULTURAL UNDERSTANDING
GLA 606  Crossing Borders: Art & Culture in a Global Society

ART EDUCATION

ARE
## Master of Arts in Teaching (MAT) Degree – Track I

### MAT ART EDUCATION UNIT REQUIREMENTS

<table>
<thead>
<tr>
<th>Major</th>
<th>21 Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Art Core</td>
<td>3 Units</td>
</tr>
<tr>
<td>Directed Study</td>
<td>6 Units</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>30 Units</strong></td>
</tr>
</tbody>
</table>

### MAT ART EDUCATION – TRACK I MAJOR COURSES

- ARE 610: Teaching Audiences in a diverse society
- ARE 611: Teaching Audiences with Special needs
- ARE 621: Instruction & Assessment
- ARE 641: Artmaking
- ARE 645: Assessment Preparation
- ARE 810: Group Directed Study MAT Capstone The Artist/Educator Documentary
- ARE 820: Mentorship Forum: Art Advocacy Project: MAT Capstone
- ARE 901: Student Teaching in a public classroom
- FA 601: Drawing
- or FA 609: Painting

### MAT ART EDUCATION DEGREE REQUIREMENTS – TRACK I

- Successful completion of Final Thesis Project
- Minimum 3.0 GPA
- Minimum grade of C in all required 30 units

### MAT TRACK I – ENTRY REQUIREMENTS*

- Successful completion of the following courses with a grade of B or higher:
  - ARE 205: Developmental Psychology
  - ARE 225: History of Art Education
  - ARE 310: Artmaking
  - ARE 460: Senior Seminar in Art Education
  - ARE 615: Integrating Technology into Art Education Settings
- Minimum 2.5 GPA in an earned Bachelor’s Degree (or higher)
- Pass the CBEST Examination
- Pass the CSET/Art Examination
- TB Health Certificate
- DOJ & FBI Clearances
- CPR & First Aid Workshop Certificate
- Resume
- 3 Letters of Recommendation

*See Admissions Requirements for details of general graduate school entry requirements.

## Master of Arts in Teaching (MAT) Degree – Track II

### MAT ART EDUCATION UNIT REQUIREMENTS

<table>
<thead>
<tr>
<th>Major</th>
<th>33 Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Art Core</td>
<td>3 Units</td>
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<tr>
<td>Directed Study</td>
<td>6 Units</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>42 Units</strong></td>
</tr>
</tbody>
</table>

### MAT ART EDUCATION – TRACK II MAJOR COURSES

- ARE 600: Developmental psych
- ARE 601: History of art ed
- ARE 610: Teaching Audiences in a diverse society
- ARE 611: Teaching Audiences with Special needs
- ARE 615: Integrating Tech into Art ed
- ARE 620: Curriculum Development
- ARE 621: Instruction & Assessment
- ARE 641: Student teaching 1
- ARE 645: Assessment Preparation
- ARE 810: Group Directed Study MAT Capstone The Artist/Educator Documentary
- ARE 820: Mentorship Forum: Art Advocacy Project: MAT Capstone
- ARE 901: Student Teaching in a public classroom
- FA 601: Drawing
- or FA 609: Painting

### MAT ART EDUCATION DEGREE REQUIREMENTS – TRACK II

- Successful completion of Final Thesis Project
- Minimum 3.0 GPA
- Minimum grade of C in all required 42 units

### MAT TRACK II – ENTRY REQUIREMENTS*

- Minimum 2.5 GPA in an earned Bachelor’s Degree (or higher)
- Pass the CBEST Examination
- Pass the CSET/Art Examination
- TB Health Certificate
- DOJ & FBI Clearances
- CPR & First Aid Workshop Certificate
- Resume
- 3 Letters of Recommendation

*See Admissions Requirements for details of general graduate school entry requirements.
ARE 610 Teaching Audiences in a Diverse Society
Students will learn about the linguistic, cultural, social, and educational needs of English Language Learners in art classrooms, museums, and community settings. Through fieldwork assignments, students will learn and practice strategies for meeting the needs of their future students. Students will be responsible for finding their fieldwork sites.

ARE 611 Teaching Audiences with Special Needs
Students will learn about the physical, social, and educational needs of special needs and accelerated learners in art classrooms, museums, and community settings. Through fieldwork assignments, students will observe, learn and practice strategies for meeting the needs of their future students. Students will be responsible for finding their fieldwork sites.
GRADUATE COURSES

ARE 621 MS: Instruction & Assessment of Academic Literacy
Learn the teaching methods, assessment strategies and applications to reading, speaking, and writing for standards-based instruction in a variety of art classroom settings. Course will cover fundamentals of language acquisition theory and basic linguistic concepts as well as reading comprehension and critical thinking.

ARE 622 MS: Teaching Methods & Curriculum Development
Study theories and methods for effective standards-based curriculum development, assessment design and application, arts-integrated approaches, inquiry-led learning strategies, and collaborative practice for teaching visual arts within public school curricula. Write developmentally appropriate, sequential, classroom-ready lesson plans based on educational theory and best practices for a range of classroom settings.

ARE 623 MS: Curriculum Design and Planning
Students will learn to develop effective, comprehensive curriculum, and will write lessons to be used for their future teaching. This course will also examine topics that affect the art-education experience, such as setting up and managing art-education environments.

ARE 625 MS: Innovative Instructional Design and Practices
In this course, students will create innovative art lessons, broaden their perspective and philosophy of education, and design original art program ideas that can be further developed and implemented in their Capstone Project courses.

ARE 630 MS: Museum Literacy: Learning to Teach in Museums
Students will learn about the history, practices and programming issues related to art education in museums, including issues and policies that impact serving audiences with diverse needs and interests, and serving audiences beyond physical sites and collections. Fieldwork is required and students are responsible for finding an appropriate site.

ARE 631 MS: Teaching Art in the Community
Students will focus on strategies for teaching art in community organizations and non-traditional classroom settings. Emphasis will be placed on philosophical and programmatic approaches appropriate for serving audiences with diverse needs. Fieldwork is required and students are responsible for finding an appropriate site.

ARE 632 MS: Art Education in Community Settings
This course will introduce students to cross-cultural art educational environments outside of the school classroom. Students will learn how museums create their educational programs as well as how teaching artists create art learning experiences for their communities. Ideas generated in this course will be developed in the Capstone Project courses.

ARE 635 MS: Research Methods and Writing for Art Education
This is the first of a two-semester thesis development process (ARE 635 and 650) in which students learn the academic writing skills and research methods necessary for preparing and presenting their Final Thesis Project. Students will complete the introduction for their thesis including their thesis statement and literature review.

ARE 640 Internship Placement & Concurrent Class Meetings
Students will gain professional-quality hands-on art education experience in a supervised position within an approved art education setting. Students will spend a minimum of 10 hours per week at the work site, take part in 5-class meetings to discuss the experiences, submit weekly written reports and make class presentations.

ARE 641 MS: Student Teaching Seminar
A two day introductory workshop will precede placement in a public school classroom. Observation and supervised teaching experiences will be completed in ELL, exceptional and special education environments. These field experiences will include observation, directed observation, cooperative planning, joint teaching, tutoring, and small group discussion.

ARE 645 MS: Assessment Preparation & Professional Portfolio
The purpose of this final review is to demonstrate mastery - both breadth and depth - of subject matter as well as preparedness to teach. Students will select work for their professional portfolios demonstrating significant personal development as an artist in various mediums, as well as their understanding of philosophy that will ensure successful teaching experiences in diverse classrooms.

ARE 650 Final Thesis Project Preparation and Presentation
This course is the second of a two-semester thesis development process (ARE 635 & ARE 650) in which students will complete the remaining components of their final thesis project. Students will present their final thesis project and final review, thereby demonstrating advanced skills in meeting all MA ARE program learning outcomes.

ARE 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

ARE 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critique of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

ARE 802 MS: DS Mentorship Seminar
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work, instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.
ARE 810 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

ARE 820 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

ARE 835 MS: Capstone Project - Planning & Development
This course is the first part of a two course sequence. In this group directed study, students will develop an original art education program integrating and expanding upon the foundation of knowledge acquired in the School of Art Education’s core curriculum.

ARE 850 MS: Capstone Project - Program Documentation
This is the second part of a two course sequence supporting MA students’ capstone project. In this group directed study course, students will focus on the implementation and documentation of their original art program developed in the ARE 835 capstone course.

ARE 901 MS: Student Teaching in Public School Classroom
This course is the online component to Student Teaching Seminar. It will provide a support system for students as they deal with the day to day challenge of 20-30 hours of student teaching.
Palacio de Altamira Ceiling, Legion of Honor Museum

ART HISTORY
The masterpieces of the past set precedents for the future. Art historians curate inspiration for the next generation.

Art Historians have the power to create the context in which future generations view art. Great art historians possess the unique ability to bring the artists of the past alive and make their work relevant in today’s world.
Academy of Art University’s Art History program is a one-of-a-kind experience, blending academic inquiry and practice with one of the most extensive studio art and design programs in the world. Throughout this comprehensive program, you will discover the power of art and be able to make a lasting contribution to the cultural landscape.

Academy of Art University celebrates the artistic traditions of the past and encourages emerging artists and scholars to situate themselves in this cultural continuum. Students completing their Art History degree at Academy of Art University will have the opportunity to develop their studio practice while gaining an in-depth knowledge of art history. Studio classes make up approximately half of the major’s curriculum and students will produce a portfolio of work within a specialized area of fine art as well as a written senior thesis.

WHAT WE OFFER

Academy of Art University’s Art History program is a one-of-a-kind experience, blending academic inquiry and practice with one of the most extensive studio art and design programs in the world. Throughout this comprehensive program, you will discover the power of art and be able to make a lasting contribution to the cultural landscape.

Academy of Art University celebrates the artistic traditions of the past and encourages emerging artists and scholars to situate themselves in this cultural continuum. Students completing their Art History degree at Academy of Art University will have the opportunity to develop their studio practice while gaining an in-depth knowledge of art history. Studio classes make up approximately half of the major’s curriculum and students will produce a portfolio of work within a specialized area of fine art as well as a written senior thesis.

CAREER PATHS

Art History instructor at the College or University level*, Museum Curator*
Gallery, Public Art, Corporate or private collection curator or Curatorial assistant, Art museum program assistant
Teacher in public or private school**, Historical preservationist, fine art auctioneer or appraiser, archivist
Independent scholar, researcher, writer, consultant

*After earning a Masters degree or higher
** After earning a Teaching Credential

**After earning a Masters degree or higher
*** After earning a Teaching Credential
# DEGREE REQUIREMENTS

## Bachelor of Fine Arts [BFA] in Art History

<table>
<thead>
<tr>
<th>BFA UNIT REQUIREMENTS</th>
<th>MAJOR COURSEWORK</th>
<th>CORE</th>
<th>27 UNITS</th>
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<tr>
<td></td>
<td>MAJOR ELECTIVES</td>
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<tr>
<td>ART HISTORY ADVANCED STUDIES</td>
<td>9 UNITS</td>
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<td>+ STUDIO COURSEWORK</td>
<td>STUDIO FOUNDATIONS</td>
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<td>STUDIO FOCUS</td>
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<td></td>
<td>+ ELECTIVES</td>
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<td></td>
<td>+ NON-ART HISTORY LIBERAL ARTS</td>
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</tbody>
</table>

## BFA ART HISTORY CORE COURSES

- **AHS 116** Looking at Art and Design
- **AHS 120** Art History through the 15th Century
- **AHS 121** Art History through the 19th Century
- **AHS 222** 20th Century Art
- **AHS 486** Art History Senior Thesis
- **LA 127** Topics in World Art
- **LA 307** History of Aesthetics
- **LA 327** Art of the Classical World
- **LA 333** Art of the Middle Ages

## BFA ART HISTORY ADVANCED STUDIES IN ART HISTORY COURSES

**CHOOSE THREE:**
- **LA 420** Art of the Italian Renaissance
- **LA 421** Northern Renaissance Art
- **LA 422** Italian Baroque Art
- **LA 423** The Golden Age of Dutch Art
- **LA 432** Art of Spain: From El Greco to Picasso
- **LA 433** 18th & 19th Century European Art
- **LA 464** Survey of Dada & Surrealism

## BFA ART HISTORY DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, studio coursework, LA 108 Composition for the Artist, and LA 202 English Composition: Creative Persuasion & Argument
- Minimum 2.0 GPA and the following general education requirements:
  1. Expository Writing courses
  2. European Foreign Language courses
  3. Western Civilization course
  4. Quantitative Literacy course
  5. Employment Communications & Practices course
  6. Cultural Ideas & Influences course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

## GENERAL EDUCATION REQUIREMENTS

### EXPOSITORY WRITING
- LA 108 Composition for the Artist
- LA 202 English Composition: Creative Persuasion & Argument

### EUROPEAN FOREIGN LANGUAGE

**CHOOSE FOUR FROM ONE LANGUAGE:**
- **LA 260** French 1: Basic Grammar & Speech
- **LA 262** French 2: Conversational French
- **LA 267** Italian 1: Basic Grammar & Speech
- **LA 268** Spanish 1: Basic Grammar & Speech
- **LA 269** Italian 2: Conversational Italian
- **LA 273** Spanish 2: Conversational Spanish
- **LA 294** German 1: Basic Grammar & Speech
- **LA 295** German 2: Conversational German
- **LA 392** French 3: Reading & Writing
- **LA 393** Spanish 3: Reading & Writing
- **LA 395** German 3: Reading & Writing
- **LA 397** Italian 3: Reading & Writing
- **LA 492** French 4: Proficiency
- **LA 493** Spanish 4: Proficiency
- **LA 495** German 4: Proficiency
- **LA 497** Italian 4: Proficiency

### WESTERN CIVILIZATION

- **LA 171** Western Civilization

## EMPLOYMENT COMMUNICATIONS & PRACTICES

- **LA 291** Designing Careers

## CULTURAL IDEAS & INFLUENCES

- **LA 127** Topics in World Art

## STUDIO FOUNDATIONS

- **FND 110** Analysis of Form
- **FND 112** Figure Drawing
- **FND 125** Color and Design
- **FND 131** Figure Modeling
- **ILL 133** Digital Media: Photography & Imaging

## STUDIO FOCUS

**CHOOSE SIX:**
- **FA 110** Still Life Painting 1
- **FA 142** Lithography 1
- **FA 143** Silkscreen 1
- **FA 144** Etching 1/Intaglio
- **FA 213** Introduction to Anatomy
- **FA 224** Composition & Painting
- **FA 241** Book Arts 1
- **FA 242** Lithography 2: Color
- **FA 243** Silkscreen 2
- **FA 255** Letterpress
- **FA 325** Mixed Media Drawing & Painting 1
- **FA 344** Monotype 1
- **FA 345** Advanced Projects in Printmaking 1
- **FA 347** Relief Printing 1
- **FA 355** Letterpress 2
- **FASCU 130** Sculpture 1
- **FASCU 180** Modeling & Sculpting the Classical Figure
- **FASCU 231** Sculpting in Ceramics 1
- **FASCU 233** The Art of Moldmaking & Casting 1
- **FASCU 234** Modeling & Sculpting the Head and Figure 1
- **FASCU 255** Metal Fabrication 1
- **FASCU 270** Ecorche
- **I IL 140** Introduction to Painting: Figure
- **I IL 221** Intermediate Figure Drawing

## ART HISTORY

**BACHELOR OF FINE ARTS [BFA] IN ART HISTORY**

**EXPOSITORY WRITING**
- LA 108 Composition for the Artist
- LA 202 English Composition: Creative Persuasion & Argument

**EUROPEAN FOREIGN LANGUAGE**

**CHOOSE FOUR FROM ONE LANGUAGE:**
- **LA 260** French 1: Basic Grammar & Speech
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**WESTERN CIVILIZATION**

- **LA 171** Western Civilization

**GENERAL EDUCATION REQUIREMENTS**

**EXPOSITORY WRITING**
- LA 108 Composition for the Artist
- LA 202 English Composition: Creative Persuasion & Argument

**EUROPEAN FOREIGN LANGUAGE**

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**WESTERN CIVILIZATION**

- **LA 171** Western Civilization

**GENERAL EDUCATION REQUIREMENTS**

**EXPOSITORY WRITING**
- LA 108 Composition for the Artist
- LA 202 English Composition: Creative Persuasion & Argument

**EUROPEAN FOREIGN LANGUAGE**

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**WESTERN CIVILIZATION**

- **LA 171** Western Civilization

**GENERAL EDUCATION REQUIREMENTS**

**EXPOSITORY WRITING**
- LA 108 Composition for the Artist
- LA 202 English Composition: Creative Persuasion & Argument

**EUROPEAN FOREIGN LANGUAGE**

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**WESTERN CIVILIZATION**

- **LA 171** Western Civilization
Master of Arts [MA] in Art History

MA UNIT REQUIREMENTS

MAJOR

30 UNITS

+ STUDIO

6 UNITS

Total

36 UNITS

MA ART HISTORY REQUIRED MAJOR COURSES

AHS 600 MS: Art History Methodologies & Theory
AHS 609 MS: Directed Studio
GLA 601 MS: The Renaissance Art World & its Classical Origins
GLA 602 MS: The Art & Ideology of the 20th Century
GLA 606 MS: Crossing Borders: Art & Culture in a Global Society

CHOOSE FIVE:

AHS 610 MS: Ancient Greek Art: the Foundation of Western Civilization
AHS 613 MS: Art of the Middle Ages
AHS 620 MS: Italian Renaissance Art
AHS 621 MS: Art of the Northern Renaissance
AHS 622 MS: Art of the Italian Baroque
AHS 623 MS: Art of the Dutch Golden Age
AHS 633 MS: Art of 18th and 19th Century Europe
AHS 634 MS: Dada and Surrealism
AHS 636 MS: Abstraction in Art Through the 20th Century
AHS 661 MS: The Artist in the Modern World
AHS 665 MS: The History and Study of Signs: Semiotics & the Visual Arts
AHS 695 MS: Collaborative Project
AHS 699 MS: Special Topics
AHS 800 MS: Directed Study
AHS 801 MS: Group Directed Study
AHS 900 MS: Internship
ARH 621 MS: Architectural History 1: Antiquity to da Vinci

ARH 631 MS: Architectural History 2: Ascendancy of the Renaissance
ARH 635 MS: Contemporary Urban Theory
ARH 641 MS: Architectural History 3: Modernism and Its Global Impact
GLA 607 MS: Art & Ideas of the Enlightenment
GLA 609 MS: Renovating Tradition: Art & Ideas of the 19th Century
GLA 903 MS: Graduate Seminar in Europe

STUDIO COURSES

CHOOSE TWO:

FA 600 MS: Figure Studio
FA 601 MS: Drawing
FA 609 MS: Painting
FA 610 MS: Etching
FA 630 MS: Color Theory
FA 631 MS: Book Arts
FASCU 620 MS: Figure Modeling

MA ART HISTORY DEGREE REQUIREMENTS

• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 36 units
• Reading proficiency in one of the following languages:
  French, German, Italian or Spanish*

* NOTE: Students must demonstrate reading proficiency in at least one European language prior to graduation. European language coursework cannot apply toward the Master’s Degree.

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.
UNDERGRADUATE COURSES

AHS 114 Traditional Materials, Tools, & Techniques in Art
This course explores the materials, tools and techniques used by the artist in the realm of two- and three-dimensional mediums: drawing, painting and sculpture. Understanding art and the process of making art is achieved through hands-on studio work, theoretical investigation and the submission of a written piece of research.

AHS 116 Looking at Art and Design
This course introduces students to the fundamental principles of art and design through visual analysis. Curriculum focuses on a variety of media including painting, sculpture and graphic art providing students with a context to engage in the art historical and cultural appreciation of two and three-dimensional art.

AHS 120 Art History Through the 15th Century
This class examines the major period styles of art in Western civilization from prehistoric times to the late Gothic and early Renaissance periods. Students are introduced to the language of the arts in various media while examining the purposes of art. Students taking this course online may be required to take a proctored exam at an approved testing facility. Students who need testing accommodations related to a disability should contact Classroom Services.

AHS 121 Art History Through the 19th Century
This course examines the major period styles of art in Western civilization from the High Renaissance through the nineteenth century. Students are introduced to the language of the arts in various media while examining the purposes of art. Students taking this course online may be required to take a proctored exam at an approved testing facility. Students who need testing accommodations related to a disability should contact Classroom Services.

AHS 222 20th Century Art
This class presents a critical study of the major movements in Western fine art from the late nineteenth century to the present including Post-Impressionism, Expressionism, Fauvism, Art Nouveau, Cubism, Futurism, Dadaism, Surrealism, Abstract Expressionism, Minimalism, Pop Art, Performance Art, Graffiti and Post-Modernism.

AHS 466 Art History Senior Thesis
This course will help senior students create and develop their graduation portfolio and written thesis. Students will focus attention on a cohesive body of work and their independent research in art history through individual presentation of existing pieces and drafts of their written thesis.

GRADUATE COURSES

AHS 600 MS: Art History Methodologies & Theory
This course provides an introduction to art-historical methods and historiography, with an emphasis on historical development of current practices, interpretive methodology, critical theory, debates within the field, and cross-disciplinary dialogues. Students will consider the definition of and approach to art-historical problems from late Renaissance to the present.

AHS 610 MS: Ancient Greek Art: the Foundation of Western Civilization
This course examines the art, architecture, and ideology that comprised the foundation of the ancient Greek civilization and how it has influenced Western culture. Students will present and write research papers to critically assess how such a culture became a fundamental phenomenon ingrained in the values and arts of today.

AHS 613 MS: Medieval Art: From Carolingian to Gothic
This seminar will trace the development of the art and architecture from the Carolingian to the Gothic periods with an emphasis on the Gothic Style as a reflection of France’s emergence as a significant royal power in the 13th century. In addition, analysis of representative works of art and architecture from early Christianity, Byzantium, and Islam will help recover the cross-cultural exchange that occurred in the Mediterranean in the medieval period. Students will apply their knowledge through presentations, class discussions and written research that demonstrates a command of the course material, assigned readings, and topics discussed in class.

AHS 620 MS: Italian Renaissance Art
This course examines art of the 15th and 16th centuries. It focuses on primary and secondary sources and their use in art historical research. Students will critically appraise artwork through the study of primary and secondary written work and presentations.

AHS 621 MS: Art of the Northern Renaissance
This course examines the sculpture, painting and architecture of Northern Europe, including Netherlands, Flanders, France, Germany and England, from 1300 to 1600. Students will engage in substantive analysis of the art, in addition to primary and secondary source material. Their research will culminate in scholarly written work and presentations.

AHS 622 MS: Art of the Italian Baroque
This course evaluates Italian works of art and architecture from 1600 to 1700. Students will critically appraise the art in its context through the analysis of primary and secondary readings seminal to the study of Baroque art, culminating in written work and presentations.

AHS 623 MS: Art of the Dutch Golden Age
This course examines art of the 17th century Dutch Republic and its environs. Rembrandt, Rubens, Van Dyck, Vermeer, Hals, Dou and Leyster and others will be studied. Students will engage in a deep analysis of artwork through primary and secondary readings seminal to the study, concluding in written work and presentations.
AHS 633 MS: Art of 18th and 19th Century Europe
This course studies 19th century Art and its 18th century origins. Deeper analysis of the Enlightenment and aesthetic themes of the Rococo, Neoclassicism, Romanticism, Realism and Impressionism will be examined through application of primary and secondary readings. Students will engage with the period and research through presentations and written work.

AHS 634 MS: Dada and Surrealism
This course focuses on the art, philosophy, and film of international Dada and Surrealist artists whose work became a turning point in the evolution of modern art history. Students will examine both movements through the lens of Modernism and postmodernism and synthesize their research through presentations and written work.

AHS 635 MS: Abstraction in Art Throughout the 20th Century
This course takes students on a journey through the different artistic movements that concern the notion of abstraction in 20th century western art. Topics will cover the diverse range of imagery, as well as various histories, meanings, and interpretations from this time period.

AHS 661 MS: The Artist in the Modern World
This course presents a critical study of contemporary art, through a survey of art movements from 1890 to the present. The social, political, and technological contexts of contemporary art movements such as Orphism, Trans-avant-garde, Britten, Neo Pop, Stuckism, and the New Leipzig School and beyond will be examined.

AHS 665 MS: The History and Study of Signs: Semiotics & the Visual Arts
This course investigates semiotics: the theory and study of signs and symbols, by exploring the relationship between the language of signs and the visual arts. Students will study fine art, film, graphic design, advertising and media in their analysis of semiotics, culminating in presentations and written work.

AHS 695 MS: Collaborative Project
Students meeting set criteria are selected by the Department to work on an interdisciplinary collaborative project as part of their studio requirement.

AHS 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

AHS 700 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

AHS 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

AHS 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

AHS 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

AHS 808 MS: Art History Thesis - Early Italian Renaissance
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the early Italian Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 820 MS: Art History Thesis - Northern Renaissance
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the northern Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 821 MS: Art History Thesis - Spanish Renaissance
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to Spanish Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 822 MS: Art History Thesis - Northern Renaissance
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the northern Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 825 MS: Art History Thesis - Italian Renaissance
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the Italian Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 838 MS: Art History Thesis - Spanish Art
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to Spanish Art. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 850 MS: Art History Thesis - 20th Century
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the 20th century. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 855 MS: Art History Thesis - 21st Century
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the 21st century. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 861 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

AHS 865 MS: The History and Study of Signs: Semiotics & the Visual Arts
This course investigates semiotics: the theory and study of signs and symbols, by explor- ing the relationship between the language of signs and the visual arts. Students will study fine art, film, graphic design, advertising and media in their analysis of semiotics, culminating in presentations and written work.

AHS 890 MS: Collaborative Project
Students meeting set criteria are selected by the Department to work on an interdisciplinary collaborative project as part of their studio requirement.

AHS 899 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

AHS 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

AHS 905 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

AHS 910 MS: Art History Thesis - 20th Century
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the 20th century. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 915 MS: Art History Thesis - 21st Century
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the 21st century. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 920 MS: Art History Thesis - High Renaissance / Mannerism
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the High Renaissance and Mannerist period. Class meet- ings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 921 MS: Art History Thesis - Italian Renaissance
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the Italian Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 922 MS: Art History Thesis - Northern Renaissance
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the northern Renaissance. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 925 MS: Art History Thesis - High Renaissance / Mannerism
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to the High Renaissance and Mannerist period. Class meet- ings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.

AHS 938 MS: Art History Thesis - Spanish Art
Students will prepare, edit, and present original research in the form of a written thesis focusing on a topic particular to Spanish Art. Class meetings will include peer critique discussion. The course culminates in the completion of a final paper documenting their art historical research, analysis, and criticism.
If it’s in you, we’ll bring it out of you.

Fashion moves fast. A transforming industry that resets itself every season requires an agile, adapting curriculum. Ours happens to be like no other fashion school in this country. International in scope, the program combines European technique, New York industry savvy and a streak of Californian cool.

You’ll be taught the basics and then guided to find your own fashion path culminating on the bright lights of the runway. Our school holds three fashion shows a year to launch the careers of our future design stars.

Throughout your journey, you will be mentored by professionals trained at houses such as Alexander McQueen, Calvin Klein, Oscar de la Renta and Vivienne Westwood.

Fashion is a calling. When you’re ready to devote yourself to it, call us.

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WHAT WE OFFER

New York Fashion Week: Since 2005, Academy of Art University has been the first and only school to present both fall and spring graduate collections during New York Fashion Week.

Graduation Fashion Show and Awards Ceremony: The Graduation Fashion Show is an industry event attracting press from major fashion publications, recruiters, executives and top designers such as Azzedine Alaïa, Yigal Azrouël, Sarah Burton, Oscar de la Renta, Alexander McQueen, Zac Posen, Ralph Rucci, and Walter Van Beirendonck.

State-of-the-art Facilities: The School of Fashion has industry-standard equipment for sewing, textiles, silk screens, pattern drafting, and more. The department also provides two Stoll America Industrial Knitting production machines, 16 single bed and ten double bed knitting machines, two industrial linkers and two domestic linkers.

Professional Faculty: School of Fashion’s instructors are professionals working in the fashion industry.

180 Magazine: The School of Fashion publishes 180 Magazine as an outlet for Fashion Journalism and Fashion Styling students who produce shoots, interview designers and write articles on the intersection of fashion and culture.

SHOP657: From product development to merchandising and design of the space to sales, the store is entirely student-driven, giving Academy of Art University students the real-world experience of curating alumni and student-produced collections.

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

Real-World Projects: Academy of Art University collaborates with industry companies on projects, competitions and sponsorship. Companies include Abercrombie & Fitch, Banana Republic, Loro Piana, Mokuba, Nordstrom and Swarovski.

Internships: The university works with international brands and recruitment agencies on internships and job placement.
DEGREE REQUIREMENTS

### Associate of Arts [AA] in Fashion

#### AA UNIT REQUIREMENTS

**MAJOR COURSEWORK**
- **CORE** 33 UNITS
- **MAJOR** 15 UNITS
- **+ LIBERAL ARTS** 18 UNITS

**TOTAL** 66 UNITS

#### AA FASHION DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Written Communication courses
  - 2 Art Historical Awareness courses
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

#### AA FASHION CORE COURSES

- **FSH 100** Drawing for Fashion
- **FSH 120** Color Concepts for Fashion
- **FSH 111** Introduction to Fashion
- or **FSH 105** Fashion and Merchandising
- **FSH 274** Applied Textiles 1
- or **FSH 145** Fashion Marketing 1
- or **FSH 109** Product Development 1: Fundamentals of Sketching & Line Development
- **FSH 266** Computers for Fashion 1
- or **FSH 276** Applied Textiles 2
- or **FSH 161** Digital Techniques for the Fashion Business
- **FSH 164** Fashion Sewing Techniques
- or **FSH 252** Visual Merchandising 1
- **FSH 224** Knitwear Design & Construction 1
- or **FSH 323** Fashion Trend Analysis
- **FSH 101** Fashion Design 1
- **FSH 250** Buying Fundamentals
- or **FSH 377** Visual Merchandising 2
- or **FSH 299** Technical Fashion Portfolio
- **FSH 220** Construction/Draping/Flat Pattern 1
- **FSH 290** Private Label Product Development
- or **FSH 184** Styling
- **FSH 102** Fashion Drawing 1
- or **FSH 215** Retailing and Management

#### AA FASHION CORE COURSES CONTINUED

- or **FSH 297** Visual Merchandising: Tools & Materials
- or **FSH 209** Product Development 2: Advanced Sketching & Line Development
- **FSH 112** Fashion Drawing 2
- or **FSH 210** Fashion Manufacturing
- or **FSH 397** Visual Merchandising: Mannequins, Forms, & Fixtures

#### GENERAL EDUCATION REQUIREMENTS

**WRITTEN COMMUNICATION**
- **LA 108** Composition for the Artist
- Choose one:
  - **LA 202** English Composition: Creative Persuasion & Argument
  - **LA 280** Perspective Journalism

**ART HISTORICAL AWARENESS**
- **LA 120** Art History through the 15th Century
- **LA 121** Art History through the 19th Century

**EMPLOYMENT COMMUNICATIONS & PRACTICES**
- **LA 291** Designing Careers

### Associate of Arts [AA] in Fashion Journalism

#### AA UNIT REQUIREMENTS

**MAJOR COURSEWORK**
- **CORE** 33 UNITS
- **MAJOR** 9 UNITS
- **+ LIBERAL ARTS** 18 UNITS

**TOTAL** 60 UNITS

#### AA FASHION JOURNALISM DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Written Communication courses
  - 2 Art Historical Awareness courses
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

#### AA FASHION JOURNALISM REQUIRED CORE COURSES

- **FSH 108** Introduction to Fashion Journalism
- **FSH 111** Introduction to Fashion
- **FSH 118** Fashion Journalism: Editing & Writing
- **FSH 120** Color Concepts for Fashion
- **FSH 145** Fashion Marketing 1
- **FSH 168** Digital Tools for Fashion Media
- **FSH 184** Styling
- **FSH 278** Fashion Journalism: Blogging
- **FSH 320** Interpreting & Reporting Fashion
- **FSH 328** Fashion Journalism: Magazine Editing and Production
- **WNM 249** Web Design 1

#### GENERAL EDUCATION REQUIREMENTS

**WRITTEN COMMUNICATION**
- **LA 108** Composition for the Artist
- Choose one:
  - **LA 202** English Composition: Creative Persuasion & Argument
  - **LA 280** Perspective Journalism

**ART HISTORICAL AWARENESS**
- **LA 120** Art History through the 15th Century
- **LA 121** Art History through the 19th Century

**EMPLOYMENT COMMUNICATIONS & PRACTICES**
- **LA 291** Designing Careers
### Associate of Arts [AA] in Fashion Marketing

**AA UNIT REQUIREMENTS**

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<th>COURSEWORK</th>
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<td>MAJOR</td>
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<td>MAJOR</td>
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<td>+ LIBERAL ARTS</td>
<td>18</td>
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<td><strong>TOTAL</strong></td>
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**AA FASHION MARKETING CORE COURSES**

- FSH 100  Drawing for Fashion
- FSH 105  Fashion Merchandising
- FSH 120  Color Concepts for Fashion
- FSH 145  Fashion Marketing
- FSH 161  Digital Techniques for the Fashion Business
- FSH 213  Fashion Marketing 2
- FSH 215  Retailing and Management
- FSH 323  Fashion Trend Analysis
- FSH 345  Brand Marketing
- FSH 350  Private Label Product Development
- FSH 385  Marketing Promotion Strategy

**GENERAL EDUCATION REQUIREMENTS**

**WRITTEN COMMUNICATION**

- LA 108  Composition for the Artist

**ART HISTORICAL AWARENESS**

- LA 120  Art History through the 15th Century
- LA 121  Art History through the 18th Century

**EMPLOYMENT COMMUNICATIONS & PRACTICES**

- LA 291  Designing Careers

**AA FASHION MARKETING DEGREE REQUIREMENTS**

- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Written Communication courses
  - 2 Art Historical Awareness courses
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

### Associate of Arts [AA] in Fashion Merchandising

**AA UNIT REQUIREMENTS**

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<th>COURSEWORK</th>
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<td>MAJOR</td>
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<td>+ LIBERAL ARTS</td>
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<td><strong>TOTAL</strong></td>
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**AA FASHION MERCHANDISING CORE COURSES**

- FSH 100  Drawing for Fashion
- FSH 105  Fashion Merchandising
- FSH 120  Color Concepts for Fashion
- FSH 145  Fashion Marketing
- FSH 161  Digital Techniques for the FSH Business
- FSH 210  Fashion Manufacturing
- FSH 215  Retailing and Management
- FSH 250  Buying Fundamentals
- FSH 252  Visual Merchandising I
- FSH 323  Fashion Trend Analysis
- FSH 350  Private Label Product Development

**GENERAL EDUCATION REQUIREMENTS**

**WRITTEN COMMUNICATION**

- LA 108  Composition for the Artist

**ART HISTORICAL AWARENESS**

- LA 120  Art History through the 15th Century
- LA 121  Art History through the 19th Century

**EMPLOYMENT COMMUNICATIONS & PRACTICES**

- LA 291  Designing Careers

**AA FASHION MERCHANDISING DEGREE REQUIREMENTS**

- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Written Communication courses
  - 2 Art Historical Awareness courses
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.
AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE: 33 UNITS
MAJOR: 9 UNITS
+ LIBERAL ARTS: 18 UNITS
TOTAL: 60 UNITS

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108: Composition for the Artist

CHOOSE ONE:
LA 202: English Composition: Creative Persuasion & Argument
LA 280: Perspective Journalism

ART HISTORICAL AWARENESS
LA 120: Art History through the 15th Century
LA 121: Art History through the 19th Century

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291: Designing Careers

Associate of Arts [AA] in Fashion Styling

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE: 33 UNITS
MAJOR: 9 UNITS
+ LIBERAL ARTS: 18 UNITS
TOTAL: 60 UNITS

AA FASHION STYLING REQUIRED CORE COURSES
FSH 100: Drawing for Fashion
FSH 108: Introduction to Fashion Journalism
FSH 111: Introduction to Fashion
FSH 120: Color Concepts for Fashion
FSH 164: Fashion Sewing Techniques
FSH 168: Digital Tools for Fashion Media
FSH 184: Styling
FSH 188: Editorial Makeup & Hair Styling
FSH 284: Photo Shoot Production for Stylists
FSH 391: Fashion Product Styling
PH 103: Digital Photography for Artists
or PRO PH510: Digital Photography: Shooting

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108: Composition for the Artist

CHOOSE ONE:
LA 202: English Composition: Creative Persuasion & Argument
LA 280: Perspective Journalism

ART HISTORICAL AWARENESS
LA 120: Art History through the 15th Century
LA 121: Art History through the 19th Century

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291: Designing Careers

AA FASHION STYLING DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  2 Written Communication courses
  2 Art Historical Awareness courses
  1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.
AA FASHION VISUAL MERCHANDISING DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major coursework and
  LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  2 Written Communication courses
  2 Art Historical Awareness course
  1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

AA UNIT REQUIREMENTS

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

AA FASHION VISUAL MERCHANDISING CORE COURSES

FSH 100 Drawing for Fashion
FSH 105 Fashion Merchandising
FSH 120 Color Concepts for Fashion
FSH 145 Fashion Marketing I
FSH 161 Digital Techniques for the Fashion Business
FSH 184 Styling
FSH 252 Visual Merchandising I
FSH 297 Visual Merchandising: Tool and Material
FSH 323 Fashion Trend Analysis
FSH 377 Visual Merchandising II
FSH 397 Visual Merchandising: Mannequins, Forms and Fixtures

Associate of Arts [AA] in Fashion Visual Merchandising

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Bachelor of Fine Arts [BFA] in Fashion

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK
- Core
  - 36 Units
- Major
  - 42 Units
- Electives
  - 9 Units
- Liberal Arts
  - 45 Units

TOTAL
- 132 Units

BFA FASHION DEGREE REQUIREMENTS
- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 3 Written Communication courses
  - 4 Art Historical Awareness courses
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After the above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA FASHION CORE COURSES

**FSH 100** Drawing for Fashion

**FSH 120** Color Concepts for Fashion

**FSH 111** Introduction to Fashion

**FSH 105** Fashion and Merchandising

**FSH 274** Applied Textiles 1

**FSH 145** Fashion Marketing 1

**FSH 109** Product Development 1: Fundamentals of Sketching & Line Development

**FSH 266** Computers for Fashion 1

**FSH 276** Applied Textiles 2

**FSH 161** Digital Techniques for the Fashion Business

**FSH 164** Fashion Sewing Techniques

**FSH 252** Visual Merchandising 1

**FSH 224** Knitwear Design & Construction 1

**FSH 323** Fashion Trend Analysis

**FSH 101** Fashion Design 1

**FSH 205** Buying Fundamentals

**FSH 377** Visual Merchandising 2

**FSH 299** Technical Illustration Portfolio

**FSH 230** Construction/Draping/Flat Pattern 1

**FSH 350** Private Label Product Development

**FSH 184** Styling

**FSH 102** Fashion Drawing 1

**FSH 215** Retailing and Management

**FSH 297** Visual Merchandising: Mannequins, Forms, & Fixtures

**FSH 209** Product Development 2: Advanced Sketching & Line Development

**FSH 112** Fashion Drawing 2

**FSH 210** Fashion Manufacturing

**FSH 397** Visual Merchandising: Mannequins, Forms, & Fixtures

**GENERAL EDUCATION REQUIREMENTS**

**WRITTEN COMMUNICATION**

- **LA 108** Composition for the Artist

**HISTORICAL AWARENESS**

**CHOOSE ONE:**

- **LA 110** English Composition: Narrative Storytelling
- **LA 133** Short Form Writing

**CHOOSE ONE:**

- **LA 202** English Composition: Creative Persuasion & Argument
- **LA 280** Perspective Journalism

**CULTURAL IDEAS & INFLUENCES**

**CHOOSE ONE:**

- **LA 171 Western Civilization**
- **LA 270** US History
- **LA 274** Art & Architecture of Renaissance Florence
- **LA 276** Seminar in Great Britain
- **LA 279** Seminar in France
- **LA 359** Urban Sociology

**EMPLOYMENT COMMUNICATIONS & PRACTICES**

**LA 291** Designing Careers

**ART HISTORICAL AWARENESS**

**CHOOSE TWO:**

- **LA 120** Art History through the 18th Century
- **LA 121** Art History through the 19th Century
- **LA 117/LAN 117** Survey of Landscape Architecture
- **LA 118/IND 118** History of Industrial Design
- **LA 127** Topics in World Art
- **LA 130** History of Automotive Design
- **LA 131/GAM 131** History of Gaming
- **LA 132/ANN 132** History of Animation
- **LA 134/ANN 134** History & Technology of Visual Effects & Computer Animation
- **LA 137/VIS 137** History of Visual Development
- **LA 177/LAN 177** Pre-Industrial Urban Open Spaces
- **LA 182** Genres in Film
- **LA 195/ILL 195** History of Comics: American Comics
- **LA 197/ILL 197** History of Comics: International and Alternative Comics
- **LAA/RH 219** History of Architecture: Ancient to Gothic
- **LA 220** American Art History
- **LA 221** California Art in Cultural Context
- **LA 222** 20th Century Art
- **LA 224** Women, Art & Society
- **LA 226/AD 226** Survey of Survey of Interior Architecture
- **LA 229/AD 231** Survey of Contemporary Interior Architecture
- **LA 236/AD 232** Survey of Bay Area Architecture
- **LA 242/GR 242** History of Graphic Design
- **LA 243/ILL 243** History of American Illustration
- **LA 244/FSH 244** History of Fashion
- **LA 245/JEM 245** History of Jewelry & Metal Arts
- **LA 246/FSH** History of Textiles
- **LA 247** History & Techniques of Printmaking
- **LA/FASCU 248** A History of Sculpture: Michelangelo to Present
- **LA 249** History of Architecture 2
- **LA 274** Art & Architecture of Renaissance Florence
- **LA 276** Seminar in Great Britain
- **LA 277/LAN 277** Post-Industrial Urban Open Spaces
- **LA 277** Seminar in France
- **LA 279** Seminar in Italy
- **LA 281/MP 281** Film History 1: Pre-1940
- **LA 282/MP 282** Film History 2: 1940-1974

**QUANTITATIVE LITERACY**

**CHOOSE ONE:**

- **LA 124** Physics for Artists
- **LA 146** Anatomy of Automobiles
- **LA 200** Introduction to Computer Programming
- **LA 233** Popular Topics in Health, Nutrition, & Physiology
- **LA 254** Human-Centered Design
- **LA 255** College Math
- **LA 271** College Algebra with Geometry
- **LA 278** Vector, Matrices and Transformations
- **LA 293** Precalculus
- **LA 296** Applied Physics

**CULTURAL IDEAS & INFLUENCES**

**CHOOSE ONE:**

- **LA 127** Topics in World Art
- **LA 221** California Art in Cultural Context
- **LA 233** Popular Topics in Health, Nutrition, & Physiology
- **LA 296** Applied Physics

**FASHION**

**LA 283** Examining Film Noir
- **LA 284** Evolution of the Horror Film
- **LA 319** History of Architecture: Modernity
- **LA 327** Art of the Classical World
- **LA 333** Art of the Middle Ages
- **LA 361** The Artist in the Modern World
- **LA 382** Film History 3: Contemporary Cinema
- **LA 383** International Cinema in an Age of Change
- **LA 384** Underwater Cinema
- **LA 385** Close-up on Hitchcock
- **LA 386** Exploiting Science Fiction Cinema
- **LA 387** Women Directors in Cinema
- **LA 388** Survey of Asian Cinema
- **LA 408** Analog Before Digital: Punk/No Wave Film & Music
- **LA 420** Art of the Italian Renaissance
- **LA 421** Northern Renaissance Art
- **LA 422** Italian Baroque Art
- **LA 423** The Golden Age of Dutch Art
- **LA 432** Art of Spain: From El Greco to Picasso
- **LA 433** 18th & 19th Century European Art
- **LA 464** Survey of Dada & Surrealism
- **PH 101** Photo History and Concepts

**LA 238** Power of Myth and Symbol
- **LA 239** Topographics
- **LA 240** Art of the Renaissance
- **LA 241** Baroque Art
- **LA 242** Rococo Art
- **LA 243** The Golden Age of Dutch Art
- **LA 244** Art of Spain: From El Greco to Picasso
- **LA 245** 18th & 19th Century European Art
- **LA 246** Survey of Dada & Surrealism
- **PH 101** Photo History and Concepts

**LA 124** Physics for Artists
- **LA 146** Anatomy of Automobiles
- **LA 200** Introduction to Computer Programming
- **LA 233** Popular Topics in Health, Nutrition, & Physiology
- **LA 254** Human-Centered Design
- **LA 255** College Math
- **LA 271** College Algebra with Geometry
- **LA 278** Vector, Matrices and Transformations
- **LA 293** Precalculus
- **LA 296** Applied Physics
ART HISTORICAL AWARENESS

LA 120 Art History through the 10th Century
LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA 117/IAD 117 Survey of Landscape Architecture
- LA 118/IAD 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 129 History of Automotive Design
- LA 131/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA 137/VIS 137 History of Visual Development
- LA 177/IAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA 195/ILL 195 History of Comics: American Comics
- LA 197/ILL 197 History of Comics: International and Alternative Comics

LA/ARH 219 History of Architecture: Ancient to Gothic
LA 220 American Art History
LA 221 California Art in Cultural Context
LA 222 20th Century Art
LA 224 Women, Art & Society
LA 226/IAD 230 Survey of Traditional Interior Architecture
LA 228/IAD 231 Survey of Contemporary Interior Architecture
LA 236/IAD 232 Survey of Bay Area Architecture
LA 242/GR 242 History of Graphic Design
LA 243/ILL 310 History of American Illustration
LA 244/FSH 244 History of Fashion
LA 245/SEM 245 History of Jewelry & Metal Arts
LA 246/FSH History of Textiles
LA 247 History & Techniques of Printing
LA/AFASC 248 A History of Sculpture: Michelangelo to Present
LA 249 History of Architecture 2
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 277/IAD 277 Post-Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 281/IAD 271 Film History 1: Pre-1940
LA 282/IAD 276 Film History 2: 1940-1974
LA 283 Examining Film Noir
LA 284 Evolution of the Horror Film
LA 319 History of Architecture: Modernity

LA 327 Art of the Classical World
LA 333 Art of the Middle Ages
LA 361 The Artist in the Modern World
LA 382 Film History: Contemporary Cinema
LA 383 International Cinema in an Age of Change
LA 384 Underated Cinema
LA 385 Close-up on Hitchcock
LA 386 Exploring Science Fiction Cinema
LA 387 Women Directors in Cinema
LA 388 Survey of Asian Cinema
LA 408 Analog Before Digital: Punk\No Wave Film & Music
LA 420 Art of the Italian Renaissance
LA 421 Northern Renaissance Art
LA 422 Italian Baroque Art
LA 423 The Golden Age of Dutch Art
LA 432 Art of Spain: From El Greco to Picasso
LA 433 18th & 19th Century European Art
LA 464 Survey of Dada & Surrealism
PH 101 Photo History and Concepts

QUANTITATIVE LITERACY

CHOOSE ONE:

- LA 124 Physics for Artists
- LA 146 Anatomy of Automobiles
- LA 200 Introduction to Computer Programming
- LA 233 Popular Topics in Health, Nutrition, & Physiology
- LA 254 Human Centered Design
- LA 255 College Math
- LA 271 College Algebra with Geometry
- LA 288 Vector, Matrices and Transformations
- LA 293 Precalculus
- LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

- LA 127 Topics in World Art
- LA 221 California Art in Cultural Context
- LA 238 World Literature
- LA 292 Programming & Culture
- LA 343 Comparative Religion
- LA 368 Experiencing Culture: Anthropology for Today’s Artist
- LA 462 Power of Myth and Symbol
Bachelor of Arts [BA] in Fashion Journalism

BA UNIT REQUIREMENTS
MAJOR COURSEWORK
- CORE 36 UNITS
- MAJOR 30 UNITS
- ELECTIVES 9 UNITS
- LIBERAL ARTS 45 UNITS
- TOTAL 120 UNITS

BA FASHION JOURNALISM CORE COURSES
- FSH 108 Introduction to Fashion Journalism 3
- FSH 111 Introduction to Fashion 3
- FSH 118 Fashion Journalism: Editing & Writing 3
- FSH 168 Digital Tools for Fashion Media 3
- FSH 184 Styling 3
- FSH 278 Fashion Journalism: Blogging 3
- FSH 320 Interpreting & Reporting Fashion 3
- FSH 408 Researching & Writing Features 3
- WNM 249 Web Design 1

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
- LA 108 Composition for the Artist 3
- LA 110 English Composition: Narrative Storytelling 3
- LA 133 Short Form Writing 3

HISTORICAL AWARENESS
- CHOOSE ONE:
  - LA 171 Western Civilization 3
  - LA 270 US History 3
  - LA 274 Art & Architecture of Renaissance Florence 3
  - LA 276 Seminar in Great Britain 3
  - LA 278 Seminar in France 3
  - LA 279 Seminar in Italy 3
  - LA 295 Urban Sociology 3

ART HISTORICAL AWARENESS
- CHOOSE TWO:
  - LA 120 Art History through the 15th Century 3
  - LA 121 Art History through the 19th Century 3

CHOOSE ONE:
- LA 117/LAN 117 Survey of Landscape Architecture 3
- LA 118/IND 118 History of Industrial Design 3
- LA 127 Topics in World Art 3
- LA 131/GAM 131 History of Gaming 3
- LA 132/ANN 102 History of Animation 3
- LA 134/ANN 104 History & Technology of Visual Effects & Computer Animation 3
- LA 137/VIS 137 History of Visual Development 3
- LA 177/LAN 177 Pre-Industrial Urban Open Spaces 3
- LA 182 Genres in Film 3
- LA 195/ILL 195 History of Comics: American Comics 3
- LA 197/VIS 197 History of Comics: International and Alternative Comics 3
- LA/ARTH 219 History of Architecture: Ancient to Gothic 3
- LA 220 American Art History 3
- LA 221 California Art in Cultural Context 3
- LA 222 20th Century Art 3
- LA 224 Women Art & Society 3
- LA 226/VAD 230 Survey of Traditional Interior Architecture 3
- LA 229/VAD 231 Survey of Contemporary Interior Architecture 3
- LA 236/VAD 232 Survey of Bay Area Architecture 3
- LA 240/GR 242 History of Graphic Design 3
- LA 243/VIS 243 History of American Illustration 3
- LA 244/FSH 244 History of Fashion 3
- LA 245/EM 245 History of Jewelry & Metal Arts 3
- LA 246/FSH History of Textiles 3
- LA 247 History & Techniques of Printmaking 3
- LAFASCU 248 A History of Sculpture: Michelangelo to Present 3
- LA 249 History of Architecture 2 3
- LA 274 Art & Architecture of Renaissance Florence 3
- LA 276 Seminar in Great Britain 3
- LA 277/LAN 277 Post Industrial Urban Open Spaces 3
- LA 278 Seminar in France 3
- LA 279 Seminar in Italy 3
- LA 281/IMPT 255 Film History 1: Pre-1940 3
- LA 282/IMPT 256 Film History 2: 1940-1974 3
- LA 283 Examining Film Noir 3
- LA 284 Evolution of the Horror Film 3

FASHION

BA FASHION JOURNALISM DEGREE REQUIREMENTS
- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 3 Written Communication courses
  - 4 Art Historical Awareness courses
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.
Bachelor of Fine Arts [BFA] in Fashion Marketing

**BFA UNIT REQUIREMENTS**

**MAJOR COURSEWORK**

CORE: 36 UNITS

MAJOR: 30 UNITS

+ ELECTIVES: 9 UNITS

+ LIBERAL ARTS: 45 UNITS

TOTAL: 120 UNITS

**BFA FASHION MARKETING CORE COURSES**

FASHION MARKETING

FHS 100 Drawing for Fashion

FHS 105 Fashion Merchandising

FHS 120 Color Concepts for Fashion

FHS 145 Fashion Marketing 1

FHS 161 Digital Techniques for the Fashion Business

FHS 213 Fashion Marketing 2

FHS 215 Retailing and Management

FHS 232 Fashion Trend Analysis

FHS 245 Brand Marketing

FHS 350 Private Label Product Development

FHS 355 Marketing Promotion Strategy

FHS 390 Fashion Merchandising Professional Practices

**GENERAL EDUCATION REQUIREMENTS**

**WRITTEN COMMUNICATION**

LA 108 Composition for the Artist

LA 110 English Composition: Narrative Storytelling

LA 133 Short Form Writing

**CHOOSE ONE:**

LA 202 English Composition: Creative Persuasion & Argument

LA 280 Perspective Journalism

**ART HISTORICAL AWARENESS**

LA 171 Western Civilization

LA 270 US History

LA 274 Art & Architecture of Renaissance Florence

LA 276 Seminar in Great Britain

LA 278 Seminar in France

LA 279 Seminar in Italy

LA 359 Urban Sociology

**EMPLOYMENT COMMUNICATIONS & PRACTICES**

LA 291 Designing Careers

**ART HISTORICAL AWARENESS**

LA 120 Art History through the 15th Century

LA 121 Art History through the 19th Century

**CHOOSE TWO:**

LA 117/PLAN 117 Survey of Landscape Architecture

LA 118/IND 118 History of Industrial Design

LA 127 Topics in World Art

LA 129 History of Automotive Design

LA 131/GAM 131 History of Gaming

LA 132/ANAN 102 History of Animation

LA 134/ANAN 104 History & Technology of Visual Effects & Computer Animation

LA 137/VI 137 History of Visual Development

LA 177/PLAN 177 Pre-Industrial Urban Open Spaces

LA 182 Genesis in Film

LA 195/ILL 195 History of Comics: American Comics

LA 197/ILL 197 History of Comics: International and Alternative Comics

LA/ARH 219 History of Architecture: Ancient to Gothic

LA 220 American Art History

LA 221 California Art in Cultural Context

LA 222 20th Century Art

LA 224 Women, Art & Society

LA 226/ADV 230 Survey of Traditional Interior Architecture

LA 228/ADV 231 Survey of Contemporary Interior Architecture

LA 236/ADV 232 Survey of Bay Area Architecture

LA 242/GR 242 History of Graphic Design

LA 243/ILL 310 History of American Illustration

LA 244/FSH 244 History of Fashion

LA 245/JEM 245 History of Jewelry & Metal Arts

LA 246/FSH History of Textiles

LA 247 History & Techniques of Printmaking

LA/FASCU 248 A History of Sculpture: Michelangelo to Present

LA 249 History of Architecture 1

LA 250 Art & Architecture of Renaissance Florence

LA 270 Seminar in Great Britain

LA 277/LAN 277 Post Industrial Urban Open Spaces

LA 278 Seminar in France

LA 279 Seminar in Italy

LA 281/MIT 255 Film History 1: Pre-1940

LA 282/MIT 256 Film History 2: 1940-1974

LA 283 Examining Film Noir

LA 284 Evolution of the Horror Film

**QUANTITATIVE LITERACY**

**CHOOSE ONE:**

LA 124 Physics for Artists

LA 146 Anatomy of Automobiles

LA 200 Introduction to Computer Programming

LA 233 Popular Topics in Health, Nutrition, & Physiology

LA 254 Human-Centered Design

LA 255 College Math

LA 271 College Algebra with Geometry

LA 288 Vector, Matrices and Transformations

LA 293 Precalculus

LA 296 Apiedic Physics

**CULTURAL IDEAS & INFLUENCES**

**CHOOSE ONE:**

LA 127 Topics in World Art

LA 221 California Art in Cultural Context

LA 238 World Literature

LA 250 Programming & Culture

LA 343 Comparative Religion

LA 368 Experiencing Culture: Anthropology for Today’s Artist

LA 462 Power of Myth and Symbol
Bachelor of Fine Arts [BFA] in Fashion Merchandising

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE
MAJOR
+ ELECTIVES
+ ART HISTORY
TOTAL
36 UNITS
30 UNITS
9 UNITS
45 UNITS
120 UNITS

BFA FASHION MERCHANDISING DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major coursework and LA 108 Preparation for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3 Written Communication courses
  4 Art Historical Awareness course
  1 Historical Awareness course
  1 Quantitative Literacy course
  1 Cultural Ideas & Influences course
  1 Employment Communications and Practices course
After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist
LA 133 Short Form Writing

HISTORICAL AWARENESS
CHOOSE ONE:
LA 110 English Composition: Narrative Storytelling
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

CHOOSE TWO:
LA 117/118 Survey of Landscape Architecture
LA 118/IND 118 History of Industrial Design
LA 127 Topics in World Art
LA 129 History of Automotive Design
LA 131/GAM 131 History of Gaming
LA 132/ANM 132 History of Animation
LA 134/ANM 134 History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137 History of Visual Development
LA 171/177 Pre-Industrial Urban Open Spaces
LA 182 Genres in Film
LA 195/197 History of Comics: American Comics
LA 197/199 History of Comics: International and Alternative Comics
LA/ARH 219 History of Architecture: Ancient to Gothic
LA 220 American Art History
LA 221 California Art in Cultural Context
LA 222 20th Century Art
LA 224 Women, Art & Society
LA 226/226/AD 230 Survey of Traditional Interior Architecture
LA 229/229AD 231 Survey of Contemporary Interior Architecture
LA 236/AD 232 Survey of Bay Area Architecture
LA 242/242/AD 242 History of Graphic Design
LA 243/ILL 243 History of American Illustration
LA 244/FSH 244 History of Fashion
LA 245/EM 245 History of Jewelry & Metal Arts
LA 246/FSH History of Textiles
LA 247 History & Techniques of Printmaking
LA 284/180/AC 284 A History of Sculpture: Michelangelo to Present
LA 249 History of Architecture 2
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 277/LAN 277 Post Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 279/ILL 279 American Illustration
LA 281/180/MIT 281/PT 190 History 1: Pre-1940
LA 282/180/MIT 282/PT 190 History 2: 1940-1974
LA 283/180/MST 283 Examining Film Noir
LA 284 Evolution of the Horror Film

QUANTITATIVE LITERACY
CHOOSE ONE:
LA 124/127 Physics for Artists
LA 146 Anatomy of Automobiles
LA 200 Introduction to Computer Programming
LA 253 Popular Topics in Health, Nutrition, & Physiology
LA 254 Human Centered Design
LA 255 College Math
LA 271 College Algebra with Geometry
LA 283 Calculus
LA 293 Precalculus
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES
CHOOSE ONE:
LA 127 Topics in World Art
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 252 Programming & Culture
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol
**Bachelor of Fine Arts (BFA) in Fashion Product Development**

**BFA UNIT REQUIREMENTS**
- MAJOR COURSEWORK
  - CORE: 36 UNITS
  - ELECTIVES: 9 UNITS
  - ART HISTORY: 45 UNITS

**TOTAL: 120 UNITS**

**BFA FASHION PRODUCT DEVELOPMENT CORE COURSES**

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<tr>
<th>COURSE</th>
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<tr>
<td>FSH 100 Drawing for Fashion</td>
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<td>FSH 105 Fashion Merchandising</td>
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<tr>
<td>FSH 109 Product Development 1</td>
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<td>FSH 120 Color Concepts for Fashion</td>
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<td>FSH 145 Fashion Marketing 1</td>
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<td>FSH 161 Digital Techniques for the Fashion Business</td>
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<td>FSH 164 Fashion Sewing Techniques</td>
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<td>FSH 209 Product Development 2</td>
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<td>FSH 210 Intro to Fashion Manufacturing</td>
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<td>FSH 259 Product Development 3</td>
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<td>FSH 323 Fashion Trend Analysis</td>
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<td>FSH 390 Fashion Merchandising Professional Practices</td>
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</tbody>
</table>

**BFA FASHION PRODUCT DEVELOPMENT DEGREE REQUIREMENTS**
- Minimum grade of C- in all core courses, major coursework and FSH 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  1. Written Communication courses
  2. Art Historical Awareness course
  3. History of Automotive Design
  4. History of Jewelry & Metal Arts
  5. History of Fashion
  6. Digital Techniques for the Fashion Business
  7. English Composition: Narrative Storytelling
  8. Introduction to Computer Programming
  9. History of Industrial Design

**GENERAL EDUCATION REQUIREMENTS**

**WRITTEN COMMUNICATION**

<table>
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**ART HISTORICAL AWARENESS**

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<td>LA 120 Art History through the 15th Century</td>
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**ART HISTORY THROUGH THE 15TH CENTURY**

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<td>LA 107/LAN 117 Survey of Landscape Architecture</td>
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<td>LA 283 Examining Film Noir</td>
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**EMPLLOYMENT COMMUNICATIONS & PRACTICES**

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**EMPLOYMENT COMMUNICATIONS & PRACTICES**

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**QUALITATIVE LITERACY**

**CULTURAL IDEAS & INFLUENCES**

**QUANTITATIVE LITERACY**

**ART HISTORY THROUGH THE 16TH CENTURY**

<table>
<thead>
<tr>
<th>COURSE</th>
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<tbody>
<tr>
<td>LA 319 History of Architecture: Modernity</td>
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<tr>
<td>LA 327 Art of the Classical World</td>
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<td>LA 330 Art of the Middle Ages</td>
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<td>LA 361 The Artist in the Modern World</td>
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<td>LA 382 Film History 3: Contemporary Cinema</td>
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<td>LA 245/SEM 245 History of Jewelry &amp; Metal Arts</td>
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<td>LA 246/FSH History of Textiles</td>
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<td>LA 247 History &amp; Techniques of Printmaking</td>
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<td>LA/FASCU 248 A History of Sculpture: Michelangelo to Present</td>
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<tr>
<td>LA 249 History of Architecture 2</td>
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<td>LA 274 Art &amp; Architecture of Renaissance Florence</td>
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<td>LA 276 Seminar in Great Britain</td>
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<td>LA 277/LAN 277 Post Industrial Urban Open Spaces</td>
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<td>LA 462 Power of Myth and Symbol</td>
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</tbody>
</table>
Bachelor of Fine Arts [BFA] in Fashion Styling

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 30 UNITS
+ ELECTIVES 9 UNITS
+ LIBERAL ARTS 45 UNITS
TOTAL 120 UNITS

BFA FASHION STYLING CORE COURSES
FSH 100 Drawing for Fashion
FSH 108 Introduction to Fashion Journalism
FSH 111 Introduction to Fashion
FSH 120 Color Concepts for Fashion
FSH 161 Digital Techniques for the Fashion Business
FSH 164 Fashion Sewing Techniques
FSH 184 Styling
FSH 188 Editorial Makeup & Hair Styling
FSH 284 Photo Shoot Production for Stylists
FSH 291 Product Styling
FSH 478 Editorial Styling
PH 103 Digital Photography for Artists
or PRO PH 610 Digital Photography: Shooting

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 110 English Composition: Narrative Storytelling
LA 133 Short Form Writing

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

HISTORICAL AWARENESS
CHOOSE ONE:
LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117 Survey of Landscape Architecture
LA 118/IND 118 History of Industrial Design
LA 127 Topics in World Art
LA 128 History of Automotive Design
LA 131/GAM 131 History of Gaming
LA 132/ANN 102 History of Animation
LA 134/ANN 104 History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137 History of Visual Development
LA 177/LAN 171 Pre-Industrial Urban Open Spaces
LA 182 Genres in Film
LA 195/LIL 195 History of Comics: American Comics
LA 197/LIL 197 History of Comics: International and Alternative Comics
LA/ARH 219 History of Architecture: Ancient to Gothic
LA 220 American Art History
LA 221 California Art in Cultural Context
LA 222 20th Century Art
LA 224 Women, Art & Society
LA 226/AD 230 Survey of Traditional Interior Architecture
LA 229/AD 231 Survey of Contemporary Interior Architecture
LA 230/AD 232 Survey of Bay Area Architecture
LA 242/GR 242 History of Graphic Design
LA 243/LIL 310 History of American Illustration
LA 244/FSH 244 History of Fashion
LA 245/EM 245 History of Jewelry & Metal Arts
LA 246/FSH History of Textiles
LA 247 History & Techniques of Printmaking
LA/FSH/SCI 248 A History of Sculpture: Michelangelo to Present
LA 249 History of Architecture 2
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 277/LAN 277 Post Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 281/MP 205 Film History 1: Pre-1940
LA 282/MP 256 Film History 2: 1940-1974
LA 283 Examining Film Noir
LA 284 Evolution of the Horror Film

BACHELOR OF FINE ARTS [BFA] IN FASHION STYLING

• Minimum grade of C- in all core courses, major courses, and
LA 108 Composition for the Artist

• Minimum 2.0 GPA and the following general education requirements:
3 Written Communication courses
4 Art Historical Awareness courses
1 Historical Awareness course
1 Quantitative Literacy course
1 Cultural Ideas & Influences course
1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

CHOOSE ONE:
LA 108 Composition for the Artist

LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

HISTORICAL AWARENESS
CHOOSE ONE:
LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117 Survey of Landscape Architecture
LA 118/IND 118 History of Industrial Design
LA 127 Topics in World Art
LA 128 History of Automotive Design
LA 131/GAM 131 History of Gaming
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LA 134/ANN 104 History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137 History of Visual Development
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LA 276 Seminar in Great Britain
LA 277/LAN 277 Post Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 281/MP 205 Film History 1: Pre-1940
LA 282/MP 256 Film History 2: 1940-1974
LA 283 Examining Film Noir
LA 284 Evolution of the Horror Film

LA 319 History of Architecture: Modernity
LA 327 Art of the Classical World
LA 333 Art of the Middle Ages
LA 361 The Artist in the Modern World
LA 382 Film History 3: Contemporary Cinema
LA 383 International Cinema in an Age of Change
LA 384 Undernated Cinema
LA 385 Close-up on Hitchcock
LA 386 Exploring Science Fiction Cinema
LA 387 Women Directors in Cinema
LA 388 Survey of Asian Cinema
LA 408 Analog Before Digital: Punk/No Wave Film & Music
LA 420 Art of the Italian Renaissance
LA 421 Northern Renaissance Art
LA 422 Italian Baroque Art
LA 423 The Golden Age of Dutch Art
LA 432 Art of Spain: From El Greco to Picasso
LA 433 18th & 19th Century European Art
LA 464 Survey of Dada & Surrealism
PH 101 History and Concepts

QUANTITATIVE LITERACY
CHOOSE ONE:
LA 124 Physics for Artists
LA 146 Anatomy of Automobiles
LA 200 Introduction to Computer Programming
LA 233 Popular Topics in Health, Nutrition, & Physiology
LA 254 Human-Centered Design
LA 255 College Math
LA 271 College Algebra with Geometry
LA 288 Vector Matrices and Transformations
LA 293 Precalculus
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES
CHOOSE ONE:
LA 127 Topics in World Art
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 292 Programming & Culture
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol

FASHION
Bachelor of Fine Arts [BFA] in Fashion Visual Merchandising

### BFA UNIT REQUIREMENTS

**MAJOR COURSEWORK**
- CORE: 36 UNITS
- MAJOR: 30 UNITS
- ELECTIVES: 9 UNITS
- ART HISTORY: 45 UNITS

**TOTAL:** 120 UNITS

### BFA FASHION VISUAL MERCHANDISING CORE COURSES

- FSH 100 Drawing for Fashion
- FSH 105 Fashion Merchandising
- FSH 120 Color Concepts for Fashion
- FSH 145 Fashion Marketing I
- FSH 161 Digital Techniques for the Fashion Business
- FSH 184 Styling
- FSH 252 Visual Merchandising I
- FSH 297 Visual Merchandising: Tool and Material
- FSH 323 Fashion Trend Analysis
- FSH 377 Visual Merchandising 2
- FSH 390 Fashion Merchandising Professional Practices
- FSH 397 Visual Merchandising: Mannequins, Forms and Fixtures

### BFA FASHION VISUAL MERCHANDISING DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major coursework and LA 106 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 3 Written Communication courses
  - 4 Art Historical Awareness course
  - 1 History Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

### GENERAL EDUCATION REQUIREMENTS

#### WRITTEN COMMUNICATION
- LA 108 Composition for the Artist
- LA 110 English Composition: Narrative Storytelling
- LA 133 Short Form Writing

#### HISTORICAL AWARENESS
- LA 202 English Composition: Creative Persuasion & Argument
- LA 280 Perspective Journalism

**CHOOSE ONE:**
- LA 171 Western Civilization
- LA 270 US History
- LA 274 Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 369 Urban Sociology

#### EMPLOYMENT COMMUNICATIONS & PRACTICES
- LA 291 Designing Careers

### ART HISTORICAL AWARENESS

- **LA 120** Art History through the 15th Century
- **LA 121** Art History through the 19th Century

**CHOOSE TWO:**
- **LA 117/LAN 117** Survey of Landscape Architecture
- **LA 118/IND 118** History of Industrial Design
- **LA 127** Topics in World Art
- **LA 129** History of Automotive Design
- **LA 131/GAM 131** History of Gaming
- **LA 132/ANN 102** History of Animation
- **LA 134/ANN 104** History & Technology of Visual Effects & Computer Animation
- **LA 137/VIS 137** History of Visual Development
- **LA 177/LAN 177** Pre-Industrial Urban Open Spaces
- **LA 182** Genres in Film
- **LA 195/ILL 195** History of Comics: American Comics
- **LA 197/ILL 197** History of Comics: International and Alternative Comics
- **LA/ARH 219** History of Architecture: Ancient to Gothic
- **LA 220** American Art History
- **LA 221** California Art in Cultural Context
- **LA 222** 20th Century Art
- **LA 224** Women, Art & Society
- **LA 226/AD 230** Survey of Traditional Interior Architecture
- **LA 229/AD 231** Survey of Contemporary Interior Architecture
- **LA 236/AD 232** Survey of Bay Area Architecture
- **LA 242/GR 242** History of Graphic Design
- **LA 243/LIL 231** History of American Illustration
- **LA 244/FSH 244** History of Fashion
- **LA 245/JEM 245** History of Jewelry & Metal Arts
- **LA 246/FSH** History of Textiles
- **LA 247** History & Techniques of Printmaking
- **LA/FASCU 248** A History of Sculpture: Michelangelo to Present
- **LA 249** History of Architecture 2
- **LA 274** Art & Architecture of Renaissance Florence
- **LA 276** Seminar in Great Britain
- **LA 277/LAN 277** Post Industrial Urban Open Spaces
- **LA 278** Seminar in France
- **LA 279** Seminar in Italy
- **LA 281/MPM 205** Film History 1: Pre-1940
- **LA 282/MPM 256** Film History 2: 1940-1974
- **LA 283** Examining Film Noir
- **LA 284** Evolution of the Horror Film
- **LA 319** History of Architecture: Modernity
- **LA 327** Art of the Classical World
- **LA 333** Art of the Middle Ages
- **LA 361** The Artist in the Modern World
- **LA 382** Film History 3: Contemporary Cinema
- **LA 383** International Cinema in an Age of Change
- **LA 384** Undercated Cinema
- **LA 385** Close-up on Hitchcock
- **LA 386** Exploiting Science Fiction/Cinema
- **LA 387** Women Directors in Cinema
- **LA 388** Survey of Asian Cinema
- **LA 420** Art of the Italian Renaissance
- **LA 421** Northern Renaissance Art
- **LA 422** Italian Baroque Art
- **LA 423** The Golden Age of Dutch Art
- **LA 432** Art of Spain: From El Greco to Picasso
- **LA 453** 18th & 19th Century European Art
- **LA 464** Survey of Dada & Surrealism
- **PH 101** Photo History and Concepts

### QUANTITATIVE LITERACY

**CHOOSE ONE:**
- **LA 124** Physics for Artists
- **LA 146** Anatomy of Automobiles
- **LA 200** Introduction to Computer Programming
- **LA 203** Popular Topics in Health, Nutrition, & Physiology
- **LA 254** Human Centered Design
- **LA 255** College Math
- **LA 271** College Algebra with Geometry
- **LA 288** Vector, Matrices and Transformations
- **LA 293** Precalculus
- **LA 296** Applied Physics

### CULTURAL IDEAS & INFLUENCES

**CHOOSE ONE:**
- **LA 127** Topics in World Art
- **LA 221** California Art in Cultural Context
- **LA 238** World Literature
- **LA 292** Programming & Culture
- **LA 343** Comparative Religion
- **LA 368** Experiencing Culture: Anthropology for Today’s Artist
- **LA 462** Power of Myth and Symbol
**Certificate in Fashion**

**CERTIFICATE REQUIREMENTS**

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
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<tr>
<td>Major Core (Follow BFA Core)</td>
<td>36 UNITS</td>
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<td>Major</td>
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<td>+ Electives</td>
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<td>+ Art History</td>
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<td><strong>Total</strong></td>
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- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses
MFA FASHION DEGREE REQUIREMENTS
- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

MFA FASHION REQUIRED MAJOR COURSES – FASHION DESIGN
FSH 600  MS: Fashion Design 1
FSH 601  MS: Fashion Design 2
FSH 602  MS: Fashion Design 3
FSH 603  MS: Fashion Design 4
FSH 604  MS: Fashion Design 5
FSH 605  MS: Fashion Design 6
FSH 606  MS: Fashion Design 7
FSH 607  MS: Fashion Design 8
FSH 608  MS: Fashion Design 9
FSH 609  MS: Fashion Design 10

MFA FASHION REQUIRED MAJOR COURSES – FASHION TEXTILES
FSH 610  MS: Fashion Textiles 1
FSH 611  MS: Fashion Textiles 2
FSH 612  MS: Fashion Textiles 3
FSH 613  MS: Fashion Textiles 4

MFA FASHION REQUIRED MAJOR COURSES – FASHION KNITWEAR
FSH 620  MS: Knitwear 1
FSH 621  MS: Knitwear 2
FSH 622  MS: Knitwear 3
FSH 623  MS: Knitwear 4

MFA FASHION REQUIRED MAJOR COURSES – FASHION MERCHANDISING
FSH 630  MS: Fashion Marketing Strategy
FSH 631  MS: Merchandising Principles
FSH 632  MS: Trend Analysis & Product Development
FSH 633  MS: Digital Techniques for Fashion
FSH 634  MS: Textiles & Other Rare Materials
FSH 635  MS: Creating Competitive Strategy
FSH 636  MS: Product Sourcing and Assortment Planning
FSH 637  MS: Product Line Development - A Collaborative Process
FSH 638  MS: Product Line Development - A Collaborative Process
FSH 639  MS: Entrepreneurship in Fashion: Strategic Brand Management
FSH 640  MS: Retail Management and Operations

MFA FASHION GRADUATE LIBERAL ARTS REQUIREMENTS
ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 613  History of 20th Century Fashion

CROSS CULTURAL UNDERSTANDING
CHOOSE ONE:
GLA 603  Anthropology: Experiencing Culture
GLA 606  Crossing Borders: Art & Culture in a Global Society
GLA 611  Cultural Narratives
GLA 617  Mythology for the Modern World
GLA 619  Culture & Identity in Modern American Theater
GLA 627  Industrial Design in a Globalized World
GLA 903  Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 671  Professional Practices & Communication for Fashion
### Master of Arts [MA] in Fashion Journalism

**MA UNIT REQUIREMENTS**

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>27 UNITS</th>
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<tr>
<td>+ DIRECTED STUDY</td>
<td>6 UNITS</td>
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<tr>
<td>+ ELECTIVES*</td>
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<td>+ GRADUATE LIBERAL ARTS</td>
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<td><strong>TOTAL</strong></td>
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*Per director approval

### MA FASHION JOURNALISM REQUIRED MAJOR COURSES

- COM 602 MS: Editing Essentials for Multimedia Communications
- FSH 616 MS: Dynamics of Fashion
- FSH 617 MS: Introduction to Fashion Journalism
- FSH 619 MS: Developments & Current Debates in Fashion Journalism
- FSH 626 MS: Magazine Writing, Editing & Production
- FSH 627 MS: Writing, Researching & Reporting Features
- FSH 629 MS: Introduction to Styling
- FSH 630 MS: Fashion Marketing Strategy
- FSH 641 MS: News & Short Lead Boot Camp

### MFA COSTUME DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

### MFA COSTUME DESIGN REQUIRED MAJOR COURSES

- FSH 601 MS: 3D Design 1
- FSH 629 MS: Introduction to Styling
- FSH 640 MS: Fashion Drawing
- FSH 661 MS: Costume Design 1
- FSH 662 MS: Costume Design 2
- FSH 663 MS: Costume Design 3
- FSH 664 MS: Costume Design 4
- FSH 671 MS: Costume Construction 1
- FSH 676 MS: Costume Crafts

### MFA COSTUME DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

- ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
  - GLA 613 History of 20th Century Fashion
- CROSS CULTURAL UNDERSTANDING
  - CHOOSE ONE:
  - GLA 603 Anthropology: Experiencing Culture
  - GLA 606 Crossing Borders: Art & Culture in a Global Society
  - GLA 611 Cultural Narratives
  - GLA 617 Mythology for the Modern World
  - GLA 619 Culture & Identity in Modern American Theater
  - GLA 627 Industrial Design in a Globalized World
  - GLA 903 Graduate Seminar in Europe
- PROFESSIONAL PRACTICES & COMMUNICATIONS
  - GLA 671 Professional Practices & Communication for Fashion

### MFA FASHION JOURNALISM DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 42 units

### MFA FASHION JOURNALISM REQUIRED MAJOR COURSES

- COM 602 MS: Editing Essentials for Multimedia Communications
- FSH 616 MS: Dynamics of Fashion
- FSH 617 MS: Introduction to Fashion Journalism
- FSH 619 MS: Developments & Current Debates in Fashion Journalism
- FSH 626 MS: Magazine Writing, Editing & Production
- FSH 627 MS: Writing, Researching & Reporting Features
- FSH 629 MS: Introduction to Styling
- FSH 630 MS: Fashion Marketing Strategy
- FSH 641 MS: News & Short Lead Boot Camp

### MFA FASHION GRADUATE LIBERAL ARTS REQUIREMENTS

- PROFESSIONAL PRACTICES & COMMUNICATIONS
  - GLA 671 Professional Practices and Communication for Fashion
FSH 101 Fashion Design 1
This course provides a foundation in the process of fashion design from development to editing and balancing a collection. Students work through carefully selected projects aimed at developing visual research skills, identifying design elements and interpreting and developing ideas.

FSH 101M Fashion Design 1 for Menswear
This course provides a foundation in the process of menswear design from development to editing and balancing a collection. Students will draw a variety of subjects including objects, interiors, exteriors and the nude figure using contour line. Shape and silhouette, negative and positive space, and perspective will be covered. Proportional accuracy will be emphasized. The homework for the onsite version of this course requires mandatory attendance at a three-hour drawing workshop.

FSH 102 Fashion Drawing 1
This course further develops students’ understanding of the nude figure and introduces the fundamentals in drawing clothed figures. Students will draw a variety of subjects and explore different materials, including pastel, color pencil, ink, and watercolor. Foreshortening, shape, rhythm structure, and proportional accuracy of the figure will also be emphasized. The homework for the onsite version of this course requires mandatory attendance at a three-hour drawing workshop.

FSH 105 Fashion and Merchandising
This course provides a fashion industry overview, introducing students to the concepts of fashion retail and wholesale merchandising, the materials of fashion, the producers of fashion, and the markets for fashion.

FSH 108 Introduction to Fashion Journalism
This course introduces students to writing fashion editorials for magazines, newspapers, television, and fashion industry public relations. Students will gain interviewing and reporting techniques while learning to write editorial articles and profiles. Emphasis will be placed on the importance of a news hook and how to handle a running story.

FSH 110 Introduction to Product Development
This course introduces students to product development. Students will research existing brands to develop ideas for new products, conduct trend research, create storyboards, sketch flats, and propose new products. Topics will include consumer markets, fabrication, roles and responsibilities within the supply chain, product development, and fashion product categories.

FSH 111 Introduction to Fashion
This course introduces students to various aspects of the fashion industry. Topics will include fashion, textile, and knitwear design. Aspects of merchandising will also be discussed. Students will gain an understanding of the fashion cycle through a hands-on fashion design project.

FSH 112 Fashion Drawing 2
This course further develops students’ understanding of the clothed figure and composition. Students will learn about composition and design of clothed figure using a variety of conventional and unconventional materials. The use of light box, composition principles, and design will also be emphasized. The homework for the onsite version of this course requires mandatory attendance at a three-hour drawing workshop.

FSH 114 Fashion Figure & Rendering Techniques
This course teaches the development and use of a fashion figure to aid fashion design communication. Students will explore various drawing mediums to enhance visual presentation. Strong emphasis will be placed on the visual language of fashion.

FSH 114M Fashion Figure and Rendering Techniques for Menswear
This course will specifically explore the rendering of fabric, drapage, texture, color, mood and attitude for menswear, and will further refine drawing skills. The development of the croquis (quick sketch) and fashion proportion will be emphasized and students will be held to industry standards.

FSH 115M Fashion Figure and Rendering Techniques for Menswear
Students will draw a variety of subjects that provide students with essential reportage and rendering skills for effective fashion journalism. Students will learn and practice research strategies, fact-checking, drafting, and copy editing techniques for a range of story types. Students will work assignments to cultivate their journalistic voice.

FSH 119 Fabric and Fiber Technology
Students are introduced to the basic properties of textiles, and how they relate to performance and end use. The course includes hands-on analysis of fabric swatches.

FSH 120 Color Concepts for Fashion
This course focuses on color theory and its application in the fashion industry. Color schemes, proportion, and the physical and psychological effects of color are analyzed through observing collections, fabrics, and our everyday world.

FSH 124 Knitwear Design
Students acquire a basic understanding of what knitwear is and how a knitwear designer works in the fashion industry. Fundamental hand knitting techniques are taught. Students will create swatches of these techniques and sketch garment designs. Students will also research current knitwear trends.

FSH 125 Textile Design
An introduction to various methods of textile design and techniques used in the industry and at home. Students will learn how to construct designs and execute textile techniques.

FSH 135 Graphic Design in Fashion
This course helps students understand graphics and graphic design and how they relate to fashion. Students gain more control over their garments, more flexibility in their designs, and prepare themselves for more varied career options. Students will be introduced to different mediums such as photography and digital imaging.

FSH 140 Introduction to Costume Design
In this course, students will learn basic organizational systems, terminology, and the tools needed by the costume designer. Students will also learn how to research and design for a specific set of characters. Students will practice various tips and techniques for altering and manipulating garments for the stage.

FSH 145 Fashion Marketing 1
This course presents marketing theory and practice as they relate to the field of fashion. Topics will include current practices in assessing fashion wants, conceiving of, producing, promoting, and moving new fashion goods and services to consumers. Students will identify fashion marketing strategies and apply basic fashion marketing research techniques to industry specific assignments and projects.

FSH 150 Digital Techniques for the Fashion Business
This course introduces students to industry standard software used to visually communicate information. Assignments will be geared toward fashion line layout, concept boards, and detailed specification for reproduction. Working fluidly between programs will be emphasized.

FSH 164 Fashion Sewing Techniques
This course introduces students to product development and techniques in both knit and wovens to prepare them for the apparel industry. Hand finishing techniques, machine sewing techniques in both knit and wovens will be learned as well as when they are to be used. Students will create a notebook documenting their new learned skills.
FSH 181 Costume Design for Film
In this course, students will learn how to break down a script and create character identity through costume by creating mood boards, color stories and illustrations. Students will also learn how to create a ‘look book’ for actors and gain essential skills in costume design.

FSH 182 Costume Design for the Stage
This course introduces students to the costume design process including research, script analysis, costume period and style, design problem solving, and rendering. Students will gain a greater understanding of costume design for theatre and produce projects for their portfolios.

FSH 184 Styling
Styling is creating fashion imagery that delivers the message of the designer or brand. This course provides the foundation of a styling portfolio as students gain hands-on experience developing concepts and assembling compelling outfits for photo shoots. Fashion culture, working with a model, photographer, and a make-up artist will be covered.

FSH 186 Surface Embroidery 2
In this course, students will advance their skills with surface embroidery techniques including dimensional ribbon and Chenille work. Japanese flat and twisted silk stitching, raised gold metal embroidery, working with rose montees, chantons, and other sew on rhinestones.

FSH 190 Tamber Beading 2
This course introduces students to the history of beading as it applies to fashion design. Students will develop hands-on techniques in tambour beading. Students will complete samples and projects using various types of beads and sequins as well as techniques to finish and mount beaded motifs to garments.

FSH 192 Tamber Beading 2
Students will build upon the foundation of basic tambour beading with a new stitch that functions as both a satin surface stitch and one to secure beads. An additional stitch will aid in the applique of fabrics while finishing techniques will allow for creating three dimensional elements and add depth and texture to a motif.

FSH 194 Surface Embroidery 1
This foundation course builds on the historical perspective of the art of embroidery while teaching the basic tools and techniques used in contemporary fashion. Students are introduced to traditional hand embroidery stitches using cotton, rayon, chenille, and wool threads and applying them to a variety of fashion fabrics.

FSH 196 Surface Embroidery 2
In this course, students will advance their skills with surface embroidery techniques including dimensional ribbon and Chenille work. Japanese flat and twisted silk stitching, raised gold metal embroidery, working with rose montees, chantons, and other sew on rhinestones.

FSH 201 The Reclaimed Object
This course covers matting, gold and silver leafing, and the design, production, and application of stenciling. Students will focus on re-surface treatment on re-claimed objects such as doors, tables, chairs, boxes, frames, beards, or any other wooden surface. Students will create one-off re-painted, re-upholstered, re-designed objects with an emphasis on creativity.

FSH 209 Product Development 2: Advanced Sketching and Line Development
This course focuses on flat sketching for line development, line sheets, and specification sheets. Students will develop the skills required to create industry standard flats for apparel and accessories.

FSH 210 Fashion Manufacturing
Students explore the world of apparel manufacturing, including production, sourcing, control, planning, costing, resource allocation feasibility. Projects include creating a product all the way from design concept through delivery of the product to the retailer.

FSH 213 Fashion Marketing 2
This course presents the application of the fashion marketing process by utilizing real life case studies and projects that focus on what fashion consumer preferences are. The course will outline all of the components of an integrated marketing plan that bring fashion brands to life.

FSH 215 Retailing and Management
This course introduces students to the fundamental elements of business management. Topics include organization, control, planning, decision-making, leadership, training, communication and ethics. Students learn to apply these concepts to real business situations through actual case studies.

FSH 218 Blogging: Content Creation & Promotion
Blogs form part of the contemporary media and marketing landscape alongside social media tools such as Facebook and Twitter. This course aims to define the term, analyze various elements of successful blogging, and offer practical experience in conceptualizing, producing, and marketing your own blog online as art professionals.

FSH 220 Construction/Draping/Flat Pattern 1
In this course, students will be introduced to the fundamentals of draping design in the fashion industry. Students will have hands on technical experience using single bed knitting machines. They will experience projects with focus on fabric design and basic construction working, with creative color palettes and using different yard quantities.

FSH 221 The Classical Tutu: Design, Construction and Life
In this course, students will receive an overview of the classical and romantic tutu for ballet. Students will learn the history of the tutu and will construct a classical tutu from start to finish, including wastebands, knickers, ruffles, wiring, bosque, top skirt, and bodice.

FSH 223 Knitwear Design & Construction 1
In this course, students will learn about the fundamentals of knitwear design in the fashion industry. Students will have hands on technical experience using single bed knitting machines. They will experience projects with focus on fabric design and basic construction working, with creative color palettes and using different yard quantities.

FSH 225 Computerized Product Design
Students will develop computerized designs, and flat patterns using industry standard software. Students will use and incorporate the various functions in the software to create, modify, store, and communicate design working with images and color.

FSH 226 Computerized Product Design
This course is a continuation and extension of the previous computerized design course. It will focus on the design and development of clothing products for film and television. Students will learn how to use computerized design software to create and manipulate digital designs, and to produce final garments that are ready for commercial production.

FSH 230 Fashion Production for Film
This course will introduce students to the production process involved in the creation of costumes for film and television. Students will learn the fundamentals of costume design and production, including pattern cutting, sewing, and fabric selection, as well as the practical aspects of working in a professional production environment.

FSH 231 Fashion Marketing 2
This course presents the application of the fashion marketing process by utilizing real life case studies and projects that focus on what fashion consumer preferences are. The course will outline all of the components of an integrated marketing plan that bring fashion brands to life.

FSH 229M Construction/Draping/Flat Pattern for Menswear
This is a beginning construction and pattern-making course focusing on menswear. It will enhance students’ industry knowledge of patternmaking and construction techniques. Students will learn how to cut and construct menswear’s basic block patterns and create additional silhouettes from them using muslin fabric and professional sewing techniques.

FSH 241 Costume Production for Film
In this course, students will collaborate with the Motion Pictures (Film) and Fashion departments. Students will design costumes in collaboration with a director and bring them to life on stage. Students will costume each character, fit the actors, and be on set during filming.

FSH 242 Costume Production for Film
Costume design is a vital component to creating and establishing the world of a play. In this course, students will collaborate with a director, actors, and a production design team to research, conceive, sketch, and construct costumes for a live theatrical production. Collaborating costumes from existing garmenets will be emphasized.

FSH 243 Costume Production for Film
In this course, students will collaborate with a director, actors, and a production design team to create and execute the costume designs for a live theatrical production. Students will work with a variety of materials and techniques to bring the characters to life on stage.

FSH 244 Costume Production for Film
This course will introduce students to the production process involved in the creation of costumes for film and television. Students will learn the fundamentals of costume design and production, including pattern cutting, sewing, and fabric selection, as well as the practical aspects of working in a professional production environment.

FSH 245 Costume Production for Film
This course will be geared toward understanding the basic elements of good design and how to create successful designs for fashion spreads and look-books.
This course traces the Western clothing tradition from antiquity to the 20th century as a source of fashion and design. Students begin with an exploration of the Western ideals of beauty and continue with a specific study of the major areas of fashion revivals: classic, exotic, country and romantic.

FASHION 245 Marketing; Beauty Products

This course will prepare students to apply their fashion marketing education to produce strategy that is beauty marketing specialized. Students will be able to create a beauty marketing plan that includes product development, PR, and emotional branding. Students will develop a marketing plan in coordination with the beauty merchandising course.

FASHION 246 History of Textiles

This survey course investigates textiles from prehistory to the present, examining traditional textiles of Asia, Africa, and the Americas as well as western textile design and production, with an emphasis on late 19th and early 20th century design movements. Textile use in interiors, clothing, cars, and industry will be explored.

FASHION 250 Buying Fundamentals

Students learn the fundamentals of the retail buying process in various types of merchandising organizations. The course exposes students to sales planning, open to buy, and components of profitability. Basic math skills are required.

FASHION 252 Visual Merchandising 1

This course presents students with a survey of the many elements of visual merchandising and display currently used in retail organizations. Students are introduced to the many visual tools available, including fixtures, mannequins, signage, lighting and props.

FASHION 257 Accessory Design: Jewelry

In this course, students will focus on accessories to adorn the body by looking at accessory standards and objects over time. Students will be provided with an awareness of the form and structure of accessories and will be taught how to create ideas and inspiration.

FASHION 258 Accessory Design: Handbags & Small Leather Goods

This course gives an overview of accessories throughout fashion history and introduces students to key players in the handbag and small leather goods industry. Dynamics and principles of accessory design are explored. Students learn how to develop collections of handbags and other related accessories through original visual research and working prototypes.

FASHION 259 Product Development 3: PDM - Pre-Production

In this course, students will focus on the process of garment prototype development and approval prior to production. Advanced line development including cost and construction will be addressed. The web-based PDM system will be introduced to track product specifications, production package, and bill of materials.

FASHION 262 Fashion Design 3

This course focuses on design philosophy. Students will develop their drawing style, design, and presentation skills to reflect their individual points of view. Students will gain knowledge of the fashion industry, learn the principles of price points, and become aware of domestic and international marketplaces.

FASHION 266 Computers for Fashion 1

This course explores fashion illustration techniques using computers for stylized drawings, flat sketches, croquis, mini bodies, specification drawings, presentations and storyboards.

FASHION 267 Menswear Fashion Design 2

Students work through carefully selected projects aimed at developing research ideas, and creative design Menswear market. Students will build a 2 dimension menswear collection on paper, while learning communication skills and building confidence in their work.

FASHION 268 Menswear Construction 2

In this course, students will develop basic menswear blocks into various designed garments that will serve as a foundation for all future menswear classes. Principles of drafting and construction will be taught so that garments produced will meet industry standards.

FASHION 269 Product Line Development

This course engages students in the product line development collaborative process. Students will participate in a semester-long case study that provides hands-on experience with all the components that are a necessary part of developing a fashion collection.

FASHION 274 Applied Textiles 1

This course is an overview of the textiles industry for both home furnishing and fashion. Students learn silk screen and heat transfer printing. Students also learn about the creative and organizational skills involved for a successful career in the textile industry.

FASHION 276 Applied Textiles 2

In this course, students will further develop their understanding of fabric and printing techniques. They will be taught various advanced surface treatments on cloth, including burn-out and discharge printing.

FASHION 278 Fashion Journalism: Blogging

Students will learn technical, research, and writing skills for developing and maintaining their own blogs while examining several industry-leading blogs for inspiration. Students will be encouraged to write news-worthy entries, express a distinct point of view, and effectively employ this technology to showcase their own work.

FASHION 280 Personal Styling

In this intermediary course, students will focus on the discipline of personal styling. Hands-on projects will help students to analyze and practice real life situations, and gain the creative and organizational skills involved in styling for personal clients and celebrities.

FASHION 282 Knitwear Design & Construction 2

This course focuses on design using simple shapes and fully fashioning techniques. Students will design and create two garments. Through the development and analysis of different knitted structures, color, pattern and construction techniques, students will learn of significant effects that fabric and silhouette have on the knitwear design.

FASHION 284 Photo Shoot Production for Stylists

In this advanced course, students will learn the logistics and business aspects of being a freelance stylist. Topics will include producing photo shoots, managing a job, and self-promotion. Guest speakers, in-class simulation, and group projects will give insight into the various protocols on the job.

FASHION 287 Knitwear Design & Construction 3

In this course, students will concentrate on detail design and the practice of construction skills necessary to make knitted design special. Students will learn to recognize skills essential for commercial industry and will adapt and combine the use of machinery and hand techniques to produce unique garment designs.

FASHION 288 Fashion Features & Storytelling

In this class, students will develop their expository writing skills, adapt straight news leads, and incorporate noveltic techniques to write feature-length articles. Students will be encouraged to write their own beats and to pitch ideas in simulated editorial meetings.

FASHION 289 Corsetry & Underpinnings

Students will study and apply corsetry as a technique for designing and constructing garments. Students will cut and construct various styles and shapes of corsets, which will be used as a base for experimentation with various draped design ideas. Chosen draped and molded designs will be taken to completion, producing finished pieces.

FASHION 294 Textile Printing For Product

This course teaches hands on, creative and intelligent approach to textile printing. Students will have the opportunity to develop ideas from inspiration source to a final printed product of their desire, primarily employing the technique of screen-printing as a base for experimentation with hand painting, drawing and stencil printing.

FASHION 295 Sustainable Design

This course will explore environmental issues in fashion design. Students will be encouraged to find creative solutions and alternatives. Emphasis will be placed on designs that meet all the regular industry standards while simultaneously addressing ecological issues.
FSH 297 Visual Merchandising: Tools & Materials
This course introduces students to the various tools and materials commonly used for the construction and creation of displays for visual merchandising. Students will learn the correct and safe use of a variety of shop tools, and practice best methods by which to create visual merchandising assignments and class projects.

FSH 299 Portfolio for Technical Design
This course focuses on developing marketable portfolios to demonstrate technical drawing skills, proficiency in fashion design related digital skills, and a professional presentation of a product line. Students will conduct research for jobs in technical design, create self-promotional materials, and use industry standard software and web-based PDM.

FSH 300 Shoe Design 1
While designing a collection of footwear, students will build an understanding of the last, designing and sketching shoes, measuring and fitting shoe materials and components. Students will research various aspects of the shoe industry, including handmade footwear, product development and testing, specification and technical sheets, and trade shows.

FSH 301 Denim Design
In this course, students will explore denim design and development with a focus on fashion, fabric, and fit. Topics covered include denim history, washes and finishes, patterns, sample manufacturing, production processes, brand identity, merchandising, and marketing. Students will conclude the course by designing a denim collection.

FSH 305 Fashion Public Relations
In this course, students will learn the principles and practices applied to fashion public relations. Students will understand PR as a key fashion marketing tool. Students will explore the history of the public relations industry, the influences of its visionary leaders, and the changes driven by technology that impact fashion PR today.

FSH 307 Visual Merchandising: Concepts for the Display Window
This course examines creative strategies for the development of dynamic window displays. Students will explore literature, music, current events, pop culture, art, fashion, and film history for inspiration. Designing for effective visual narratives will be emphasized.

FSH 309 Product Development 4: PDM - Fabrication, Sourcing, & Production
Students will advance their skills of line development utilizing web-based PDM software. This course will focus on refinement of technical packets and line sheets, the processes and procedures of fashion product sourcing, cost estimating techniques, methods for evaluating production costs, and advanced knowledge of fashion manufacturing.

FSH 311 Millinery
Millinery is a highly specialized discipline that permits students to be wildly creative or strictly traditional. Emphasis is placed on construction techniques in a variety of materials for hat design and construction.

FSH 313 Style Icons & Fashion Objects
This course focuses on iconography of style, fashion avatars and media interpretation and reinvention of icons. Historical eras, youth movements, style capitals and the roots of iconic fashion imagery in editorial work will be discussed in depth. Students will examine legendary images and trace their influences on popular culture.

FSH 316 International Retailing/Global Marketing
Students learn the importance of the global economy through a study of retailers who operate internationally. This course provides a conceptual framework for students to understand how different legal, social, and economic environments affect the distribution of consumer products worldwide.

FSH 317 Menswear Fashion Design 3
This course is designed to allow students to develop and build upon the pattern making and construction skills learned in previous courses. Students will evaluate and translate key elements from an existing designer runway look and from their own two-dimensional designs to create customized patterns and construct, fit and correct garments to industry standards. New construction and finishing techniques will also be introduced.

FSH 318 Menswear Construction 3
This is an intermediate construction and flat pattern making course. The course is designed to enhance the students’ knowledge of industry procedures for pattern making and construction.

FSH 323 Fashion Trend Analysis
This course provides an overview of the fundamentals of fashion trend forecasting and analysis. This course teaches students to understand the evolutionary nature of product, interpret the cultural context affecting the product, and to collect, analyze, and synthesize data in order to predict and understand the meaning of fashion trends.

FSH 330 Construction/Draping/Flat Pattern 3
In this course, students work on more advanced pattern cutting and construction techniques. Students learn to cut and construct tailored garments using techniques used in the industry today. Students also work on draping projects and learn how to handle fashion fabrics correctly.

FSH 331 Menswear Construction 3
This is an intermediate construction and flat pattern making course. The course is designed to enhance the students’ knowledge of industry procedures for pattern making and construction.

FSH 332 Technical Design & Grading
Students will learn the skills necessary to be a successful technical designer in the fashion industry. These skills include drawing technical flats, creating graded specification sheets, understanding body shapes and growth, writing construction notes, and safety concerns that apply to childswear. Students will create full technical specification packages using excel.

FSH 335 Computerized Patternmaking
Using Gerber Accumark software, students will learn how to use advanced technology to digitally enter patterns into the computer, alter, and make patterns for a variety of silhouettes. Students will also grade patterns for a large range of sizes.

FSH 337 Construction/Draping/Flat Pattern 4
This course is designed to allow students to develop their design work into a pre-collection. Students are taught the principles of manual grading and working with a life fit model, and learn about work production patterns for industry. Students also review new construction and finishing techniques.

FSH 339 Technical Design & Grading
Students will learn the skills necessary to be a successful technical designer in the fashion industry. These skills include drawing technical flats, creating graded specification sheets, understanding body shapes and growth, writing construction notes, and safety concerns that apply to childswear. Students will create full technical specification packages using excel.

FSH 342 Costume Production 2
In this course, students will design and construct costumes for the live performance project. Students will engage in a dynamic range of construction and craft projects, creating finished costumes that will satisfy the needs of performance based and design-driven performance pieces.

FSH 343 Marketing: Short Form Video
In this course, students will learn the value of utilizing and developing the short form video theory as a powerful marketing tool to motivate consumers. Students learn basic video techniques specialized for the fashion industry and will solve key marketing concerns through the use of storytelling and video communications.

FSH 344 Fabric and Form
This class will study how adjacent geometric, 2-dimensional planes create 3-dimensional forms in fabric. Students will also study experimental fabric manipulation and the relationship of these 3-dimensional forms to the body. Students will create 3-dimensional forms with fabric and apply them to the dress form for the purpose of creating garment design.

FSH 345 Brand Marketing
This course examines brand equity and all aspects of brand building, management, and marketing. Students will research emerging and existing brands and apply to develop a brand. Emphasis will be placed on developing a marketing plan for a brand that reflects the brand identity, the target consumer, and the product/service.

FSH 346 Technical Design & Grading
Students will learn the skills necessary to be a successful technical designer in the fashion industry. These skills include drawing technical flats, creating graded specification sheets, understanding body shapes and growth, writing construction notes, and safety concerns that apply to childswear. Students will create full technical specification packages using excel.

FSH 347 Costume Production 2
In this course, students will design and construct costumes for the live performance project. Students will engage in a dynamic range of construction and craft projects, creating finished costumes that will satisfy the needs of performance based and design-driven performance pieces.

FSH 348 Fashion Design 4
Students are encouraged to analyze and develop individual design strengths and personal vision with the help of professional philosophy. Technical skills are polished to help enhance presentation and showcase the designers’ point of view.

FSH 349 Technical Design & Grading
Students will learn the skills necessary to be a successful technical designer in the fashion industry. These skills include drawing technical flats, creating graded specification sheets, understanding body shapes and growth, writing construction notes, and safety concerns that apply to childswear. Students will create full technical specification packages using excel.

FSH 350 Product Development 4: PDM - Fabrication, Sourcing, & Production
Students will advance their skills of line development utilizing web-based PDM software. This course will focus on refinement of technical packets and line sheets, the processes and procedures of fashion product sourcing, cost estimating techniques, methods for evaluating production costs, and advanced knowledge of fashion manufacturing.

FSH 351 Millinery
Millinery is a highly specialized discipline that permits students to be wildly creative or strictly traditional. Emphasis is placed on construction techniques in a variety of materials for hat design and construction.

FSH 352 Fashion Trend Analysis
This course provides an overview of the fundamentals of fashion trend forecasting and analysis. This course teaches students to understand the evolutionary nature of product, interpret the cultural context affecting the product, and to collect, analyze, and synthesize data in order to predict and understand the meaning of fashion trends.

FSH 353 Computerized Patternmaking
Using Gerber Accumark software, students will learn how to use advanced technology to digitally enter patterns into the computer, alter, and make patterns for a variety of silhouettes. Students will also grade patterns for a large range of sizes.

FSH 357 Menswear Fashion Design 3
This course is designed to allow students to develop and build upon the pattern making and construction skills learned in previous courses. Students will evaluate and translate key elements from an existing designer runway look and from their own two-dimensional designs to create customized patterns and construct, fit and correct garments to industry standards. New construction and finishing techniques will also be introduced.

FSH 359 Technical Design & Grading
Students will learn the skills necessary to be a successful technical designer in the fashion industry. These skills include drawing technical flats, creating graded specification sheets, understanding body shapes and growth, writing construction notes, and safety concerns that apply to childswear. Students will create full technical specification packages using excel.

FSH 360 Product Development 4: PDM - Fabrication, Sourcing, & Production
Students will advance their skills of line development utilizing web-based PDM software. This course will focus on refinement of technical packets and line sheets, the processes and procedures of fashion product sourcing, cost estimating techniques, methods for evaluating production costs, and advanced knowledge of fashion manufacturing.

FSH 361 Menswear Construction 3
This is an intermediate construction and flat pattern making course. The course is designed to enhance the students’ knowledge of industry procedures for pattern mak-
This course will expand the concepts intro-
duced in FSH250 by analyzing inventory
management and profitability and competitive
advantage. Students will become familiar with
inventory turnover, purchasing, and planning.

FSH 348 Interactive Marketing
In this course, students will learn the basics of
digital marketing for fashion and its inte-
grated with traditional marketing. Course
components include online promotion,
generated content, corporate blogging and
mobile marketing. Students will develop
a marketing plan and analyze the results
through various outlets of social networking.

FSH 350 Private Label Product
Development
This course takes students through the
concepts and techniques of product develop-
ment. Projects include research to identify
an appropriate product, development of that
product, sourcing, costing, and sampling.

FSH 352 Visual Merchandising:
Space Planning and Directives
This course focuses on best marketing
practices for both retail and wholesale floor
spaces. Students will develop strategies and
present their concepts in both written and
visual formats. Emphasis will be placed on
creative space utilization, and appropriate
visual formats. Emphasis will be placed on
the importance of a single brand message for
effective fashion advertising.

FSH 357 Retail Store Management
This course is an in-depth study of various
retail store operations. Topics include loca-
tion and target market, merchandise place-
ment and assortment, customer service,
selling techniques, staff planning, employee
motivation, visual display, profit analysis,
logistics and many more necessary areas.

FSH 363 Special Event and
Promotion
In this course, students will learn the require-
ments and practices of developing and
producing an accountable and effective
special event and fashion show for a product
launch or product presentation that supports
a fashion marketing initiative. Students will
plan, pitch, develop, and execute all aspects
of special event and promotion.

FSH 368 Accessories Merchandising
Students are introduced to the many fascinat-
ing categories within accessories, including
leather goods, jewelry, scarves, millinery, eye-
wear and many more. Students explore the
important role of accessories in various retail
environments. Major brands and designers
are studied, as well as private label products.

FSH 369 Merchandising: Beauty
Products
This course introduces students to the best
practices in merchandising beauty products,
providing students with insight into the differ-
ent categories of the industry, including color
cosmetics, fragrance, and skin care. Topics
include the examination of major brands,
nationally and internationally, industry history,
and the development of and selection of
product assortments.

FSH 374 Applied Textiles 3
In this course, students will continue to
broaden and expand their knowledge of
printing techniques including screen printing
with heat transfer paints. They design fabric
samples and finished collections of fabric
designs.

FSH 375 Fashion Merchandising
Strategies
This course explores successful and
retailer strategies for fashion assort-
ment building and product selection based
on group projects, case studies, and field
research. Emphasis is on developing a stra-
tegic point of view and taste level appropriate
for the target market.

FSH 376 Applied Textiles 4
In this course, students will further their skills
designing textile prints for both fashion and
retailings. Students will also continue to
produce collections of fabric designs.

FSH 378 Menswear Construction 4
In this course, students will identify and
produce, art direct, and style photo shoots.
Students will learn the skill set to plan out an effec-
tive fashion advertising.

FSH 379 Menswear Construction 4
This course is designed to teach students
ready to wear tailoring techniques used in
the menswear industry today. Students are
shown how to construct tailored garments and
the variations used in construction techniques.
Students will learn the difference between
ready to wear and bespoke tech-
niques.

FSH 382 Knitwear Design &
Construction 4
This course prepares students for the fast
paced environment of the senior year
students by giving them hands-on experi-
ence with the necessary components
to design and develop a knitwear collection.
Strong emphasis will be placed on design
concept development, drawing, fabric, detail,
3-D construction, and portfolio presentation.

FSH 384 Menswear Styling
This course explores the discipline of styling
for menswear. Students will learn through
activities and photo shoots the techniques of
creating successful tailored and casual looks
for men.

FSH 385 Menswear Styling
This course is designed to teach students
ready to wear tailoring techniques used in
the menswear industry today. Students are
shown how to construct tailored garments and
the variations used in construction techniques.
Students will learn the difference between
ready to wear and bespoke tech-
niques.

FSH 387 Knitwear Design &
Construction 5
In this course students will identify and
develop their strengths as knitwear designers
to establish and readily prepare themselves
for a career in the fashion industry. Focus and
support will be towards producing knitwear
to create a professional and individual portfolio
for the development of their collection.

FSH 390 Fashion Merchandising:
Professional Practices
This course provides students with realistic
information about careers in the retailing and
apparel merchandising industry. Students
will explore their career options, develop
resumes, prepare for job interviews, complete
internships, and focus on the transition from
student to professional.

FSH 391 Fashion Product Styling
In this course, students will get an introduc-
tion to styling a range of fashion products for
a variety of mediums including magazine,
catalog, newspaper, and web. Students will
produce, art direct, and style photo shoots.
Emphasis will be placed on product styling
techniques and concepts.

FSH 392 Social Media Strategy for
Fashion
In this course, students will be able to
navigate through the ever cluttered world of
social media in the fashion industry. Students
will learn the skill set to plan out an effec-
tive and accountable social media strategy that
has value to a fashion brands marketing
efforts. Students will be able to decipher the
various platforms that social media offers to
a brand.
FSH 400 Construction/Draping/Flat Pattern 6: Senior Collection
Students research, design and construct a collection of designer clothing from sportswear to eveningwear. Designer workroom techniques will be emphasized.

FSH 409 Product Development 5: Advanced Line Development
Students will strategize on product development for a specific brand/company by developing two collections. This course focuses on demonstrating advanced digital and hand skills, presenting complete product package coherent to the brand image using industry standard software and web-based PDM. Professional presentation is emphasized.

FSH 410 E-Commerce
This course provides students with the fundamentals of selling fashion products online. New strategies in e-commerce technology, emerging web-based business models, marketing innovations, and the latest techniques for an enhanced customer interface will be explained.

FSH 417 Menswear Fashion Design 5
Students continue to develop their awareness of specific menswear markets within the international fashion industry and to target their individual style to specific market segments. Emphasis is placed on Menswear trend analysis during the New York, London, Milan and Paris collections.

FSH 418 Menswear Construction 5
Students work on creating their own designs in muslin and finished garments. The emphasis is on active sportswear. The course reinforces all areas covered in 1, 2, and 3, strengthening the students' understanding of cutting and construction.

FSH 422 Visual Merchandising: Creativity for Presentation
This course provides in-depth study into the variety of graphic communication tools available and utilized within the visual merchandising industry. Students will learn various techniques for specifying and building signage programs for retail, wholesale, trade show, in-store display, sales promotions, as well as visual and finished garments. The course also covers the fundamentals of graphic communication used in window display.

FSH 430 Fashion Design 5
In this course, students increase their ability to target their individual style to a specific market segment. Emphasis is placed on continuity of style within design, presentation and trend analysis. Students work on developing their strengths in design to ensure establishment of a defined and strong personal design philosophy. Students work on the development of their Senior Collection.

FSH 434 Construction/Draping/Flat Pattern 6: 3D Design
This technical design course focuses on reproducing complex garments. Students will analyze garments created by designers, make paper patterns, and create toiles, and detailed fabric samples. Creating accurate paper patterns utilizing complex cutting methods and applying advanced hand sewing techniques will be emphasized.

FSH 436 Pattern Making & 3D Design for Fashion Portfolio
In this course, students will develop their technical and 3D design fashion portfolios in both traditional and digital formats. Various technical projects will be selected for refinement and portfolio inclusion. Students will create web portfolios, technical design specific resumes, and self-promotional materials. Professional level and industry standards will be emphasized.

FSH 438 Translating Fashion
In this course, students will examine the global fashion industry circuit of runway shows, trade expos, and other events through the lens and language of fashion criticism. Topics will include the influences of personalities, brands, institutions, and media that make fashion an economic and cultural phenomenon around the world.

FSH 440 Portfolio for Costume Design
In this course, students will edit and select the best costume pieces for their portfolios. Techniques for photographing wearable portfolios, layout, and presenting ideas to potential employers will be covered. Students will present their work each week for an in-depth critique and also write their own cover letters and resumes.

FSH 441 Costume Construction 1
In this course, students will learn the fundamentals of creating theatrical costumes through the creation of a corset, a bodice, and a petticoat. Additionally, students will learn how to create specific padding for foundation garments. Finally, students will learn how to adjust a period pattern for a modern body, as well as how to make a garment alterable for a range of figures.

FSH 442 Computer Aided Design for Textiles
Students will learn how to use this textile industry specific software to aid their design concept by using textile friendly environment media tools to create repeat patterns, sketches and marks. Students will learn to create a detailed presentation with color data, colorways, values and percent coverage in a design.

FSH 443 Costume Design 1
This course focuses on the entrepreneurial approach of identifying market opportunities. Product differentiation and marketing new products and brands in the retail environment will be emphasized. Students will develop business plans including the process of how to develop, market, and sell their own product lines under independent labels or brands.

FSH 445 Contemporary Retail Strategy
This course focuses on innovative retail concepts for a fast changing retail environment. Students will conduct research on consumer trends, market changes, distribution channels, and use this information to create a fully developed retail plan that includes a merchandising plan, location analysis, and all aspects of retail operations.

FSH 446 Fashion Portfolio & Computer Aided Design
This course is designed to prepare students to enter the fashion industry. Computer aided design skills are polished to help enhance presentation to a professional level. Students will establish a web portfolio and develop collateral materials. In addition, students will learn how to develop line sheets and tech packs for their collections.

FSH 447 Menswear Fashion Design 6
Students will develop muslin production, foundation garments. Finally, students will learn how to adjust a period pattern for a modern body, as well as how to make a garment alterable for a range of figures.

FSH 448 Menswear Construction 6
In this course, students will examine the global fashion industry circuit of runway shows, trade expos, and other events through the lens and language of fashion criticism. Topics will include the influences of personalities, brands, institutions, and media that make fashion an economic and cultural phenomenon around the world.

FSH 450 Entrepreneurship in Fashion
This course focuses on the entrepreneurial approach of identifying market opportunities. Product differentiation and marketing new products and brands in the retail environment will be emphasized. Students will develop business plans including the process of how to develop, market, and sell their own product lines under independent labels or brands.

FSH 455 Contemporary Retail Collaboration
This course exposes students to the latest fashion industry best practices of retail and wholesale fashion brands. Students will collaborate with industry professionals on projects designed to provide them with the experience and leadership skills required for successful 21st century merchandising.

FSH 456 Fashion Portfolio & Product Development
This course focuses on the entrepreneurial approach of identifying market opportunities. Product differentiation and marketing new products and brands in the retail environment will be emphasized. Students will develop business plans including the process of how to develop, market, and sell their own product lines under independent labels or brands.

FSH 457 Menswear Fashion Design 6
In this course, students will examine the global fashion industry circuit of runway shows, trade expos, and other events through the lens and language of fashion criticism. Topics will include the influences of personalities, brands, institutions, and media that make fashion an economic and cultural phenomenon around the world.

FSH 458 Menswear Construction 6
In this course, students will examine the global fashion industry circuit of runway shows, trade expos, and other events through the lens and language of fashion criticism. Topics will include the influences of personalities, brands, institutions, and media that make fashion an economic and cultural phenomenon around the world.

FSH 461 Menswear Fashion Design 6
In this course, students will examine the global fashion industry circuit of runway shows, trade expos, and other events through the lens and language of fashion criticism. Topics will include the influences of personalities, brands, institutions, and media that make fashion an economic and cultural phenomenon around the world.

FSH 464 Fashion Retail Management & Operations
This course provides students with the real time opportunity to participate in and learn about all aspects of operating and managing a fashion retail business. Students will learn to operate a POS system, manage and control inventory and receipt flow, merchandise a selling floor, manage clients' needs, and develop, train, and schedule store staffing.

FSH 465 Menswear Fashion Design 6
In this class, students produce a set of final projects that are aimed at completing their portfolio to a standard of excellence expected in the industry.

FSH 466 Menswear Fashion Design 6
In this course, students will examine the global fashion industry circuit of runway shows, trade expos, and other events through the lens and language of fashion criticism. Topics will include the influences of personalities, brands, institutions, and media that make fashion an economic and cultural phenomenon around the world.

FSH 467 Menswear Construction 6
In this course, students will examine the global fashion industry circuit of runway shows, trade expos, and other events through the lens and language of fashion criticism. Topics will include the influences of personalities, brands, institutions, and media that make fashion an economic and cultural phenomenon around the world.

FSH 472 Visual Merchandising 3
This course provides a final hands-on project for seniors. Students will conceive and execute an environment or visual display for a commercial environment.
FASHION

FSH 473 Textile Portfolio
This course is designed to prepare students to enter the textile industry. Students will establish goals, analyze skills and build a coherent body of 2D work on paper that will create the portfolio. Career opportunities will be explored as well as the logistics of freelance work.

FSH 474 Applied Textiles 5
In this course, students will further build on their technical skills and broaden their knowledge of printing and fabric manipulation. Students will continue to explore the qualities and performance of different types of fabrics. They will also continue to produce collections of textile designs.

FSH 476 Applied Textiles 6: Senior Collection
In this course, students will be expected to create a collection of printed fabrics for their senior portfolio. They will be given the opportunity to explore many of the printing methods they have learned.

FSH 477 Visual Merchandising: Project Studio
Students develop and execute a fully integrated visual merchandising concept for specific area. Students will familiarize themselves with important editorial stylists, fashion photographers, magazines, and fashion stories of the past 50 years. Drawing on this wealth of resources, students will style and produce two photo shoots emphasizing innovative concepts.

FSH 479 Computers for Senior Collection: Knitwear
Students will take appropriate design ideas from previous work and develop them into swatches and program on the Stoll industrial knitting machine to knit garment pieces for their senior collection. Students will produce swatches for their portfolio with industrial standard quality. Advanced fully-fashioned and fancy stitch techniques will be introduced.

FSH 482 Knitwear Design & Construction 6
In this course, students will develop a senior knitwear design collection for the runway and/or a professional portfolio. Students will be challenged to practice at the professional level and adhere to industry standards. Emphasis will be placed on finishing an individual portfolio tailored for their individual career goals.

FSH 484 Fashion Show Styling
In this advanced course, students will learn how to style for fashion shows, within a designer or brand's visual identity. Individual and class projects will demonstrate to students the responsibilities of a stylist before and during a fashion show, including: looks process, casting, fitting, walk-through, music, and backstage coordination.

FSH 488 Magazine Publishing Workshop
In this hands-on course students will participate in every aspect of the production of modern print and online magazines including researching and pitching stories, reporting, writing, art direction, headlines, decks, caption, social media and photography. Meeting industry standards and deadlines will be emphasized.

FSH 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

FSH 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

FSH 499 Special Topics
Special topics classes offer change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

FSH 500 Internship in Fashion
Internship is open to qualified upper-class students. This course is designed to expose students to various approaches to design and illustration. Students will develop and execute a fully integrated visual merchandising concept for specific areas. They will also develop an individual collection to showcase their unique philosophy and design strengths. Technical proficiency and professional presentation will be emphasized.

GRADUATE COURSES

FSH 600 MS: Fashion Design 1
This course involves students from all disciplines, and is designed to expose students to various approaches to design and illustration. Students will develop and execute a fully integrated visual merchandising concept for specific areas. They will also develop an individual collection to showcase their unique philosophy and design strengths. Technical proficiency and professional presentation will be emphasized.

FSH 601 MS: 3D Design 1
This course engages students in three-dimensional design and garment development. Students will learn the core principles of pattern drafting and garment construction. They will also get an introduction to pattern shape manipulation. Proper use of industrial equipment, workroom practices, and garment development to commercial fashion standards will be covered.

FSH 602 MS: Fashion Design 2
This course consist of design projects that will aid in the development of students' creativity and build their knowledge of core design principles. An awareness of market place relevance is emphasized. Technical skills are further built upon.

FSH 603 MS: 3D Design 2
This course focuses on mastering the art of tailoring through professional instruction, advanced pattern making, construction and sewing techniques. Students will be challenged to draft and construct tailored garments to meet industry standards. The correct handling of fashion fabrics and proper utilization of industrial sewing equipment will be emphasized.

FSH 604 MS: Fashion Design 3
In this course, students will gain hands-on experience in collaboration and professional teamwork protocol as they design and develop a group project for a target market. Students will also develop an individual collection to showcase their unique philosophy and design strengths. Technical proficiency and professional presentation will be emphasized.

FSH 605 MS: 3D Design 3
In this course, students will cut the patterns and make up garments for two projects.

FASHION

FSH 492 MS: Fashion Design 2
This course consists of individually set projects determined by the students. Consultation will take place between students and tutors to select which project to undertake to extend their knowledge of their chosen area of study for the final project.

FSH 497 MS: Fashion Design 4
This course will consist of projects motivated by students in consultation with their tutors. These projects will lead to preparing patterns for the Final Project.

FSH 606 MS: Digital Design for Fashion
This course will explore techniques for utilizing computers as a design tool, including illustration, development of flat sketches, specification drawing, presentations and storyboards.

FSH 610 MS: Applied Textiles 1
This course will introduce students to the various methods of fabric printing used in the textile industry. These will include silkscreen printing and heat transfer printing.

FSH 611 MS: Applied Textiles 2
This course will continue to teach students to experiment on cloth and to further develop their knowledge of fabric composition and performance.

FSH 612 MS: Applied Textiles 3
In this course, printed textile students will develop fabrics for specific projects.

VIEW the schedule, prerequisites, and course fees & REGISTER online at https://catalog.academyart.edu
FSH 613 MS: Applied Textiles 4
This course will consist of projects motivated by students in consultation with their tutors. One or more of these projects will be an industry-driven competition. There will be a strong emphasis on what area of the market designs are for and end use.

FSH 615 MS: Textile Design
This graduate course will expose students to various methods of textile design and production techniques used in the industry. Students will be encouraged to create textile design collections in design projects. A brief overview of textile history will be provided.

FSH 616 MS: Dynamics of Fashion
This course provides students with a comprehensive overview of the fashion industry, including product development, sourcing, buying, marketing, and retailing. All fashion categories are examined with emphasis on the interrelationships between the various components of the fashion business.

FSH 617 MS: Fundamentals of Fashion Journalism
This course is an overview of story formats found in fashion publications and style sections. Students will build their own reading, found in fashion publications and style sections. This course is an overview of story formats found in fashion publications and style sections. Students will build their own reading, found in fashion publications and style sections.

FSH 618 MS: Knitwear Design
In this course, students will learn beginning and intermediate hand knitting techniques. They will knit swatches of each of these techniques and design two collections of knitwear. Additionally, students will gain a basic understanding of knitterie in the fashion industry and the work of a knitter designer.

FSH 619 MS: Developments & Current Debates in Fashion Journalism
This seminar explores the role of fashion journalism in culture and its responsibilities. Students will examine recent developments in media as well as investigate the fashion industry’s social challenges, scandals, and controversies. Class will be held as a roundtable discussion led by student facilitators.

FSH 620 MS: Knitwear Design & Construction 1
This course introduces the technical, diverse, and creative aspects of knitwear design for fashion. Students will develop design skills by investigating the use of yarns, color, pattern, texture, and shape through fabric development as well as illustration. Both domestic machines and hand knitting techniques will be introduced.

FSH 621 MS: Knitwear Design & Construction 2
Students will design and create a finished garment based on their own original concept. Methods of working with flat pattern and 3D design will be introduced. Students will incorporate color and pattern while investigating diversity of basic silhouette. Students will also calculate fully fashioning and write patterns.

FSH 622 MS: Knitwear Design & Construction 3
In this course, students will gain experience with industrial knitting machines. Students will design and produce two garments with emphasis on double-bed fabrics and 3D design. Students will first design within the constraints of the fitted silhouette, and then investigate function of double-bed fabrics to explore silhouette.

FSH 623 MS: Knitwear Design & Construction 4
In this course, students work on self-motivated projects to further develop their own personal style, preparing work for their portfolios and perfecting skills in preparation for their final collections.

FSH 624 MS: Language of Fashion
The course provides students with skill building terminology of the fashion industry. Course work includes the language of fashion merchandising and focused overview of the merchandising program. The course will emphasize core terms which are relevant to Fashion Marketing, Merchandising, Product Development, Sourcing, Textiles, and Visual Merchandising.

FSH 625 MS: Digital & Print Magazine Publishing
In this workshop-style course, students will learn how pictures and words come together to tell an impactful story, with a chance to conceive, design, and edit their own magazine spreads in print and digital platforms.

FSH 626 MS: Writing, Researching, & Reporting Features
In this course, students will be assigned their own beats and required to pitch ideas in simulated editorial meetings. Emphasis will be placed on honing writing and researching skills, developing feature-length articles, and placing fashion within a larger cultural context.

FSH 627 MS: Fashion Styling
Students will learn to style a variety of shoots found in fashion magazines. Emphasis will be placed on visual storytelling and the practical components of producing a shoot from brainstorming, pulling clothes, conducting run-throughs, booking talent, and working on set.

FSH 628 MS: Fashion Marketing Strategy
This course focuses on marketing, focusing on the role of promotion and marketing communications. Key components of the course include marketing, sales promotion, direct response, social networking, and word-of-mouth marketing.

FSH 629 MS: Retail Management and Operations
This course examines the contemporary management topics that affect any fashion merchandising business. Through case studies, textbook readings, and filmed interviews, students will gain knowledge about corporate social responsibility, ethics, entrepreneurship, leadership, and globalization.

FSH 630 MS: Fashion Marketing Strategy
This course examines the contemporary management topics that affect any fashion merchandising business. Through case studies, textbook readings, and filmed interviews, students will gain knowledge about corporate social responsibility, ethics, entrepreneurship, leadership, and globalization.

FSH 631 MS: Merchandising
This course introduces the technical, diverse, and creative aspects of knitwear design for fashion. Students will develop design skills by investigating the use of yarns, color, pattern, texture, and shape through fabric development as well as illustration. Both domestic machines and hand knitting techniques will be introduced.

FSH 632 MS: Trend Analysis & Product Development
Students will learn how and where to gather trend information and to apply these market trends to the concept of developing new and fashionable products for the marketplace. They will bring an original product from concept to completion including researching, sourcing, costing, merchandising, and marketing.

FSH 633 MS: Retail Management and Operations
This course examines the contemporary management topics that affect any fashion merchandising business. Through case studies, textbook readings, and filmed interviews, students will gain knowledge about corporate social responsibility, ethics, entrepreneurship, leadership, and globalization.

FSH 634 MS: Textiles & Other Raw Materials
Students study the fundamentals of textiles and other raw materials, with an emphasis on product quality appropriate for a specific target market. The course includes hands-on analysis of fabric swatches.

FSH 635 MS: Creating Competitive Strategy
This course exposes students to the strategic last mile involved in developing a business plan. Topics include creating competitive advantage, developing business strategy, forming assumptions and components of profitability.

FSH 636 MS: Product Sourcing and Assortment Planning
This course explores opportunities for product sourcing throughout the world for various categories of merchandise. Implications of import and export restrictions are considered as part of the cost comparisons.

FSH 638 MS: Product Line Development - A Collaborative Process
In this course, students learn the fundamentals of line development. This course reviews the collaboration process among designers, suppliers, merchandisers, and business partners. The course teaches the process from both an analytical and a creative approach.

FSH 640 MS: Fashion Drawing
This course focuses on drawing the clothes figure for fashion and general illustration. Importance is placed on understanding the body. The homework for the onsite version of this course requires mandatory attendance at a three-hour drawing workshop.

FSH 641 MS: News & Short Lead Boot Camp
Simulating a newsroom, this intensive writing course is designed to train students for the fast-paced environment at dailies. Students will be assigned their own beats and will be required to dig up and write breaking news pieces on tight deadlines. This class will also read news and event coverage.
FASHION

FSH 643 MS: Digital Techniques for Fashion
This course focuses on utilizing industry standard graphic software to develop professional presentations and communicate information effectively. Students will develop and present professional concept boards, branding, merchandising and production documents, and marketing collateral. Working fluidly between software programs will be emphasized.

FSH 649 MS: Entrepreneurship in Fashion: Strategic Brand Management
This course focuses on building a contemporary fashion brand that transforms creative ideas into a business to meet consumer demands. Students will develop a brand strategy based on in-depth research, industry best practices, trends, market analysis, and the entrepreneurial mindset necessary to succeed in contemporary business environments.

FSH 650 MS: Intro to Fashion Design
This course provides a foundation in the process of fashion design. Through selected projects, students will develop visual research skills and ideas and identify design elements. Students will learn basic steps of design development, editing and balancing a RTW collection. Students will develop their technical, visual and verbal presentation skills.

FSH 651 MS: Fashion Construction
In this course, students will learn basic principles of garment construction and flat pattern drafting with an overview of a design workshop. Students will learn how garments are pattern cut and made up to commercial standards as used in the fashion industry today.

FSH 652 MS: Global Consumer Trends in Fashion
This course introduces the dynamics of the global fashion market, emerging trends, and consumers. Students will research and apply fashion theories, diverse market characteristics and consumer behaviors, and global issues within the fashion industry to identify market opportunities for defined target markets.

FSH 653 MS: Product Management & Supply Chain
This course focuses on global fashion supply chain structure from product development to distribution. Students will evaluate product lifecycle, development process, management tools, and globalization issues in the fashion industry to develop a product management strategy appropriate to company goals, target market, types of products, regulations and distribution channels.

FSH 654 MS: Integrated Fashion Marketing Communications Strategy
This course focuses on traditional and non-traditional marketing communication channels and industry best practices. Students will develop an integrated marketing communication strategy for a specific fashion business that reflects current trends and new technology in the dynamic fashion marketing environment.

FSH 655 MS: Digital Marketing and Social Media
This course focuses on evolving digital and social media platforms. Students will evaluate digital and social media platforms for fashion to develop a digital marketing strategy that is integrated with traditional marketing channels. Quantitative analysis and evaluation metrics are emphasized.

FSH 656 MS: Fashion and Sustainability
This course focuses on fashion’s role in addressing global ecological concerns and the movement towards a more sustainable world. Students will investigate how color and silhouette affect the audiences’ perception of character and archetype. Each project will also serve to illuminate the specific needs of design with an emphasis on continuity, planning for extras, and fabric choices.

FSH 657 MS: Online Retailing
This course will provide a solid foundation for the understanding of what it takes to sell products online. Through examination of marketing, merchandising, and customer experience strategies as they are applied to online selling, students will gain in-depth knowledge of how consumers and products connect in the world of e-commerce.

FSH 658 MS: Global Marketing & Emerging Markets
Students will apply a conceptual framework of the global economy and business environment to fashion organizations through case studies and best practices of global and regional retailers. Students will develop a marketing strategy for fashion organizations focused on global and emerging markets.

FSH 659 MS: Fashion Public Relations
This course focuses on the principles, roles, and practices of fashion public relations. Students will develop a public relation strategy in accordance with the client’s needs and PR goals, and pitch a proposal for a variety of stakeholders.

FSH 661 MS: Costume Design
In this course, students will design costumes for classical texts, exploring the roots of contemporary story structure, character, and plot development through the lens of the costume designer. A foundation in classical narrative, theatre history, and design history will be investigated through the three chosen texts.

FSH 662 MS: Costume Design 2
In this course, students will design costumes for musical theatre, dance, and experimental theatre. By exploring these three distinct styles, the students will be able to connect design to movement and voice, and see how it is possible to deconstruct performance and the wall between audience and actor. Finally, the students will expand their portfolio to a range of design capabilities that can be translated into a number of theatrical mediums.

FSH 663 MS: Costume Design 3
In this course, students will design costumes for musical theatre, dance, and experimental theatre. By exploring these three distinct styles, the students will be able to connect design to movement and voice, and see how it is possible to deconstruct performance and the wall between audience and actor. Finally, the students will expand their portfolio to a range of design capabilities that can be translated into a number of theatrical mediums.

FSH 664 MS: Costume Design 4
In this course, students will design costumes for three specific film genres: Fantasy, period pieces, and Science Fiction. By exploring these three genres, students will learn how to manipulate traditional research, explore unconventional costume materials, and investigate specific details for increased accuracy. Finally, students will have the opportunity to create paper projects and develop specific details from those projects into 3D samples and realized designs.

FSH 671 MS: Costume Construction 1
In this course, students will learn the fundamentals of costume construction, focusing on period garment construction, patterning and rigging techniques specific to theatre, and corset construction. Students will focus on interactive properties of costume construction, methods of creating realistic三维 costumes and usage of specific materials like the dress form for a specific designer.

FSH 675 MS: Visual Merchandising: Image & Brand
This course explores the intricacies of visual display for a commercial environment. Topics will include advanced studies of visual image and fashion branding. Students will create and execute visual merchandising design and displays.

FSH 676 MS: Costume Crafts
In this course, students will learn the fundamentals of creating theatrical crafts through the creation masks, armor, and fabric distressing. The techniques learned through these projects can then be applied to a variety of unconventional projects, creating a well-rounded and artistic skill set.

FSH 683 MS: Computed Product Development
This course focuses on the process of digitalized product development and preparation for production. Computed line development including costs and consideration will be addressed. The Web Based PDM system will be introduced to track product specifications, production package and bill of materials for a product line.
FSH 685 MS: Product Manufacturing & Sourcing
This course focuses on global manufacturing and product sourcing structure to develop fashion products. Students will develop a product line, manufacturing process, and sourcing strategy by considering company goals, target market, types of products, material sourcing, import and export regulations, cost comparison, vendor evaluation, and distribution channels.

FSH 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

FSH 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

FSH 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

FSH 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

FSH 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

FSH 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

FSH 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
Too often, art schools are thought of as places of dreamers. And often, they are. But not here. At Academy of Art University, flights of fancy are grounded in classical tradition. Your formal training will include a discipline that will distinguish you for a lifetime. Then, with the skills that have made the masters the masters, you’ll be encouraged to let your unique vision soar.

There’s more: you’ll learn not only art, but the business of art: how to find an apprenticeship, market your work, exhibit in a gallery. Imagine that. Fine art training that teaches you how to be wonderful, and make a living at it!
WHAT WE OFFER

About Painting
The Painting curriculum is grounded in time-tested fundamentals and technical skills. This includes accuracy and sensitivity in drawing, design, value control, color concepts which, in turn leads to the development of ideas and personal direction.

Painting Facilities
- Our facilities include 25,000 square feet of classrooms, two classrooms of which are full-time anatomy studios, and one which is a full-time multimedia room with theatre seating.
- All classrooms/studios are equipped with easels, tabarets, model stands, spotlights, cleaning stations and painting storage racks.
- There is a student art store within our facilities for all students to purchase any needed supplies at a discount.
- A prop room is well stocked with over 100 various fabrics and over 3,500 different props for class and student usage. A large variety of models are employed for all figurative classes.

About Sculpture
The Academy offers both traditional and modern sculpture curriculum. We teach aesthetic and concept development as well as a variety of media-specific skills such as ceramics, bronze casting, welding and forging.

Sculpture Facilities
The Academy’s Sculpture Center is a 50,000 square foot state-of-the-art facility located in the heart of San Francisco’s museum and gallery district.
- The ceramic facility contains front-loading computer programmed electric and gas kilns, a slab roller, extruder and a pug mill.
- The Academy has its own foundry, where there is a 100lb metal crucible (silicon bronze and aluminum), burnout kiln, cut-off station, burn-king sander and sand-blower for artwork.
- In our welding area, we have state-of-the-art TIG-welders, power tools, a new sand blaster and patina stations used to finish bronze casting. Our equipment includes a jet-milling machine for cutting metal, a McEnglevan MIFCO forge machine, a plasma cutter, as well as MIG and TIG welders.
- Our Mold making studio allows students to make one, two and three-piece molds and casts with materials such as plaster and rubber.
- We offer a fully equipped, state-of-the-art wood shop.
- Resources also include pneumatic carving equipment, and vacuum casting for small metals.
- The department has the only complete art/sculpture neon studio in California.
FAFINE ART

About Printmaking
The Academy’s program provides students both the ability to master the important technical skills needed in Printmaking, as well as to evolve conceptually as artists. We pride ourselves in creating an atmosphere that fosters a balance of technical proficiency as well as a strong aesthetic sensibility.

- Our main Printmaking facility includes a general work area with a computer system and digital output station and 2 separate studios for advanced and beginner students with a total of 6 presses to accommodate intaglio, relief and monotype printing.
- The Intaglio studio embraces both traditional as well as sustainable approaches with support for both zinc and copper etching.
- The Silkscreen studio concentrates on the photo emulsion process and includes an expansive darkroom.
- The Lithography studio is well equipped with 4 presses and 100 stones in a wide range of sizes. This studio encourages students to master the old-world techniques of stone-based drawing and printing.
- The Book Arts/Letterpress facility is a combined studio with a variety of equipment including drill presses and paper cutters, laminating machines and book presses. Letterpress students learn to print broadsides on Vandercook presses, business cards on a Platen press, and have use of an exposure unit for the creation of Polymer Plates from film positives.
- Graduate students have exclusive access to an 800 sq. ft. shared studio, which includes a tabletop press. This shared studio is situated directly next to the main Printmaking studio for ease of access.
CAREER PATHS

Painting Related
- College Instructor
- Appraisal, Restoration
- Commercial Art, Speciality Illustration
- Gallery or Museum Worker
- Commercial Art, Private Instruction

Painting
- Museum Exhibition
- High End Gallery Exhibition
- Portrait, Mural or Commission Art
- Emerging Art Gallery, Prints or Publishing
- Art Fairs, Commercial Gallery, Community Exhibition

Printmaking
- Museum Exhibition
- High End Gallery
- Commission High End Print Houses
- Emerging Art Galleries Instructors
- Art Fairs, Printing Companies, Community Instructor, Community Exhibition

Sculpture Exhibition
- National / International Museum Exhibition
- Regional Museum, High-End Gallery Exhibition
- Mid Range Fine Art Gallery, Commission Artwork
- Emerging Artist Gallery, Commercial Gallery
- Art Fairs, Co-op Gallery, Community Exhibition

Sculpture-Related Work & Commissions
- National/International-level Public & Private Commission Art, National/International level Portraits, University or College Instructor, National/International Museum Curator
- Owner Design Fabrication Shop, Artist High-end Art Workshops, Gallery/Museum Owner, College Educator, Owner Special Effects/Make-up Shop, Regional Museum Curator
- Regional Commissions, Museum/Gallery Director, Special Effect Mask / Make-up Designer, Regional Mid-Range Public Art & Portrait Commission, Commercial Art, Speciality Illustration, Appraisal, Restoration
- Gallery Curator, Gallery or Museum Assistant, Secondary Art Education, Neon Signage Designer, Character Designer, 3-D Illustration, Stop Motion Character modeler
- Museum/Gallery Assistant, Sculptor’s Assistant, Local Commission, Neon Artist, Stop Motion Character Assistant, Community Art Education, Special Effects Artist, Commercial Art, Private Instruction

Sculpture-Related Business
- Designer of ‘One-of-A Kind’ High-end Functional & Non Functional Objects, Unique Metal, Ceramic & other unique Sculptural Form
- Limited Edition Ceramic Art, Mold-Making Shop Owner, Metal Fabrication Designer, Regional Gallery, Owner/Operator Casting Facility, Bas-relief Coin Designer
- Fine Commission, Mold-Maker, Production Ceramics, Prototype Designer, Casting Shop Manager, Stylist Music videos Photo Shoots, Photo Shoots
- Toy Modeler/Assistant, Functional Artist Assistant, Local or Cooperative Gallery Assistant
- Bronze Foundry Technician, Mold Making Tech/Assistant, Ceramic Artist Assistant, Prototype Designer Assistant
Associate of Arts [AA] in Fine Art

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 33 UNITS
MAJOR 15 UNITS
+ LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS

AA FINE ART CORE COURSES
FA 110   Still Life Painting 1
or FASCU 130  Sculpture 1
FA 143   Silkscreen 1
or FA144  Etching 1/Intaglio
or FASCU 233  The Art of Moldmaking & Casting 1
FA 145  Printmaking
or FASCU 234  Modeling & Sculpting the Head and Figure 1
FA 213  Introduction to Anatomy
or FASCU 231  Sculpting in Ceramics 1
FA 224  Composition & Painting
or FASCU 230  Sculpture 2
FND 110  Analysis of Form
FND 112  Figure Drawing
FND 125  Color and Design
or FASCU 155  Painting for Sculpture
FND 131  Figure Modeling
ILL 133  Digital Media 1: Photography & Imaging
ILL 140  Introduction to Painting: Figure
or FASCU 270  Ecorche

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108  Composition for the Artist

CHOOSE ONE:
LA 202  English Composition: Creative Persuasion & Argument
LA 260  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291  Designing Careers

ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century

Bachelor of Fine Arts [BFA] in Fine Art

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 42 UNITS
+ ELECTIVES 9 UNITS
+ LIBERAL ARTS 45 UNITS
TOTAL 132 UNITS

BFA FINE ART CORE COURSES
FA 110   Still Life Painting 1
or FASCU 130  Sculpture 1
FA 143   Silkscreen 1
or FA144  Etching 1/Intaglio
or FASCU 233  The Art of Moldmaking & Casting 1
FA 145  Printmaking
or FASCU 234  Modeling & Sculpting the Head and Figure 1
FA 213  Introduction to Anatomy
or FASCU 231  Sculpting in Ceramics 1
FA 224  Composition & Painting
or FASCU 230  Sculpture 2
FA 420  Senior Portfolio Workshop/Professional Practices

FND 110  Analysis of Form
FND 112  Figure Drawing
FND 125  Color and Design
or FASCU 155  Painting for Sculpture
FND 131  Figure Modeling
ILL 133  Digital Media 1: Photography & Imaging
ILL 140  Introduction to Painting: Figure
or FASCU 270  Ecorche

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108  Composition for the Artist

CHOOSE ONE:
LA 110  English Composition: Narrative Storytelling
LA 133  Short Form Writing

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291  Designing Careers

HISTORICAL AWARENESS
CHOOSE ONE:
LA 171  Western Civilization
LA 270  US History
LA 274  Art & Architecture of Renaissance Florence
LA 276  Seminar in Great Britain
LA 278  Seminar in France
LA 279  Seminar in Italy
LA 359  Urban Sociology
ART HISTORICAL AWARENESS

LA 120  Art History through the 18th Century
LA 121  Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117  Survey of Landscape Architecture
LA 118/IND 118  History of Industrial Design
LA 127  Topics in World Art
LA 129  History of Automotive Design
LA 131/GAM 131  History of Gaming
LA 132/ANN 102  History of Animation
LA 134/ANN 104  History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137  History of Visual Development
LA 177/LAN 177  Pre-Industrial Urban Open Spaces
LA 182  Genres in Film
LA 195/ILL 195  History of Comics: American Comics
LA 197/ILL 197  History of Comics: International and Alternative Comics
LA/ARH 219  History of Architecture: Ancient to Gothic
LA 220  American Art History
LA 221  California Art in Cultural Context
LA 222  20th Century Art
LA 224  Women, Art & Society
LA 226/2AD 230  Survey of Traditional Interior Architecture
LA 229/2AD 231  Survey of Contemporary Interior Architecture
LA 236/2AD 232  Survey of Bay Area Architecture
LA 242/3RG 242  History of Graphic Design
LA 243/ILL 310  History of American Illustration
LA 244/FSH 244  History of Fashion
LA 245/SEM 245  History of Jewelry & Metal Arts
LA 246/FSH 246  History of Textiles
LA 247  History & Techniques of Printmaking
LA/FASCU 248  A History of Sculpture: Michelangelo to Present
LA 249  History of Architecture 2
LA 274  Art & Architecture of Renaissance Florence
LA 276  Seminar in Great Britain
LA 277/LAN 277  Post Industrial Urban Open Spaces
LA 278  Seminar in France
LA 279  Seminar in Italy
LA 281/MPT 255  Film History 1: Pre-1940
LA 282/MPT 256  Film History 2: 1940-1974
LA 283  Examining Film Noir
LA 284  Evolution of the Horror Film
LA 319  History of Architecture: Modernity
LA 327  Art of the Classical World
LA 333  Art of the Middle Ages
LA 361  The Artist in the Modern World
LA 382  Film History 3: Contemporary Cinema
LA 383  International Cinema in an Age of Change
LA 384  Underated Cinema
LA 385  Close-up on Hitchcock
LA 386  Exploring Science Fiction Cinema
LA 387  Women Directors in Cinema
LA 388  Survey of Asian Cinema
LA 408  Analog Before Digital: Punk/No Wave Film & Music
LA 420  Art of the Italian Renaissance
LA 421  Northern Renaissance Art
LA 422  Italian Baroque Art
LA 423  The Golden Age of Dutch Art
LA 432  Art of Spain: From El Greco to Picasso
LA 433  18th & 19th Century European Art
LA 464  Survey of Dada & Surrealism
PH 101  Photo History and Concepts

QUANTITATIVE LITERACY

CHOOSE ONE:
LA 124  Physics for Artists
LA 146  Anatomy of Automobiles
LA 200  Introduction to Computer Programming
LA 233  Popular Topics in Health, Nutrition, & Physiology
LA 254  Human Centered Design
LA 271  College Algebra with Geometry
LA 288  Vector, Matrices and Transformations
LA 293  Precalculus
LA 296  Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:
LA 127  Topics in World Art
LA 221  California Art in Cultural Context
LA 238  World Literature
LA 292  Programming & Culture
LA 343  Comparative Religion
LA 368  Experiencing Culture: Anthropology for Today’s Artist
LA 462  Power of Myth and Symbol

Certificate in Fine Art

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE) 36 UNITS
MAJOR 42 UNITS
+ BY ADVISEMENT 12 UNITS
+ ELECTIVES 6 UNITS
+ ART HISTORY 6 UNITS
TOTAL 120 UNITS

• Minimum 2.0 GPA
• Minimum grade of C- in all core courses and major courses
MFA FINE ART DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MFA FINE ART UNIT REQUIREMENTS
MAJOR 27 UNITS
+ DIRECTED STUDY 18 UNITS
+ ELECTIVES* 6 UNITS
+ Graduate Liberal Arts 12 UNITS
TOTAL 63 UNITS
*Per director approval

MFA FINE ART REQUIRED MAJOR COURSES-
PAINTING
FA 600 MS: Figure Studio
or FA 611 MS: Expressive Drawing
FA 601 MS: Drawing
FA 602 MS: Head Drawing
or FA 618 MS: Composition for Abstract Art
FA 604 MS: Figurative Painting
or FA 608 MS: Abstraction & Interpretation
FA 606 MS: Still Life Painting
FA 609 MS: Painting
FA 626 MS: Chiaroscuro
FA 630 MS: Color Theory
FA 655 MS: Midpoint & Thesis Preparation
+ 1 Major courses

MFA FINE ART REQUIRED MAJOR COURSES-
PRINTMAKING
FA 601 MS: Drawing
or FA 626 MS: Chiaroscuro
FA 609 MS: Painting
or FA 630 MS: Color Theory
FA 610 MS: Etching
FA 611 MS: Lithography
FA 612 MS: Silkscreen
FA 613 MS: Monotype and Relief Printing
FA 631 MS: Book Arts
FA 655 MS: Midpoint & Thesis Preparation
+ 1 Major courses

MFA FINE ART REQUIRED MAJOR COURSES-
SCULPTURE
FASCU 620 MS: Figure Modeling
FASCU 622 MS: Moldmaking
FASCU 623 MS: Metals - Forging & Welding
FASCU 624 MS: Expressions in Clay
FASCU 644 MS: Final Project Seminar
+ 4 Major courses

MFA FINE ART GRADUATE LIBERAL ARTS REQUIREMENTS
ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
CHOOSE ONE:
GLA 601 The Renaissance Art World & Its Classical Origins
GLA 602 The Art & Ideology of the 20th Century
GLA 607 Art & Ideas of the Enlightenment
GLA 609 Renovating Tradition: Art & Ideas of the 19th Century
GLA 903 Graduate Seminar in Europe

CROSS CULTURAL UNDERSTANDING
CHOOSE ONE:
GLA 603 Anthropology: Experiencing Culture
GLA 606 Cross-Cultural Understanding: Art & Culture in a Global Society
GLA 611 Cultural Narratives
GLA 617 Mythology for the Modern World
GLA 619 Culture & Identity in Modern American Theater
GLA 627 Industrial Design in a Globalized World
GLA 903 Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 674 Professional Practices & Communication for Fine Artists

MAJOR DESIGNATED GRADUATE LIBERAL ARTS
GLA 612 Writing & Research for the Master’s Student
(Required for FA Sculpture Students)
FA 110 Still Life Painting 1
This is a focused introduction to still life painting. Students learn to indicate simple form with a single light source and then to paint form lights, various forms, and cast shadows. Students also gain an understanding of warm and cool colors. Emphasis is on composition, cropping, overlapping and placement in the picture plane.

FA 142 Lithography 1
This course covers the creative elements and technical aspect of drawing and painting from stones and plates, exploring the complete lithographic process as well as the discussion of aesthetic concerns in printmaking. Draftsmanship, expressive drawing, and painterly making mark are all well suited to the lithographic process.

FA 143 Silkscreen 1
This course offers an exploratory introduction to the art of prints using the direct photo emulsion stencil method of printing with water-based inks. Students develop specialized knowledge for using a variety of papers and inks to create works of fine art and contemporary communications.

FA 144 Etching 1/Intaglio 1
In this course, students explore the art of the etching/intaglio printing process. In a step-by-step journey of exploration, students develop the time-tested techniques for creating works of art from copper and zinc printing plates. A complete menu of methods and materials are presented for the development of unique styles and skills.

FA 145 Printmaking
This course will introduce etching, silkscreen monotype, book arts, lithography and relief printing. At the conclusion of the course, the student will have a good basic knowledge of all print mediums. Students will produce a portfolio and a book of prints. Traditional printmaking processes will be taught.

FA 210 Still Life Painting 2
This course deals with various directions and forms of still life painting. A variety of styles, techniques, and compositional contents are used to further explore still life. Individual technical approaches will be encouraged. More ambitious and larger paintings are stressed.

FA 213 Introduction to Anatomy
This course offers an introductory study of the bones and muscles of the human body. Emphasis is placed on the dynamics of anatomical form and how it relates to figurative art.

FA 214 Intermediate Anatomy
This course provides instruction in deep and superficial muscles not covered at the introductory level. This course gives a comprehensive anatomical study, with concentration on the head, hands and feet. A broader geometric point of view is stressed.

FA 220 Watercolor Painting 1
This course is a technical, historical, and practical survey of watercolor and provides students with the background necessary to make informed painting choices based on techniques and materials introduced. The emphasis is on transparent application, valued underpainting techniques, flat wash, dry brush, and wet-on-wet technique.

FA 224 Composition & Painting
This course is a comprehensive, in-depth study of the principles of composition, value, pattern, tone, staging, mood, and color theories. Emphasis is placed on the creative process from concept to finished art. Imaginative compositional responses of the student are increased through the experience of painting.

FA 226 Advanced Figure Drawing/Fine Art
This course focuses on the strength of drawing through the principles of accurate value and form. Students express properties of form and feeling using charcoalconte a tonal and linear manner. Emphasis is placed on combining color with drawing. Large-scale finished drawings are a valuable part of this course.

FA 227 Fine Arts Heads & Hands
This course is designed to refine the abilities of high proficiency students. The structure of the human head and hands are analyzed, with attention to their individual components. Dramatic tonal drawing is stressed, and combinations of conte, pastel, and charcoal are explored. Painting is introduced at the end of the course.

FA 228 Landscape Painting 1
This class is an exploration of traditional and contemporary approaches to landscape painting. Emphasis is placed on evoking an emotional response through large scale painting, composition of light and composition. The plein air approach is emphasized throughout the course.

FA 241 Book Arts 1
This class offers students a comprehensive introduction to all of the art forms and printing processes. Students are instructed in the proper use of tools and equipment as well as various creative low-tech replicative techniques suited for the inclusion of text and image in bookworks.

FA 244 Etching 2
This course provides instruction in advanced intaglio printmaking. Students learn the complex techniques and materials to fully make use of the expressive possibilities of intaglio and related media. Experimentation is encouraged.

FA 247 History and Techniques of Printmaking
This course surveys the art of printmaking, from its ancient origins to the stylistic and technological innovations of the present day. Emphasis is placed on the distinctive characteristics of relief, intaglio, lithographic, and silkscreen techniques, as students explore the expressive power and changing cultural role of the printed image throughout history.

FA 249 Inspired Drawing for Project Development
In this course, students will turn their creative ideas into drawings suitable for generation and planning projects. Students will learn about balance, form, rhythm and spatial relationships and apply these concepts to their compositions. Students will draw from their imaginations, locations and studio situations to develop a portfolio of drawings.

FA 255 Letterpress
This class is an introduction to letterpress and its applications in artists’ books, broadsides and typography. Topics include how to handset type, mix ink, ink the press, and printing procedures. Demonstrations include printing from lead type, designing and printing from polymer plates, pressure printing, relief printing methods, and edition printing.

FA 310 Surrealism, Stylization & Expression 1
Using strong painting skills to explore a chosen specific direction in painting surrealism, this class deals with concepts including dreams, the unexpected, and fantasy. Students are taught to transform reality through graphic styles, cubist forms, distortion, simplification, powerful brushwork and bold color.

FA 311 Clothed Figure Painting 1
This course helps students learn to conceptualize the body under clothing. Students relate proportion, gesture, light, shadow, value, and color relationships to structure, mass and form. Emphasis is placed on paint handling, brush usage, understanding various properties of clothing and drapery, and the relation of the figure to its environment.

FA 313 Wildlife Painting 1
In this course students will visit zoos and wildlife sanctuaries to observe, sketch, develop color studies, photograph, and paint animals in the student’s choice of acrylics, oils, gouache, pastels, or watercolor. Using solid drawing skills and perspective, students will create strong compositional paintings based on animal forms, textures, and characteristics.

FA 320 Watercolor Painting 2
This course covers an advanced exploration of several watercolor media and techniques. Students gain the ability to complete more ambitious projects.
FA 321 Head Painting
In this course, students gain an understanding of the essential skills needed to develop a classical approach to painting the human head. The course will begin with an exploration of the essentials of the subject. The main focus will be on developing students' intuitive feelings for the subject matter. Techniques will include life drawing, anatomical studies, and the analysis of the structure and form of the human head. Students will learn how to paint the human head from life and will be expected to develop a personal style and approach to the subject.

FA 327 Advanced Figure Painting
This course is designed for advanced students who have completed FA 302. Students will develop advanced skills in the observation and expression of human form. The emphasis will be on the development of a personal style and the exploration of the potential for expression in figure painting. Students will be expected to develop a cohesive body of work that demonstrates their understanding of the subject and their ability to express it through their paintings.

FA 344 Monotype
This course is designed for students who have completed FA 343 and who are interested in exploring the medium of monotype. Students will learn the techniques of monotype printing and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in monotype printing.

FA 350 Mural Painting
This course is designed for students who have completed FA 346 and who are interested in exploring the medium of mural painting. Students will learn the techniques of mural painting and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in mural painting.

FA 355 Letterpress
This course is designed for students who have completed FA 344 and who are interested in exploring the medium of letterpress printing. Students will learn the techniques of letterpress printing and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in letterpress printing.

FA 358 Paper Sculpture
This course is designed for students who have completed FA 343 and who are interested in exploring the medium of paper sculpture. Students will learn the techniques of paper sculpture and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in paper sculpture.

FA 368 Urban Landscape
This course is designed for students who have completed FA 344 and who are interested in exploring the medium of urban landscape painting. Students will learn the techniques of urban landscape painting and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in urban landscape painting.

FA 373 Painting Concepts
This course is designed for students who have completed FA 346 and who are interested in exploring the medium of painting concepts. Students will learn the techniques of painting concepts and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in painting concepts.

FA 385 Advanced Projects in Printmaking
This course is designed for advanced students who have completed FA 384 and who are interested in exploring the medium of advanced projects in printmaking. Students will learn the techniques of advanced projects in printmaking and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in advanced projects in printmaking.

FA 388 Professional Practices
This course is designed for students who have completed FA 387 and who are interested in exploring the medium of professional practices. Students will learn the techniques of professional practices and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in professional practices.

FA 391 Wildlife Painting
This course is designed for students who have completed FA 385 and who are interested in exploring the medium of wildlife painting. Students will learn the techniques of wildlife painting and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in wildlife painting.

FA 394 Abstract Painting
This course is designed for students who have completed FA 393 and who are interested in exploring the medium of abstract painting. Students will learn the techniques of abstract painting and will be encouraged to develop their own unique style and approach to the medium. The course will also focus on the development of a personal style and the exploration of the potential for expression in abstract painting.
Building upon previous coursework in abstract painting, students will develop a concept for a body of large-scale abstract works. Mixing mediums will be encouraged. The relevance of scale will be considered based on several studies. Final critiques and commentary will develop each student’s artistic vocabulary and approach.

Students will develop their own unique vision of portraiture. Large-scale and three-quarter to full body works will be required. Involvement in staging, backgrounds, personality development, meaningful compositions and light effects will be stressed. By the end of the course, students will have produced four to five portraits in their personal style.

This advanced course provides further study of process, materials, monotype, philosophies, and contemporary artists. Advanced research in technique will be emphasized and the use of digital media will be explored. Students will refine their drawing and painting skills in relation to monotype processes and create a cohesive portfolio of prints.

Students will develop ambitious landscape paintings from studies and photographs. The course stresses complete development of large finished landscape paintings through various stages. Developing strong composition, design, light effects, and personal style will be encouraged.

Each student will formalize their direction, concept, subject and theme for a body of work to be produced. Scale and scale variation will be encouraged. Keeping focus will be stressed, as well as the primary goals of conviction, follow through and consistency.

This advanced course focuses on developing a professional level portfolio piece. Emphasis will be placed upon applying a variety of complex bookbinding methods and box structures. Students will develop a project proposal and execute their concepts using the most appropriate binding and content.

This advanced course will explore various mediums and surfaces to convey a personal expression and reflection of the place. Emphasis will be placed upon concept, skill and craftsmanship. Contemporary art history and relevant styles will be examined and students will articulate ideas in the context of contemporary art markets.

In this portfolio building course, students will articulate ideas in the context of contemporary art markets. Emphasis will be placed upon concept, skill and craftsmanship. Contemporary art history and relevant styles will be examined and students will articulate ideas in the context of contemporary art markets.

In this course students will create a cohesive body of work suitable for exhibition. Demonstrations will include a wide variety of mixed media to complement the watercolor media. Students will practice advanced methods and techniques to achieve professional level work. Technical skills and presentation standards will be emphasized.

In this course, each student will be asked to develop a personal direction for their graduation portfolio. Students will focus attention on a cohesive body of work through individual presentations of existing pieces, in conjunction with their personal goals. Final presentations may be reviewed by local gallery representatives at semester’s end.

This course explores the various techniques of the masters. Students will receive hands-on instruction combined with a historical survey of painters who were influential in the modification of painting methods. The course is designed to allow students to work in the various painting processes of the masters.

In this course, students will develop a project proposal and based on these objectives, create a print medium portfolio and an artist statement. Students will incorporate various print techniques to reflect the diversity of their skills and self-assess their work at a professional level.

In this advanced course, students will develop a concept, select a technique, create a project proposal and based on these objectives, create a print medium portfolio and an artist statement. Students will incorporate various print techniques to reflect the diversity of their skills and self-assess their work at a professional level.

In this advanced course, students will travel to an area as determined by the Department and based on their objectives, create a series of paintings. Emphasis will be placed on concept, personal style, and professional presentation of work.

Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

In this advanced painting studio course, students will travel to an interdisciplinary collaborative project.

Special Topics classes will change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

In this course, students will develop a personal direction for their graduation portfolio. Students will focus attention on a cohesive body of work through individual presentations of existing pieces, in conjunction with their personal goals. Final presentations may be reviewed by local gallery representatives at semester’s end.

In this advanced course, students will develop a personal direction for their graduation portfolio. Students will focus attention on a cohesive body of work through individual presentations of existing pieces, in conjunction with their personal goals. Final presentations may be reviewed by local gallery representatives at semester’s end.

In this course, students will be asked to develop a unique quality in their approach to their personal style.

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FA 600 MS: Figure Studio
This course develops the artist’s ability to represent the human figure in pictorial space. Drawings are based on observation from life and the study of old master drawings. Emphasis is placed on proportional accuracy, foreshortening and the use of form and cast shadows to achieve convincing three dimensional form.

FA 601 MS: Drawing
This drawing course deals with the understanding and application of perspective, proportion, gesture, and foreshortening. Through the use of line, tone, and modeling, students will learn to depict objects as well as figures.

FA 602 MS: Head Drawing
An in-depth investigation into basic drawing principles which face both fine artists and illustrators. Composition, perspective, proportion, focal point, value pattern and the use of light and shadow are developed using the human head as subject.

FA 603 MS: Mixed Media / Printmaking
A studio course for students interested in developing mixed media approaches while experimenting with varied surface techniques. Students explore practical, technical, and conceptual applications for printmaking, painting and drawing. The course covers water and oil-based mediums, as well as contemporary transfer techniques.

FA 604 MS: Figurative Painting
In this course, students will address composition, color theory, form and structure as they pertain to fine art figure painting. Students will hone their skills through critiques and personal exploration.

FA 605 MS: Landscape Painting
A studio course for students in the landscape genre. Students may paint from locations and photographic references. Focus is on refining a personal approach and response to the subject of natural and man-made environments using the paint medium.

FA 606 MS: Still Life Painting
A studio course exploring the variety of organizational and compositional approaches. Skill in paint handling will be developed using still lifes, figure and landscape as subject.

FA 607 MS: Cityscape Painting
Students will address problems unique to the cityscape, including objects of transportation and structures. Students will learn the painting of people as objects or shapes within the painting, rather than as subjects. The principles of dramatic light and shadow, atmospheric perspective, focal point and perspective will be developed.

FA 608 MS: Abstract & Interpretation
This course is an overview of the distortion of form and color for emotive effects. Assignments will explore major movements within modern art from its inception to the present.

FA 609 MS: Painting
This painting course will introduce the painting process, beginning with the importance of value and value relationships. Monochromatic and limited palette color schemes will also be explored and the use of various brushes, painting mediums and surfaces will be demonstrated. Simple compositions will lead to various painting approaches including realism and impressionism.

FA 610 MS: Etching
In this course, students will explore the etching medium as a possible format for developing a series of self-initiated prints.

FA 611 MS: Lithography
In this course, students will execute a series of self-initiated lithographic prints for further critique and discussion. Stones and plates will be used.

FA 612 MS: Silkscreen
This course offers an exploratory introduction to the art of prints using the direct photo emulsion stencil method of printing with water-based inks. Students develop specialized knowledge for using a variety of papers and inks to create works of fine art and contemporary communications.

VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyart.edu
FA 613 MS: Monotype and Relief Printing
This course offers an introduction to the basic techniques, proportion, composition, and concepts of monotype and relief printing including exploration into monotype, woodcut, linocut, monoprint, and collagraph. Students will choose their direction for this course in a single medium or combination of media. The focus is to develop and refine a personal direction.

FA 614 MS: Contemporary Painting
In this unique contemporary painting course students will focus on the relationships between style and subject matter. Students will be challenged to step out of their comfort zones and experiment with a variety of approaches at an advanced level. The work and techniques of contemporary realists will be studied in depth.

FA 616 MS: Portrait Painting
This course is a classical approach to formal portraiture based on naturalism. Two approaches will be explored: a brauche and demi-tete (the wet into wet approach exemplified by Rembrandt, and the reverse approach of light to dark exemplified by Ingres.

FA 618 MS: Composition for Abstract Art
In this course, students will employ the visual language of form, color, and line to create abstract painting compositions. Emphasis will be placed on effective use of design principles, a focused palette, expression, and articulating concepts. Contemporary art and student compositions will be discussed in the terms of successful visual communication.

FA 620 MS: Expressive Painting
This painting course explores perceptual and conceptual approaches to painting both the representative figure and the abstract figure. Students will increase their competence in dynamic composition, color and expressive painting techniques.

FA 622 MS: Anatomy for Artists
This course will provide students with a conceptually intensive study of the skeletal and muscular systems of the human body. Students will have the opportunity to investigate the complexities of the human form, which in turn will enhance their diagramming and art skills.

FA 623 MS: Monotype Relief/Advanced Techniques
In this course, students are introduced to new advances in contemporary techniques and materials used in the field of monotype and relief printing. The focus of the course is the use of these techniques and materials, combined with those previously learned, to develop projects and series which express individual style and concept.

FA 624 MS: Mixed Media/Printmaking - Advanced Techniques
This course focuses on the diversity of contemporary materials available to today’s printmakers. Innovation, the development of individualized projects, and the expression of advanced content are encouraged.

FA 626 MS: Color Theory
This course examines the color systems that are the foundation of color printing. Students will learn the relevance of color on the human perception of artworks. The course includes lectures, demonstrations, and hands-on printmaking experience.

FA 626 MS: Chiaroscuro
This course offers an in-depth study of classical drawing principles through the rendering of a 3D form. Concepts including the 5-value system of tonal rendering, composition, value pattern, variation of form and cast shadow edges are intensively explored. Emphasis is placed on careful analysis of light and shadow relationships.

FA 627 MS: Figure Studio 2
This course is taught in a studio environment, developing the artist's ability to represent the human figure in pictorial space. Drawings are based on observation from life through 2-3 week poses. Emphasis is placed on proportional accuracy, foreshortening, and the use of foreshortened forms to achieve convincing three-dimensional form.

FA 629 MS: Letterpress Printing
In this course, students will study the basics of letterpress printing including how to handset lead type, use a pica ruler, mix ink, ink the press, and print on the letterpress. Demonstrations will include printing from lead type, polymer plates, pressure printing, relief printing methods, and page layout.

FA 630 MS: Litho/Advanced Techniques
This course expands on the advanced intaglio printmaking from plate to print. Students will be able to create their own proofs and print their final prints in a variety of forms including monoprints, multi-plate and multi-color prints.

FA 631 MS: Book Arts
In this course, students will explore the art of bookmaking and how it relates to their own work and direction. The concept of bookmaking is examined critically and a variety of binding forms are explored. Students will be encouraged to develop their own concepts and interpretations.

FA 632 MS: Abstraction & Interpretation
In this specialized course, students will perform an in-depth study of abstraction. This begins with an investigation of painting techniques specific to abstraction, including nontraditional and contemporary media. Concept as an important foundation of intent will be explored in the second half of the course. Students will produce studies as preliminary explorations for larger paintings, including multi-paneled paintings. Students will end the course having created a body of work with a solid conceptual base.

FA 633 MS: Abstraction & Interpretation 3
In this course, students will continue to explore the human form in both representation and abstraction. The student will focus on value, proportion, composition, dynamic composition, color and expressive techniques.

FA 636 MS: Silkscreen/Advanced Techniques
Screen process and darkroom techniques on the advanced level are covered. Emphasis is on extension and refinement of individual expression within a wide variety of specialized applications.

FA 639 MS: Expressive Drawing
In this course, students will learn to expand their responses to the human form in both representation and abstraction. The student will focus on value, composition, foreshortening, and cast shadow edges. A body of work will be created which supports or makes visual the concept.

FA 642 MS: Abstraction & Interpretation 4
In this course, students will continue to explore a concept or a new direction for movement. A body of work will be created which supports or makes visual the concept.

FA 644 MS: Quick Studies
This is a high-energy class in which students produce quick painted studies. Paintings in acrylic or oils will stress color, composition, painting techniques, and proportion of subject. Students are encouraged to develop intuitive feelings for print handling. A variety of subjects will be painted.

FA 653 MS: Book Arts/ Advanced Techniques
This is a continued exploration of advanced bookbinding techniques. Complex bindings, non-traditional materials, and alternative processes are covered.

FA 655 MS: Midpoint & Thesis Preparation
This course will prepare students for their mid-point review. Students will identify and refine their thesis concept and prepare works to explore the concept with regard to approach, content, and style. Upon finalizing a thesis concept, students will write content and paint or prepare a print in class for individual instruction and critiques.

FA 693 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

FA 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

FA 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take advantage of a directed study to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.
FA 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

FA 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

FA 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

FA 810 MS: Printmaking 1
This course will enable students to pursue their approved figurative thesis while interacting with the instructor and other students. Input and direction from the instructor will serve as a guidance for each student’s personal direction.

FA 830 MS: Printmaking 2
This course will encourage the concept of a cohesive body of work based upon the student’s individual thesis proposal and committee suggestions. Prints will be produced according to an agreed upon timeline. Students will be encouraged to produce and continually improve their concept, composition, and technical abilities.

FA 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

FA 903 MS: Study Abroad
In this graduate course, students will travel to an inspirational destination to practice art on location. Emphasis will be placed on expression and reflection of the place. Course fees and prerequisites may vary by topic.
FASCU 180 Modelmaking & Sculpting

**The Classical Figure**
Form, balance, and the representation of human proportions are fundamental elements of classical figure sculpture. Building on the skills learned in Foundations Figure Modeling, students will further their ability to sculpt the realistic human figure. Emphasis will be placed on the human form and anatomy. Students will also make plaster molds to cast finished sculptures.

**The Art of Moldmaking & Casting 1**
This course offers an introduction to the techniques and essential skills used in moldmaking and casting. Single-piece face molds, simple two-piece to complex three-or-more-piece molds, and casts produced in sand and other methods and rubber moldmaking techniques are explored, along with hollow and solid casting techniques.

**The Art of Moldmaking & Casting 2**
This course emphasizes sculptural problem solving in numerous media including modeling, welding and casting and/or mixed media. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Scultping in Ceramics 1**
This course introduces the techniques of hand building with clay, as well as working with clay bodies, kiln firing, and an overview of the contemporary ceramic scene. Special attention will be paid to the painterly application of dry and textured surfaces, as well as the application of salt and ash to fire or cast in plaster.

**The Art of Moldmaking & Casting 3**
This course offers an introduction to neon fabrication techniques. Basic theory of the use of radiant light in fine art is covered. Students will learn to design and build neon sculptures. Emphasis will be placed on the human form and anatomy. Students will also create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Modeling & Sculpting**
This course is an introduction to sculptural materials and methods. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Modeling & Sculpting**
This is a creative class designed for both beginning and advanced students. Modeling directly in clay and working on both male and female forms, students study the body with emphasis on proportion and anatomy.

**Modeling & Sculpting**
This course is designed to enhance figure modeling ability. Students will be taught how to render in three dimensions and explore the geometry and proportions of the human figure. Students will complete figure studies and exercises of varying complexity.

**Methodology and Sculpting**
This course further explores clay as an expressive sculptural medium. Emphasis is placed on refining skill levels in handling building techniques and metal working skills and techniques. This course explores advanced and in-depth fabrication techniques. Basic theory of the artistic innovators of the 20th Century. Topics include Michelangelo’s groundbreaking approach and its classical influences, to the artistic innovations of the 20th Century. Topics include how sculpture has become a central part of the urban landscape, the influences of sculpture on architecture, and the complex relationship between sculpture, politics, and society.

**Sculpture 3**
This course is an introduction to the basics of clay sculpting. Students will create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Sculpture 4**
This course is a life-modeling class designed for both beginning and advanced students. Modeling directly in clay and working on both male and female forms, students study the body with emphasis on proportion and anatomy.

**Sculpture 5**
This course introduces an advanced introduction to the techniques and essential skills used in moldmaking and casting. Single-piece face molds, simple two-piece to complex three-or-more-piece molds, and casts produced in sand and other methods and rubber moldmaking techniques are explored, along with hollow and solid casting techniques.

**Sculpture 6**
This course offers an introduction to neon fabrication techniques. Basic theory of the use of radiant light in fine art is covered. Students will learn to design and build neon sculptures. Emphasis will be placed on the human form and anatomy. Students will also create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Sculpture 7**
This course emphasizes sculptural problem solving in numerous media including modeling, welding and casting and/or mixed media. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Sculpture 8**
This course is designed to enhance figure modeling ability. Students will be taught how to render in three dimensions and explore the geometry and proportions of the human figure. Students will complete figure studies and exercises of varying complexity.

**Sculpture 9**
This course further explores clay as an expressive sculptural medium. Emphasis is placed on refining skill levels in handling building techniques and metal working skills and techniques. This course explores advanced and in-depth fabrication techniques. Basic theory of the artistic innovators of the 20th Century. Topics include Michelangelo’s groundbreaking approach and its classical influences, to the artistic innovations of the 20th Century. Topics include how sculpture has become a central part of the urban landscape, the influences of sculpture on architecture, and the complex relationship between sculpture, politics, and society.

**Sculpture 10**
This course is an introduction to the basics of clay sculpting. Students will create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Sculpture 11**
This course emphasizes sculptural problem solving in numerous media including modeling, welding and casting and/or mixed media. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Sculpture 12**
This course is designed to enhance figure modeling ability. Students will be taught how to render in three dimensions and explore the geometry and proportions of the human figure. Students will complete figure studies and exercises of varying complexity.

**Sculpture 13**
This course further explores clay as an expressive sculptural medium. Emphasis is placed on refining skill levels in handling building techniques and metal working skills and techniques. This course explores advanced and in-depth fabrication techniques. Basic theory of the artistic innovators of the 20th Century. Topics include Michelangelo’s groundbreaking approach and its classical influences, to the artistic innovations of the 20th Century. Topics include how sculpture has become a central part of the urban landscape, the influences of sculpture on architecture, and the complex relationship between sculpture, politics, and society.

**Sculpture 14**
This course is an introduction to the basics of clay sculpting. Students will create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Sculpture 15**
This course emphasizes sculptural problem solving in numerous media including modeling, welding and casting and/or mixed media. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Sculpture 16**
This course is designed to enhance figure modeling ability. Students will be taught how to render in three dimensions and explore the geometry and proportions of the human figure. Students will complete figure studies and exercises of varying complexity.

**Sculpture 17**
This course further explores clay as an expressive sculptural medium. Emphasis is placed on refining skill levels in handling building techniques and metal working skills and techniques. This course explores advanced and in-depth fabrication techniques. Basic theory of the artistic innovators of the 20th Century. Topics include Michelangelo’s groundbreaking approach and its classical influences, to the artistic innovations of the 20th Century. Topics include how sculpture has become a central part of the urban landscape, the influences of sculpture on architecture, and the complex relationship between sculpture, politics, and society.

**Sculpture 18**
This course is an introduction to the basics of clay sculpting. Students will create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Sculpture 19**
This course emphasizes sculptural problem solving in numerous media including modeling, welding and casting and/or mixed media. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Sculpture 20**
This course is designed to enhance figure modeling ability. Students will be taught how to render in three dimensions and explore the geometry and proportions of the human figure. Students will complete figure studies and exercises of varying complexity.

**Sculpture 21**
This course further explores clay as an expressive sculptural medium. Emphasis is placed on refining skill levels in handling building techniques and metal working skills and techniques. This course explores advanced and in-depth fabrication techniques. Basic theory of the artistic innovators of the 20th Century. Topics include Michelangelo’s groundbreaking approach and its classical influences, to the artistic innovations of the 20th Century. Topics include how sculpture has become a central part of the urban landscape, the influences of sculpture on architecture, and the complex relationship between sculpture, politics, and society.

**Sculpture 22**
This course is an introduction to the basics of clay sculpting. Students will create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Sculpture 23**
This course emphasizes sculptural problem solving in numerous media including modeling, welding and casting and/or mixed media. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Sculpture 24**
This course is designed to enhance figure modeling ability. Students will be taught how to render in three dimensions and explore the geometry and proportions of the human figure. Students will complete figure studies and exercises of varying complexity.

**Sculpture 25**
This course further explores clay as an expressive sculptural medium. Emphasis is placed on refining skill levels in handling building techniques and metal working skills and techniques. This course explores advanced and in-depth fabrication techniques. Basic theory of the artistic innovators of the 20th Century. Topics include Michelangelo’s groundbreaking approach and its classical influences, to the artistic innovations of the 20th Century. Topics include how sculpture has become a central part of the urban landscape, the influences of sculpture on architecture, and the complex relationship between sculpture, politics, and society.

**Sculpture 26**
This course is an introduction to the basics of clay sculpting. Students will create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Sculpture 27**
This course emphasizes sculptural problem solving in numerous media including modeling, welding and casting and/or mixed media. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Sculpture 28**
This course is designed to enhance figure modeling ability. Students will be taught how to render in three dimensions and explore the geometry and proportions of the human figure. Students will complete figure studies and exercises of varying complexity.

**Sculpture 29**
This course further explores clay as an expressive sculptural medium. Emphasis is placed on refining skill levels in handling building techniques and metal working skills and techniques. This course explores advanced and in-depth fabrication techniques. Basic theory of the artistic innovators of the 20th Century. Topics include Michelangelo’s groundbreaking approach and its classical influences, to the artistic innovations of the 20th Century. Topics include how sculpture has become a central part of the urban landscape, the influences of sculpture on architecture, and the complex relationship between sculpture, politics, and society.

**Sculpture 30**
This course is an introduction to the basics of clay sculpting. Students will create their own work and are encouraged to use neon as a component part within other media ranging from metal to visual art.

**Sculpture 31**
This course emphasizes sculptural problem solving in numerous media including modeling, welding and casting and/or mixed media. Instruction in professional solutions and sculptural expression will be combined with critical discussions.

**Sculpture 32**
This course is designed to enhance figure modeling ability. Students will be taught how to render in three dimensions and explore the geometry and proportions of the human figure. Students will complete figure studies and exercises of varying complexity.
FINESCULPTURE

FASCU 360 Life-Size Figure Modeling
This course will guide the experienced life-modeling student toward creating a life-size figure in water-based clay. The value of classical realism in figurative sculpture is emphasized, as well as subtlety as a means of personal expression.

FASCU 361 Glaze Technology
Throughout history, glazes have been used to create and enhance objects made in clay. Students will work with a variety of basic glaze recipes from all temperatures, with an emphasis on low-fire, students will also learn how to mix, test and manipulate glazes to create exciting new effects.

FASCU 431 Ceramic Sculpture 3
In this course, students will focus on portfolio level work. Students will master the basic technical skills of ceramics. Emphasis will be placed on exceptional technical quality, thematic exploration, and conceptual clarity. Students will accurately self-evaluate and conduct critiques and discussions.

FASCU 435 Metal Fabrication Skills 3
This focuses on advanced procedures of oxyacetlylene, arc welding, MIG welding plasma cutting and gouging. Techniques of cutting, bending, forging and finishing of ferrous metals will be covered. Students will also learn to mix, test and manipulate glazes to create exciting new effects.

FASCU 437 Casting Bronze and Metal 2
Students will explore advanced techniques in metal casting including but not limited to: hollow forms, complex gating, bonded sand-mold process, multiples, advanced finishing, and patination. Students enrolling in this course should be familiar with gating and ceramic shell techniques.

FASCU 461 Ceramic Sculpture 4
This course is designed to offer students a real world professional experience. Students must present a proposal around the body of work they wish to work on which must then be approved for enrollment in this course. This proposal establishes suitable level of skills in the following: ability to set and achieve goals, ability to articulate and understand conceptual framework, and a high level of skill and understanding of the ceramic medium. Students will create a body of work suitable in an exhibition.

FASCU 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

FASCU 498 Collaborative Project
Students enrolling in this course will work on an interdisciplinary collaborative project.

FASCU 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

FASCU 500 Internship in Sculpture
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Fine Art.

FASCU 623 MS: Advanced Figure Modeling
In this course, students will develop and achieve goals, ability to articulate and understand conceptual framework, and a high level of skills in the following: ability to set and achieve goals, ability to articulate and understand conceptual framework, and a high level of skill and understanding of the ceramic medium. Students will create a body of work suitable in an exhibition.

FASCU 625 MS: Public Art
Students will work with issues involving site-specific/public sculptures. This course will cover the phases and procedures artists encounter before installation. Students will make proposals for site-specific works.

FASCU 626 MS: Neon
This course is designed to introduce and explore illumination as a sculptural medium. Fabrication techniques, basic theory and aesthetic considerations are covered.

FASCU 627 MS: Wood Carving Studio
In this course, students develop their individual expression through the media of wood. Students develop skills by exploring the various properties and techniques of traditional and contemporary wood sculptures. History, philosophy, principals, and practical information will be discussed.

FASCU 630 MS: Advanced Figure Modeling
Students focus on an in-depth study of the human figure and the portrait bust, an art form that is both ancient and contemporary.

FASCU 631 MS: Neon/ Advanced Techniques
Students will continue to explore advanced techniques in neon and glass casting. There will be an emphasis on individual projects and concept development.

FASCU 632 MS: Ecorche: Sculpting the Figure from the Inside Out
In this course, students learn to sculpt an anatomical representation of all or part of the human body with the skin removed, thereby focusing on and displaying skeletal construction and musculature. Using plasteline figures, the class will explore morphology, structural concepts, and proportionary.

FASCU 633 MS: Metals - Foundry Casting
Casting a variety of metals using shell molds is the focus of this course. Students learn the correct preparation of waxes for casting, finishing and patination of the completed casting. A personal direction is encouraged.

FASCU 634 MS: Metals - Forging & Welding
This course offers students an environment to address and experiment with the problems and solutions in fabrication and construction. Students will work on independent projects and conduct critiques and discussions.

FASCU 635 MS: Public Art
Students will work with issues involving site-specific/public sculptures. This course will cover the phases and procedures artists encounter before installation. Students will make proposals for site-specific works.

FASCU 643 MS: Ecorche: Sculpting the Figure from the Inside Out
In this course, students learn to sculpt an anatomical representation of all or part of the human body with the skin removed, thereby focusing on and displaying skeletal construction and musculature. Using plasteline figures, the class will explore morphology, structural concepts, and proportionary.

FASCU 644 MS: Advanced Figure Modeling
Students focus on an in-depth study of the human figure and the portrait bust, an art form that is both ancient and contemporary. Realistic studies of standing figures, portraits and reclining figures will be performed.

FASCU 653 MS: Neon/ Advanced Techniques
Students will continue to explore advanced techniques in neon and glass casting. There will be an emphasis on individual projects and concept development.

FASCU 654 MS: Metals - Foundry Casting
Casting a variety of metals using shell molds is the focus of this course. Students learn the correct preparation of waxes for casting, finishing and patination of the completed casting. A personal direction is encouraged.

FASCU 655 MS: Public Art
Students will work with issues involving site-specific/public sculptures. This course will cover the phases and procedures artists encounter before installation. Students will make proposals for site-specific works.

To view the schedule, prerequisites, and course fees & register at https://catalog.academyart.edu
FASCU 640 MS: Figurative Sculpture: Life-Size
This course is a continued examination of the form and structure of the human figure for intermediate and advanced students. Students will create a life-size figure in water clay over one semester. Accurate rendering and personal expression are developed and emphasized.

FASCU 642 MS: Figurative Sculpture: The Portrait
This class will focus on the portrait bust. Along with developing an understanding of the formal qualities of the skull and the muscles of the face, neck and shoulders, this class will concentrate efforts on developing expressive modeling techniques.

FASCU 644 MS: Midpoint Review & Final Project Preparation
In this course, students will focus on the process of creating a successful final project. Confronting issues relevant to contemporary art, students will examine, explore, evaluate, and define their project development and presentation.

FASCU 645 MS: Relief: Expression & Interpretation
This class covers a wide spectrum of techniques and styles relating to sculpting in relief. The final project combines high and low relief as well as preparatory drawings and maquettes. Sculpting the figure and drapery in relief will also be covered in detail.

FASCU 647 MS: Advanced Forging & Welding
This course offers advanced students a group environment to address technical problems found while fabricating and constructing metal sculptures.

FASCU 648 MS: Bronze Pour
This course will introduce students to the basics of bronze casting, and give the more advanced student an opportunity to continue work on ongoing projects. Wax working, moldmaking, casting, finishing, and patination are fully covered.

FASCU 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

FASCU 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

FASCU 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

FASCU 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolios and/or Thesis Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolios and/or Thesis Projects as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

FASCU 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

FASCU 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

FASCU 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
FINE ART - SCULPTURE

GET REAL
I LIKE SOMEONE ELSE
LET'S BE FRIENDS

I WAS DRUNK AND YOU WERE THERE
I ONLY USED YOU TO GET TO YOUR SISTER

THE TIMING JUST ISN'T RIGHT

I DON'T THINK OF YOU IN THAT WAY
CAN I THINK ABOUT IT?

I LOVE YOU
The Future of Game Development Begins with You

Don’t let the word “game” fool you. The field of game development is not child’s play, but the largest, fastest-growing media industry in the world. Not only does this mean that more people are playing video games, but also that virtual worlds and interactive environments are infiltrating every area of our lives from phones to televisions.

Before games ever became a media industry, many philosophers thought that games played a fundamental role in human behavioral learning. What was once theory now seems to be self-evident: as the game industry innovates and expands, it is starting to provide everything from entertainment, education and groundbreaking social interaction. We have just begun to tap into its potential.
WHAT WE OFFER

World-Class Curriculum: Game Development students receive a well-rounded education in the arts and sciences with an emphasis on applying techniques in Game Design, Programming, Concept Art, 3D Modeling and Animation.

Specialized Knowledge: After mastering the foundations, students develop innovative game mechanics and learn challenging 3D technology. Students can further their specialized training in game design, concept art, modeling, animation, and programming.

Master Game Design and Production Principles: Students learn and drill in design fundamentals for both 2D and 3D gameplay such as risk and reward, level layout and flow, balancing compelling gameplay, technical scripting and building suspense through story. As students progress, they learn specialized aspects of design such as monetization, unique control types, rapid development via iteration and production methods working in teams.

Master 2D & 3D Art Principles: This program builds on the foundations of traditional drawing, painting, and visual storytelling to develop conceptual skills. Students will have a solid grasp of fundamental game art principles, including advanced conceiving, 3D modeling and texturing, shading, animation, and rigging techniques, as well as a thorough understanding of art production software, game engine technology and the production environment.

Hands-On Experience: Communication and organizational skills play key roles as students works on collaborative projects. State-of-the-art game engines are used to generate games from prototype to a publishable game, giving graduates hands-on experience with industry techniques and standards.

State-of-the-art Facilities: We offer industry-standard resources and equipment, including: a Game Lab, hundreds of classroom PC’s and Cintiqs equipped with the latest technology and featuring all of the industry’s latest development applications.

Professional Faculty: Our faculty are all working professionals at the top of the industry. Every semester, industry greats are invited for guest lectures and presentations.

Portfolio Development: Students develop an exceptional portfolio that shows skill in traditional drawing and painting as well as 3D modeling, game design, Programming, level design, animation, rigging and time management.

CAREER PATHS

Game Design
- Creative Director
- Lead Game Designer
- Senior Game Designer
- Systems Designer, UI/UX Designer, Freemium Designer
- Level Designer, Scripter, Combat Designer
- Associate Level Designer, Junior Scripter

Game Art
- Art Director
- Technical Art Director, Cinematics Director
- Lead Character Artist, Lead Environment Artist, Lead Concept Artist, Lead Animators, Technical Art Lead, Rigging Lead, Effects Lead Designer
- Senior Character Artist, Senior Environment Artist, Senior Animators, Senior Technical Artist, Senior Rigging Artist, Senior Effects Artist, UI Artist
- 3D Artist, Character Artist, Environment/Props Artist, Environment Architect, Animator, Character Animator

Game Programming
- Chief Technology Officer (CTO)
- Technical Director
- Lead Engineer / Principle Engineer
- Software Engineer, AI Programmer, Graphic Programmer, Physics Programmer, Game Play Programmer
- Junior Engineer, Engineering Intern
Associate of Arts [AA] in Game Development

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 33 UNITS
MAJOR 15 UNITS
+ LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS

AA GAME DEVELOPMENT CORE COURSES
FND 110  Analysis of Form
or FND 113  Sketching for Communication
FND 122  Color Fundamentals
GAM 105  Game 3D Production
GAM 110  Introduction to Game Development
GAM 115  Elements of Scripting
GAM 130  Vector Graphic Games 1
GAM 150  Game Design, Theory, & Analysis
GAM 201  3D Modeling for Games 1
GAM 202  3D Animation for Games
GAM 301  3D Modeling For Games 2
or GAM 370 Level Design for Video Games 1
GAM 310  Prototype Game Production Studio

AA GAME DEVELOPMENT DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  2  Written Communication courses
  2  Art Historical Awareness courses
  1  Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108  Composition for the Artist

CHOOSE ONE:
LA 202  English Composition: Creative Persuasion & Argument
LA 280  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291  Designing Careers

ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century
Bachelor of Fine Arts [BFA] in Game Development

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK

| CORE | 36 UNITS |
| MAJOR | 42 UNITS |
| ELECTIVES | 9 UNITS |
| LIBERAL ARTS | 45 UNITS |

TOTAL 132 UNITS

BFA GAME DEVELOPMENT CORE COURSES

- FND 110 Analysis of Form
- FND 113 Sketching for Communication
- FND 132 Color Fundamentals
- GAM 105 Game 3D Production
- GAM 110 Introduction to Game Development
- GAM 115 Elements of Scripting
- GAM 130 Vector Graphic Games
- GAM 150 Game Design, Theory, & Analysis
- GAM 201 3D Modeling for Games
- GAM 202 3D Animation for Games
- GAM 301 3D Modeling For Games
- GAM 370 Level Design for Video Games
- GAM 405 Prototype Game Production Studio
- GAM 406 Games Portfolio Preparation

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

- LA 108 Composition for the Artist
- LA 110 English Composition: Narrative Storytelling
- LA 133 Short Form Writing

Employment Communications & Practices

- LA 291 Designing Careers

HISTORICAL AWARENESS

- LA 101 Western Civilization
- LA 270 US History
- LA 274 Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 359 Urban Sociology

ART HISTORICAL AWARENESS

- LA 120 Art History through the 10th Century
- LA 121 Art History through the 19th Century

CHOOSE TWO:

- LA 117/LAN 117 Survey of Landscape Architecture
- LA 118/IND 118 History of Industrial Design
- LA 127 Topics in World Art
- LA 128 Exploring Science Fiction Cinema
- LA 131/GAM 131 History of Gaming
- LA 132/ANN 102 History of Animation
- LA 134/ANN 104 History & Technology of Visual Effects & Computer Animation
- LA 137/TVS 137 History of Visual Development
- LA 177/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genius in Film
- LA 195/ILL 195 History of Comics: American Comics
- LA 197/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art as Culture
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226/230 Survey of Traditional Interior Architecture
- LA 229/231 Survey of Contemporary Interior Architecture
- LA 230/242 Survey of Bay Area Architecture
- LA 231/242 History of Graphic Design
- LA 233/240 History of American Illustration
- LA 244/FSH 244 History of Fashion
- LA 245/FSH 245 History of Jewelry & Metal Arts
- LA 246/FSH History of Textiles
- LA 247 History & Techniques of Printmaking
- LA/FSH 248 A History of Sculpture: Michelangelo to Rodin
- LA 249 History of Architecture 2
- LA 250 Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA 277/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MT 285 Film History 1: Pre-1940
- LA 282/MT 286 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity
- LA 327 Art of the Classical World
- LA 333 Art of the Middle Ages
- LA 361 The Artist in the Modern World
- LA 382 Film History 3: Contemporary Cinema
- LA 383 International Cinema in an Age of Change
- LA 384 Underworld Cinema
- LA 385 Close-up on Hitchcock
- LA 386 Exploring Science Fiction Cinema
- LA 387 Women Directors in Cinema
- LA 388 Survey of Asian Cinema
- LA 408 Analog Before Digital: Punk/No Wave Film & Music
- LA 420 Art of the Italian Renaissance
- LA 421 Northern Renaissance Art
- LA 422 Italian Baroque Art
- LA 423 The Golden Age of Dutch Art
- LA 424 Art of Spain: From El Greco to Picasso
- LA 425 18th & 19th Century European Art
- LA 464 Survey of Dada & Surrealism
- PH 101 History of Photography

QUANTITATIVE LITERACY

- LA 124 Physics for Artists
- LA 146 Anatomy of Automobiles
- LA 150 Introduction to Computer Programming
- LA 203 Popular Topics in Health, Nutrition, & Physiology
- LA 254 Human-Centered Design
- LA 255 College Math
- LA 271 College Algebra with Geometry
- LA 278 Vector, Matrices and Transformations
- LA 293 Precalculus
- LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES

- LA 127 Topics in World Art
- LA 221 California Art in Cultural Context
- LA 228 World Literature
- LA 232 Programming & Culture
- LA 343 Comparative Religion
- LA 368 Experiencing Culture: Anthropology for Today’s Artist
- LA 462 Power of Myth & Symbol
Bachelor of Science [BS] in Game Programming

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE  36 UNITS

MAJOR  30 UNITS

+ ELECTIVES  9 UNITS

+ LIBERAL ARTS  45 UNITS

TOTAL  120 UNITS

BS GAME PROGRAMMING CORE COURSES

GAM 110 Introduction to Game Development

GAM 215 Scripting for 3D Games 1

GAM 310 Prototype Game Production Studio

GAM 406 Games Portfolio Preparation

GAP 120 Principles of Computer Science

GAP 125 Programming for Games 1

GAP 225 Programming for Games 2

GAP 235 Data Structures & Algorithms

GAP 255 Programming Design Patterns

GAP 275 Programming for Games 2

GAP 285 Game Engine Architecture

GAP 295 Computer Architecture & Optimization

BS GAME PROGRAMMING DEGREE REQUIREMENTS

• Minimum grade of C- in all major coursework and the following Liberal Arts courses:

LA 108 Composition for the Artist

LA 255 College Math

LA 271 College Algebra with Geometry

LA 288 Vector, Matrices, & Transformations

LA 293 Precalculus

• Minimum 2.0 GPA

And the following general education requirements:

3 Written Communication courses

1 3D Math

1 Fundamental Math course

1 Applied Math course

1 Advanced Math course

1 Employment Communications and Practices course

1 Historical Awareness course

1 Cultural Ideas & Influences course

1 Art Historical Awareness course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108 Composition for the Artist

LA 110 English Composition: Narrative Storytelling

LA 133 Short Form Writing

CHOOSE ONE:

LA 202 English Composition: Creative Persuasion & Argument

LA 280 Perspective Journalism

FUNDAMENTAL MATH

LA 255 College Math

APPLIED MATH

LA 271 College Algebra with Geometry

3D MATH

LA 288 Vector, Matrices, & Transformations

ADVANCED MATH

LA 293 Precalculus

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291 Designing Careers

ART HISTORICAL AWARENESS

CHOOSE ONE:

LA 117/LAN 117 Survey of Landscape Architecture

LA 118/IND 118 History of Industrial Design

LA 120 History through the 15th Century

LA 121 Art History through the 19th Century

LA 127 Topics in World Art

LA 129 History of Automotive Design

LA 131/GAM 131 History of Gaming

LA 132/ANM 102 History of Animation

LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation

LA 137/VIS 137 History of Visual Development

LA 177/LAN 177 Pre-Industrial Urban Open Spaces

LA 182 Genres in Film

LA 195/ILL 195 History of Comics: American Comics

LA 197/ILL 197 History of Comics: International and Alternative Comics

LA/ARH 219 History of Architecture: Ancient to Gothic

LA 220 American Art History

LA 221 California Art in Cultural Context

LA 222 20th Century Art

LA 224 Women, Art & Society

LA 226/IAO 230 Survey of Traditional Interior Architecture

LA 229/IAO 231 Survey of Contemporary Interior Architecture

LA 236/IAO 232 Survey of Bay Area Architecture

LA 242/GR 242 History of Graphic Design

LA 243/ILL 310 History of American Illustration

LA 244/FSH 244 History of Fashion

LA 245/SEM 245 History of Jewelry & Metal Arts

LA 246/FSH History of Textiles

LA 247 History & Techniques of Printmaking

LA/FASCU 248 A History of Sculpture: Michelangelos to Present

LA 249 History of Architecture I

LA 274 Art & Architecture of Renaissance Florence

LA 276 Seminar in Great Britain

LA 277/LAN 277 Post Industrial Urban Open Spaces

LA 278 Seminar in France

LA 279 Seminar in Italy

LA 281/MP 281 Film History: 1900-1940

LA 282/MP 256 Film History 2: 1940-1987

LA 283 Examining Film Noir

LA 284 Evolution of the Horror Film

LA 290 History of Architecture: Modernity

LA 327 Art of the Classical World

LA 333 Art of the Middle Ages

LA 361 The Artist in the Modern World

LA 382 Film History 3: Contemporary Cinema

LA 383 International Cinema in an Age of Change

LA 384 Underated Cinema

LA 385 Close-up on Hitchcock

LA 386 Exploring Science Fiction Cinema

LA 387 Women Directors in Cinema

LA 388 Survey of Asian Cinema

LA 408 Analog Before Digital: Punk/Ho Wave Film & Music Animation

LA 420 Art of the Italian Renaissance

LA 421 Northern Renaissance Art

LA 422 Italian Baroque Art

LA 423 The Golden Age of Dutch Art

LA 432 Art of Spain: From El Greco to Picasso

LA 433 18th & 19th Century European Art

LA 464 Photo History and Concepts

PH 101 Photo History and Concepts

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171 Western Civilization

LA 270 US History

LA 274 Art & Architecture of Renaissance Florence

LA 276 Seminar in Great Britain

LA 278 Seminar in France

LA 279 Seminar in Italy

LA 359 Urban Sociology

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127 Topics in World Art

LA 221 California Art in Cultural Context

LA 238 World Literature

LA 292 Programming & Culture

LA 343 Comparative Religion

LA 368 Experiencing Culture: Anthropology for Today’s Artist

LA 462 Power of Myth and Symbol

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Master of Fine Arts [MFA] in Game Development

MFA UNIT REQUIREMENTS
MAJOR 27 UNITS
+ DIRECTED STUDY 18 UNITS
+ ELECTIVES* 6 UNITS
+ GRADUATE LIBERAL ARTS 12 UNITS
TOTAL 63 UNITS
*Per director approval

MFA GAME DEVELOPMENT DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MFA GAME DEVELOPMENT REQUIRED MAJOR COURSES
ANM 623 MS: 3D Modeling & Animation 1 (Maya)
GAM 601 MS: Elements of Video Games
GAM 631 MS: Portfolio and Thesis Preparation
GAM 651 MS: Prototype Game Development
+ 4 Major course

MFA GAME DEVELOPMENT REQUIRE BY FOCUS
CHOOSE A FOCUS:
GAME DESIGNERS:
GAM 602 MS: Game Theory & Level Design
GAM 605 MS: Scripting for Video Games 1
GAM 606 MS: Rapid Game Development
or GAM 604 MS: Environment Modeling for Games: Principles
GAM 699 MS: Visual Design for Games 1
or FA 601 MS: Drawing

CHARACTER MODELERS:
FA 622 MS: Anatomy for Artists
FASCU 620 MS: Figure Modeling
GAM 603 MS: 3D Character Modeling 1
GAM 623 MS: Digital Sculpting for Games 1
GAM 699 MS: Drawing Bootcamp for Games: The Human Figure
or FA 601 MS: Drawing

ENVIRONMENT MODELERS:
GAM 604 MS: Environment Modeling for Games: Principles
GAM 621 MS: Texture & Light
GAM 623 MS: Digital Sculpting for Games 1
GAM 626 MS: Environment Modeling for Games: Techniques
GAM 699 MS: Drawing Bootcamp for Games: The Human Figure
or FA 601 MS: Drawing

ANIMATORS/RIGGERS:
ANM 610 MS: Figurative Concepts
ANM 652 MS: Introduction to Rigging
ANM 686 MS: 3D Character Animation 1
ANM 688 MS: Traditional Animation
GAM 603 MS: 3D Character Modeling 1

MFA GAME DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS
ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 623 History & Techniques of Games

MAJOR DESIGNATED GRADUATE LIBERAL ARTS
GLA 612 Writing & Research for the Master’s Student
(for Game Designers)

CROSS CULTURAL UNDERSTANDING
CHOOSE ONE:
GLA 603 Anthropology: Experiencing Culture
GLA 606 Crossing Borders: Art & Culture in a Global Society
GLA 611 Cultural Narratives
GLA 617 Mythology for the Modern World
GLA 619 Culture & Identity in Modern American Theater
GLA 627 Industrial Design in a Globalized World
GLA 903 Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 678 MS: Professional Practices for Game Developers
or GLA 670 MS: Professional Practices for Animation, VFX, and Games
**GAM 115 Elements of Scripting**
This course prepares students to program video games by introducing them to logic, mathematics, and syntax fundamentals shared by common programming languages. Students will contribute code to simple game projects.

**GAM 130 Vector Graphic Games 1**
This course introduces students to vector graphic interactively used in game production for today’s emerging technologies and mobile device games. Assets suitable for side scrolling, block breaking or social networking games will be covered. Creating an interactive game that is intuitive to learn and presents increasing difficulty will be emphasized.

**GAM 150 Game Design, Theory & Analysis**
This course explores the components of a video game including game engine technologies, 3D tools, world and terrain editing, and asset production pipelines. Students reverse engineer a game to understand the components. Industry terminology is explained and core concepts are explored.

**GAM 170 Level Design for Video Games 1**
This course will give students a solid understanding of level design for first and third person video game levels. Students will be required to create levels and game experiences from initial concept phase through to block mesh and multiple passes of scripting using the Unreal game engine.

**GAM 190 Mobile UI and UX**
This class focuses on level UI (user interface) and UX (user experience) for mobile platforms. Digital imaging, file structures, and layer organization for changing on demand will be covered. Students will work within size limitations to create UI, UX, and assets. Adhering to style guides and production timelines will be emphasized.

**GAM 193 Scripting for User Interfaces**
This course introduces user interface artists and user experience designers who want hands-on experience will implement their work onto functional user interfaces for popular game engines. Students will create user interfaces for popular game engines.

**GAM 201 3D Modeling for Games 1**
In this course, students have their first in-depth experience with 3D modeling software. Concepts introduced include real-time rendering specs, polygons, UV mapping, simple texture techniques, digital photography and paint, and unwrapping.

**GAM 202 3D Animation for Games**
This course introduces 3D Animation basics. Traditional concepts such as timing, weight, building a skeleton and rig, inverse and forward kinematics, motion blocking, interpolation, and basic animation scripting are examined. Students employ models provided to create specific anima-tions based on several exercises.

**GAM 209 Rigging for Games 1**
In this course, students will learn and apply the fundamental principles of rigging. Students will rig biped characters in Maya keeping the animation process in mind. Students will troubleshoot rigging challenges and fix any bugs that occur in their projects.

**GAM 215 Scripting for 3D Games 1**
This course introduces player interaction and events in video games using C# and Unity. Students will learn to break down problems and systematically build solutions individually and in teams.

**GAM 230 Vector Graphic Games 2**
This course covers the concepts of Flash animation for games. Students will learn the fundamentals of using Flash software, and techniques for creating vector graphic images and interactive animation that are particular to the game industry. Students will learn to incorporate Maya 3D into Flash animation to enhance the art quality.

**GAM 233 Elements of Digital Painting**
Elements of Digital Painting focuses on the importance of becoming adept at painting all of the various common elements within digital painting. In this course, students will focus on learning to paint individual elements such as skin, hair, facial features, wood, metal, stone, and environmental elements.

**GAM 238 The Power of Composition**
This course examines compositional principles used in the creation of concept art. By analyzing artwork from Old Masters, famous illustrators, and contemporary concept art- ists, students will learn how to utilize these principles to create powerful compositions and strong designs.

**GAM 241 Digital Sculpting**
This course provides a foundation in digital sculpting for creating high-res game assets. Students will be taught an overview of the UI, tools, basic sculpting technique, and re-topology. Students will create high-res game-sculpted and game-res versions, demonstrating the 3D production pipeline.

**GAM 244 Digital Environment Sketching**
This course focuses on the anatomy of landscapes and architectural structures, elements, and functionality. Students will research both classical and contemporary styles and emulate the architectural language and style of various cultures and time peri-ods. Draftsmanship, mood, story, symbolism, proportion, spatial relationships, and application of design principles will be emphasized.

**GAM 245 Scripting for Mobile Games**
In this course, students will program and deploy games for mobile devices such as Android or iOS touch-screen devices using cutting edge game development software. Students will build interfaces for multiple screen sizes, debug, profile, and optimize a mobile application.

**GAM 260 Prop Design & Drawing for Games**
In this course students will create 3D mock-ups of vehicles and breakable objects based on predetermined criteria. Topics will include: techniques for digital painting, industry standards for workflow, and working from photo reference.
GAM 265 Vehicle & Robot/Mech Design for the Entertainment Industry
This course focuses on vehicle concept art suitable for motion pictures, television, and gaming. Students will draw and design a variety of vehicles across several categories ranging from personal vehicles and watercraft to flying machines. Accuray, believability, and developing a variety of ideas will be emphasized.

GAM 266 Digital Figure Painting
Students will further their digital painting skills, refine gesture, and realistically render shapes and shadows. Students will first work in grayscale and then utilize color theory to create mood and color harmony. This course sets the foundation for future character coursework that will require accurately painted flesh, hair, and anatomy.

GAM 269 Color and Light for Concept Art
This course is an in-depth look into the fundamentals of color and light. This course will cover various light sources and how they interact with objects and environments. Students will learn to apply these color and light principles in the creation of images that would be suitable for concept art and design.

GAM 270 Level Design for Video Games 2
Two portfolio quality interactive levels will be created over the course of the semester in the first person shooter and action RPG genre. Students will learn the essential skills of taking a basic mission and turning it into an engaging experience.

GAM 275 Concept Art for Games 1
Good design starts with traditional artistic criteria such as proportion, value, color harmony and design shapes. Building on skills learned, students design characters following strict game industry standards. Character types will be based on their associated props which are studied and students will create their own characters using traditional and digital media.

GAM 288 Concept Art for Games 1: Designing Characters
This course delves deeply into the ideation process focusing on approach, design principles, speed, color, and story in the context of art for video games. Students will apply the digital painting skills gained in GAM 266 to sketch characters and to paint details including fabric, hair, skin, and facial features.

GAM 301 3D Modeling for Games 2
Basic modeling techniques are built upon and expanded with challenging subject matter. Polygonal concepts, level of detail, low-poly budgets, model preparation for animation and other criteria are utilized in creating props, vehicles and architectural elements. Students will build and light assets to specifications based on industry standards.

GAM 303 Character Rigging & Animation
Students will learn to animate unusual creatures and characters with unique traits. This may include creatures with four legs, tentacles, and wings. Object rigs such as lighting and cars will also be discussed. Emphasis will be placed on effectively solving rigging challenges quickly and creating rigs that others can easily use.

GAM 309 Tools Programming In Python
Students will learn to program in Python and create applications that can be used in a game character pipeline. Emphasis will be placed on creating tools that are used in principle and in production. Students will create and use tools such as rigging tools and automated animation exporters.

GAM 310 Prototype Game Production Studio
Building upon skills learned, students will design and create a game prototype for deeper understanding of production procedures. Students will deploy organization, time management, and communication skills within a team environment. A playable prototype will be created using a step-by-step process.

GAM 315 Scripting for 3D Games 2
This course builds on the previous course by introducing script structures, complex Vector3 manipulation, and attribute calculations using C# and Unity. Students will work on building an action-adventure game while developing scripting techniques for managing objects and creating gameplay.

GAM 320 Character Animation 1
Following their foundation work, students use a more advanced set of models to create complex and varied motion. Concepts of timing and weight are emphasized and skills are enhanced through practice. Techniques in advanced skeleton construction, smooth binding, and rigging are practiced.

GAM 325 Visual FX for Games
This course teaches students to create particles and special effects for games in a production environment. Students will create fire, smoke, explosions, and other game effects. Students will script and customize other challenges that may come up, and a basic overview of Maya particles for familiarity with non-game engine effects will be covered.

GAM 328 Creature Design for Games
This course focuses on designing creatures commonly found in games including mutants, predators, aliens, and menacing monsters. Students will engage in the full design process from preliminary sketches, digitally shading tight line drawings, and presenting finished designs. Analyzing anatomical elements needed for believable movement in game environments will be emphasized.

GAM 332 Stylized Character Design & Drawing for Games
This course teaches the skill of creating stylized, simplified character designs for video games. This class will teach the difference from traditional drawing and techniques to simplify their designs in a way that follow good design principles. Characters created in this course will be appropriate for use in social games.

GAM 335 Visual FX for Games
This course teaches students to create particles and special effects for games in a production environment. Students will create fire, smoke, explosions, and other game effects. Students will script and customize other challenges that may come up, and a basic overview of Maya particles for familiarity with non-game engine effects will be covered.

GAM 340 Character Modeling 1
Students will learn about skeletal setup, rigging and skinning and apply that knowledge to 3D character models for animation. Models will be created in multiple resolutions and optimized for polygon budgets and segmentation. Advanced techniques will be used to create facial and special moves animation.

GAM 342 Environment Modeling for Games 1
This is an introductory course for basic environment modeling for artists and game designers. This course will guide the student through all the essential skills needed to create a real-time environment for games. The student will be guided through the creation of an exterior environment and an interior environment.

GAM 334 Digital Environment Painting
This course focuses on creating production-ready concept art for game environments. Students will gather 3D and photo reference material, generate value speed studies, develop style guides, utilize digital brushes to create compositional elements including rocks and trees, and create finished paintings. Perspective, composition, light, mood, storytelling and narrative will be emphasized.

GAM 350 Rapid Game Development 1
This course is focused on teaching students how to become effective game designers and producers. Good producers are ultimately responsible for shipping good games. Students will be experienced with the game production and release cycle. In this intensive course, students will create games over a one and two week period.

GAM 353 Game Freemium & Monetization
This course teaches the principles behind freemium game design and how to monetize to generate revenue. It covers key areas of metrics and performance indicators used in evaluating the profitability of social and mobile free-to-play games.

GAM 354 Game Development 1
This course is focused on teaching students how to become effective game designers and producers. Good producers are ultimately responsible for shipping good games. Students will be experienced with the game production and release cycle. In this intensive course, students will create games over a one and two week period.
GAM 360 Environmental Modeling for Games 2
Students learn theories and techniques for creating video game environments. Real world, movie sets, and game level environments are examined to identify what makes them successful. Using a design brief, students will plan and generate in-game assets using reference images, block-out geometry and texture modification.

GAM 380 Character Animation 2
Advanced students will bring their foundational skills to the next level by developing their technique using human and object interaction, facial animation, and expressive body language. Polished portfolio pieces will demonstrate cinematic linear storytelling. Technical knowledge is reinforced by review and strict adherence to industry standards.

GAM 401 Hard Surface Modeling: High Resolution Game Assets
Students will bring their game modeling skills to the next level by creating high quality assets using polygons. Using core shapes, students will learn to quickly create objects that have proportions for both edge flow and silhouette. Maintaining plane changes throughout the forms and controlling topology will be emphasized.

GAM 403 Organic Modeling: High Resolution Game Assets
This course focuses on creating organic film resolution models using polygons. Students will create objects such as characters, creatures, and plants using subdivision based geometry. They will learn how to fine-tune proportions for both edge flow and silhouette. Maintaining plane changes throughout the forms and controlling topology will be emphasized.

GAM 405 Games Portfolio Preparation
In this course, seniors will review their accumulated work, organizing and enhancing their portfolio. Several assignments are given on a case-by-case basis to design a presentation that promotes each student’s best accomplishments.

GAM 409 Advanced Rigging
This course offers an in-depth study of technical animation. Students will utilize tools to control the movement of complex 3D characters and objects. Included is an overview of constraint tools and controllers. Students use advanced techniques to build custom animation interfaces.

GAM 410 Rapid Game Development 2
Rapid iteration is key to quickly gauging which games are fun, compelling and best suited for producing. In this course, students will create a schedule to manage the rapid production process, create games on two week and four week time frames and organize a game development team.

GAM 420 High Resolution Game Assets
This course focuses on creating fully realized game assets including textures, shaders, and materials. Based on concept art and research, students will create models. Students will develop, produce, and deliver assets that meet industry standards and timelines.

GAM 423 Interactive Media Production & Entrepreneurship
This course delves into the roles of project managers and studio bosses in the game and interactive entertainment industries. Students will study the tools, workflow, and techniques required to organize teams and build successful studios. Topics will include managing resources and keeping schedules and budgets. Indie studio business issues including business formation and studio operations will also be covered.

GAM 432 Advanced Texture & Materials
Students analyze industry examples to understand how light, texture and rendering affects gameplay and story. Students will integrate specular, layered, normal and other advanced textures with real lights and vertex lighting in a real-time environment.

GAM 440 3D Character Modeling 2
In this advanced course students are required to show competency in use of core modeling and texture techniques applied to advanced characters. Using advanced methods demonstrated in the course, students will prep models for export to game engines and practice problem solving within realistic time and budget requirements.

GAM 442 Digital Matte Painting
In this course, 3D models will use matte painting to integrate expansive 2D landscapes to 3D environments. Students will rough out concept sketches and create finished matte paintings incorporating textured 3D elements which blend seamlessly through value and lighting. Digital painting, photo reference, light, and perspective will be emphasized.

GAM 450 Rapid Game Development 3
This course focuses on teaching students how to build upon previous game production courses. Game producers are ultimately responsible for shipping polished games on time and are experienced with the game production and release cycle. Students learn to be effective producers by shipping games with longer release cycles.

GAM 464 High Resolution Asset Studio
This course focuses on creating fully realized game assets including textures, shaders, and materials. Based on concept art and research, students will create models. Students will develop, produce, and deliver assets that meet industry standards and timelines.

GAM 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

GAM 494 Game Studio Experience
In this course, students will work on an interdisciplinary collaborative project with industry professionals. Topics will include concept development, documentation, professional practices, industry relations, and agile development. Emphasis will be placed on problem solving, compromising, and collaborating with industry professionals, taking on leadership roles, and effectively communicating with peers.

GAM 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

GAM 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

GAM 500 Internship in Game Design
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Game Design.
GAP 120 Principles of Computer Science
This course teaches students how to think like a programmer. Topics include Boolean algebra, numbering systems, data representations within a computer, microprocessors, memory architecture, etc. Students will also gain an understanding and appreciation of how computer programming evolved.

GAP 125 Programming for Games 1
This course introduces students to object-oriented programming with a focus on developing proficiency in the core C++ language. Topics will include program structure, functions, console input, variables, branching, looping, and programming statements. Students will diagram program flows, break down technical tasks, solve problems, and practice finding and removing bugs.

GAP 225 Programming for Games 2
This course continues the study of C++ and introduces Windows programming and basic graphics programming. Topics will include advanced C++, how to set up a Window, the graphics pipeline. Emphasis will be placed on writing code that mathematically assigns rewards for complete and incomplete actions.

GAP 235 Data Structures & Algorithms
In this course, students will make simple games using basic data structures. Students will build data structures and algorithms and use those structures to create lists, sort, and reallocate trees. Topics will include hash tables, queues, stacks, strings, tree structures, sorting, and choosing appropriate structures or algorithms to solve problems.

GAP 255 Programming Design Patterns
This course introduces students to a toolbox of common patterns used to solve typical programming problems. Students will gain hands-on experience spawning objects, creating global unique managers to manage various systems in their games, and building generic inventory systems that allow new objects to be easily added to lists.

GAP 275 Programming for Games 3
In this course, students will further their working knowledge of C++ while learning to leverage appropriate boilerplate code to create the framework for their simple games. Emphasis will be placed on creating cohesive structure and using platform appropriate code.

GAP 285 Game Engine Architecture
In this course, students will build a simple game engine. For their final project, students will build a game engine they previously designed in the course. Emphasis will be placed on writing code that mathematically assigns rewards for complete and incomplete actions.

GAP 295 Computer Architecture & Optimization
This course focuses on using optimized programming flows and be challenged to identify reasons for slow performance and based on analysis, improve performance. Students will dissect and write simple assembly based programs.

GAP 301 Programming Game Engines
In this course, students will take everything they have learned in the program and use it to design and implement their own game engine. Students will be taken step-by-step through constructing a stable, scalable, reusable engine that will form the basis for future classes.

GAP 311 Programming for Game Graphics
In this course, students will use advanced linear algebra to build an efficient 3D renderer. Topics will include shader technology, advanced cameras, 3D graphics, and the graphics pipeline. Emphasis will be placed on applying math skills, writing code to render 3D textured objects, and implementing advanced camera features.

GAP 321 Artificial Intelligence
AI is used to generate non-player character behavior to bring life to a simulated world. In this course, students will build AI for a variety of game types. Students will be challenged to create a simulation game incorporating AI layers, behavior trees, planning, and communication that allows multiple agents to communicate with each other and conspire against the player.

GAP 331 Network Programming
This course focuses on networking used in real-time games. Students will build a simple two-player game that can be played over a network. Topics will include network protocols, server/client architecture, and peer-to-peer interaction. Emphasis will be placed on programming for optimization.

GAP 341 Programming for Mobile Platforms
In this course, students will create games for mobile platforms. Emphasis will be placed on programming for optimization. Various mobile platforms will be compared and the pros and cons of platform specific programming will be analyzed. Mobile device architecture and the challenges of mobile development will be discussed in depth.

GAP 351 Scripting Languages
This course surveys scripting languages that are common in game development such as LUA, Python, and List. Students will select a language and integrate that language into an existing game. Emphasis will be placed on effective scripting that enables new game play features to be built and added quickly.

GAP 361 Programming for Game UI and Tools
In this course, students will create user interfaces for both behind the scenes game designers, and front facing game players. Students will create functional widgets including buttons, list boxes, and text fields. Emphasis will be placed on effective programming using C# language.

GAP 371 Console Programming
In this course, students will choose a console and build a game for a specific platform. Students will be challenged to push a game through a game console. Emphasis will be placed on effective use of development tools specific to the platform.

GAP 391 Sound Programming for Games
In this course, students will create an efficient streaming sound engine for a game that they have previously created. Topics will include programming sound systems, streaming audio, efficient sound effects storage, compression formats, and processing sound effects.

GAP 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technology, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

GAP 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project. This project will mirror real life projects and allow for a varied and sophisticated approach to problem solving.

GAP 499 Special Topics
Special Topics class offerings change each semester and are conducted by specialists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

GAP 500 Internship in Game Programming
Internship is only open to qualified upper division students, offering an opportunity to work in a field related to Game Programming.
GAM 610 MS: Elements of Video Games
This course will provide an overview of professional practices and techniques of video games utilizing lecture and demonstration. Industry development practices are discussed and contrasted made between large and small companies, genres and types of games. Students will create their own game design document based on lectures and assignments.

GAM 602 MS: Game Theory & Level Design
This course will cover key areas of design, including game tempo, player path, game mechanics, level editing, non-linear story, and game design. Students will learn to be effective producers by focusing on level design or game design. They will be introduced to the animation pipeline of starting with colored ambient occlusion. For the midterm and final, students will develop concepts and create a bipedal pilot and vehicle basic low-poly box modeling for creating these assets.

GAM 605 MS: Rapid Game Development
In this intensive class for game designers, students will learn to be effective producers by shipping games. It starts with simple titles with one week production schedules and scales up to titles with two week production schedules. Students are graded on game pacing, high concept, consistent art direction, and timeliness.

GAM 606 MS: Concept Art for Games
This advanced course will challenge students with industry paced iterative art model production. Students will draw, design, mock-up in 3D and paint over props, vehicles and other assets based on given specifications. Identifying production issues, problem solving, iterative design process, concepts, silhouettes, 3D block-outs and digital paint will be emphasized.

GAM 616 MS: Texture & Light
Students will apply advanced practice and new techniques in a fast paced environment. UV coordinates and texture maps, projections, decals, billboards, unwrapping and digital photography and paint will be used to enhance student portfolios. Students will apply rigorous industry standards to their assignments.

GAM 625 MS: Digital Sculpting for Games
This course will cover advanced techniques as they are rendered and lit in a real-time environment. Combining techniques such as vertex lighting, normal mapping and specular mapping students will get a good understanding of the real-time environment and design-specific scenes, staying true to the inspirational look and feel of the game.

GAM 637 MS: 3D Modeling & Animation
This course covers the basic concepts of 3D modeling and animation. Students will build a solid foundation and understanding of the basic tools of 3D software. Modeling, animation, lighting, texture mapping, and rendering are introduced in a production setting toward the goal of developing a portfolio project.

GAM 638 MS: Character Rigging
In this course, students will prepare students to rig characters in a professional setting and at a professional pace. Students will focus on rigging a character in a way that is geared towards animators, script features for the character, animating the character and animations into the game engine.

GAM 643 MS: Environment Modeling for Games: Production
In this course, advanced 3D modeling techniques will be introduced. Students will practice and develop core 3D modeling skills. Polygon budgets, levels of detail, and lighting scenes and structures will also be covered. Students will model integrated level designs and architectural environments that support and enhance game story and mechanics.
GAME DEVELOPMENT

GAM 644 MS: Advanced Rigging
This course provides an in-depth look at technical animation techniques. Students will gain knowledge of tools that control complex 3D characters and objects. Included are overviews of animation constraint tools, motion capture controllers, and animation controllers.

GAM 651 MS: Prototype Game Development
Student teams will work in a model production environment to build a working first playable. Students will have hands-on experience with a game engine to create their prototype game. Time management, organization, export and import pipeline, bug tracking and fixing will be refined.

GAM 655 MS: Scripting for Games 2
This course introduces complex, efficient, and specialized practices. Students will develop 3-dimensional video games and systems of moderate complexity from scratch using a game engine.

GAM 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

GAM 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

GAM 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

GAM 801 MS: Group Directed Study
Graduate students working on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

GAM 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

GAM 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

GAM 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
If You Want a Portfolio that Lands you the Job, Apply Here

Graphic design is art for the people. It’s the mark that symbolizes your trusted brands, the homepage of your well-loved website and the label on your favorite products.

Here, our graphic design department is second to none. From day one, you’ll be treated like a working designer—taught by professionals at the top of their field. Apply yourself and you’ll leave with a portfolio that has something very important that goes with it: a job.
Winter Show: In addition to participating in the Academy’s Spring Show, the School of Graphic Design hosts its own Winter Show, which features the graduating seniors and MFA candidates, as well as packaging and dimensional projects that are on display. Industry is invited to judge for the most outstanding portfolios and awards are given.

Real-World Projects: Every year, Graphic Design students work on many projects for real clients.

Professional Faculty: Graphic Design instructors are award-winning designers working at the top of the industry. Our faculty members bring years of industry experience into the classroom. Learn from industry greats such as Michael Osborne, famous San Francisco designer of the Post Office “Love Stamp,” Tom Sieu, Creative Director of Sephora, and influential design icon Roland Young.

World-Class Curriculum: The program provides a robust curriculum of conceptual problem solving, innovation, critical thinking, and formal design as well as branding and marketing strategies. A real-world approach to design assures aesthetics, functionality, value, and meaning to all student projects.

Green Design: Green strategies are very much a part of the program. Issues of sustainability are strongly considered throughout our curriculum.
AA GRAPHIC DESIGN CORE COURSES

- **FND 122**  Color Fundamentals
- **GR 102**  Digital Tools: Design Applications
- **GR 104**  The Art of Making
- **GR 105**  Introduction to Visual Communication
- **GR 122**  Typography 1: Hierarchy and Form
- **GR 221**  Graphic Design 1: Visual Communication
- **GR 235**  Photography for Designers
- **GR 237**  Graphic Design 2: Integrating Principles
- **GR 460**  Senior Portfolio
- **WNM 249**  Web Design 1

GENERAL EDUCATION REQUIREMENTS

**WRITTEN COMMUNICATION**
- **LA 108**  Composition for the Artist

**CHOOSE ONE:**
- **LA 202**  English Composition: Creative Persuasion & Argument
- **LA 280**  Perspective Journalism

**EMPLOYMENT COMMUNICATIONS & PRACTICES**
- **LA 291**  Designing Careers

**ART HISTORICAL AWARENESS**
- **LA 120**  Art History through the 15th Century
- **LA 121**  Art History through the 19th Century

**BFA GRAPHIC DESIGN DEGREE REQUIREMENTS**

- Minimum grade of C- in all core courses, major courses, and
- **LA 108**  Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 3 Written Communication courses
  - 4 Art Historical Awareness courses
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.
## ART HISTORICAL AWARENESS

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>LA 120</td>
<td>Art History through the 15th Century</td>
</tr>
<tr>
<td>LA 121</td>
<td>Art History through the 19th Century</td>
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## CHOOSE TWO:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LA 117/LAN 117</td>
<td>Survey of Landscape Architecture</td>
</tr>
<tr>
<td>LA 118/IND 118</td>
<td>History of Industrial Design</td>
</tr>
<tr>
<td>LA 127</td>
<td>Topics in World Art</td>
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<tr>
<td>LA 129</td>
<td>History of Automotive Design</td>
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<tr>
<td>LA 131/GAM 131</td>
<td>History of Gaming</td>
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<tr>
<td>LA 132/ANM 102</td>
<td>History of Animation</td>
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<tr>
<td>LA 134/ANM 104</td>
<td>History &amp; Technology of Visual Effects &amp; Computer Animation</td>
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<tr>
<td>LA 137/VIS 137</td>
<td>History of Visual Development</td>
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<tr>
<td>LA 177/LAN 177</td>
<td>Pre-Industrial Urban Open Spaces</td>
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<tr>
<td>LA 182</td>
<td>Genres in Film</td>
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<tr>
<td>LA 195/ILL 195</td>
<td>History of Comics: American Comics</td>
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<tr>
<td>LA 197/ILL 197</td>
<td>History of Comics: International and Alternative Comics</td>
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</tbody>
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## LA/ARH 219  History of Architecture: Ancient to Gothic

## LA 220  American Art History

## California Art in Cultural Context

## CHOOSE ONE:

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>LA 124</td>
<td>Physics for Artists</td>
</tr>
<tr>
<td>LA 146</td>
<td>Anatomy of Automobiles</td>
</tr>
<tr>
<td>LA 200</td>
<td>Introduction to Computer Programming</td>
</tr>
<tr>
<td>LA 233</td>
<td>Popular Topics in Health, Nutrition, &amp; Physiology</td>
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<tr>
<td>LA 254</td>
<td>Human-Centered Design</td>
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<td>LA 255</td>
<td>College Math</td>
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<td>LA 271</td>
<td>College Algebra with Geometry</td>
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<tr>
<td>LA 288</td>
<td>Vector, Matrices and Transformations</td>
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<tr>
<td>LA 293</td>
<td>Precalculus</td>
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<tr>
<td>LA 296</td>
<td>Applied Physics</td>
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## QUANTITATIVE LITERACY

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LA 270</td>
<td>History of Architecture 2</td>
</tr>
<tr>
<td>LA 274</td>
<td>Art &amp; Architecture of Renaissance Florence</td>
</tr>
<tr>
<td>LA 276</td>
<td>Seminar in Great Britain</td>
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<tr>
<td>LA 277/LAN 277</td>
<td>Post Industrial Urban Open Spaces</td>
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<td>LA 278</td>
<td>Seminar in France</td>
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<td>LA 279</td>
<td>Seminar in Italy</td>
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<tr>
<td>LA 281/MPT 255</td>
<td>Film History 1: Pre-1940</td>
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<tr>
<td>LA 282/MPT 256</td>
<td>Film History 2: 1940-1974</td>
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<tr>
<td>LA 283</td>
<td>Examining Film Noir</td>
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<td>LA 284</td>
<td>Evolution of the Horror Film</td>
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## CULTURAL IDEAS & INFLUENCES

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<thead>
<tr>
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<tbody>
<tr>
<td>LA 127</td>
<td>Topics in World Art</td>
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<tr>
<td>LA 221</td>
<td>California Art in Cultural Context</td>
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<tr>
<td>LA 238</td>
<td>World Literature</td>
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<tr>
<td>LA 292</td>
<td>Programming &amp; Culture</td>
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<td>LA 343</td>
<td>Comparative Religion</td>
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<tr>
<td>LA 368</td>
<td>Experiencing Culture: Anthropology for Today’s Artist</td>
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<tr>
<td>LA 462</td>
<td>Power of Myth and Symbol</td>
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## Certificate in Graphic Design

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>LA 319</td>
<td>History of Architecture: Modernity</td>
</tr>
<tr>
<td>LA 327</td>
<td>Art of the Classical World</td>
</tr>
<tr>
<td>LA 333</td>
<td>Art of the Middle Ages</td>
</tr>
<tr>
<td>LA 361</td>
<td>The Artist in the Modern World</td>
</tr>
<tr>
<td>LA 382</td>
<td>Film History 3: Contemporary Cinema</td>
</tr>
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<td>LA 383</td>
<td>International Cinema in an Age of Change</td>
</tr>
<tr>
<td>LA 384</td>
<td>Underated Cinema</td>
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<td>LA 385</td>
<td>Close-up on Hitchcock</td>
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<tr>
<td>LA 386</td>
<td>Exploring Science Fiction Cinema</td>
</tr>
<tr>
<td>LA 387</td>
<td>Women Directors in Cinema</td>
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<tr>
<td>LA 388</td>
<td>Survey of Asian Cinema</td>
</tr>
<tr>
<td>LA 408</td>
<td>Analog Before Digital: Punk/No Wave Film &amp; Music</td>
</tr>
<tr>
<td>LA 420</td>
<td>Art of the Italian Renaissance</td>
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<tr>
<td>LA 421</td>
<td>Northern Renaissance Art</td>
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<tr>
<td>LA 422</td>
<td>Italian Baroque Art</td>
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<tr>
<td>LA 423</td>
<td>The Golden Age of Dutch Art</td>
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<tr>
<td>LA 432</td>
<td>Art of Spain: From El Greco to Picasso</td>
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<tr>
<td>LA 433</td>
<td>18th &amp; 19th Century European Art</td>
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<tr>
<td>LA 464</td>
<td>Survey of Dada &amp; Surrealism</td>
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## Certificate Requirements

- **MAJOR CORE (FOLLOW BFA CORE)**
  - 36 UNITS
- **MAJOR**
  - 42 UNITS
- **BY ADVISEMENT**
  - 24 UNITS
- **ELECTIVES**
  - 12 UNITS
- **ART HISTORY**
  - 6 UNITS

**TOTAL**

- 120 UNITS

- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses
Master of Fine Arts [MFA] in Graphic Design

MFA UNIT REQUIREMENTS

MAJOR 27 UNITS
+ DIRECTED STUDY 18 UNITS
+ ELECTIVES* 6 UNITS
+ GRADUATE LIBERAL ARTS 12 UNITS
TOTAL 63 UNITS

*Per director approval

MFA GRAPHIC DESIGN MAJOR REQUIRED COURSES

GR 600 MS: Visual Communications Lab
GR 601 MS: Type Systems
GR 605 MS: Digital Design Studio 1
GR 613 MS: Type Experiments
GR 616 MS: Making Ideas Visible
GR 617 MS: Type Forms
GR 618 MS: Visual Literacy
GR 619 MS: Type Composition
GR 620 MS: Visual Thinking

MFA GRAPHIC DESIGN DEGREE REQUIREMENTS

• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MFA GRAPHIC DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 615 History of Graphic Design

CROSS CULTURAL UNDERSTANDING
CHOOSE ONE:
GLA 603 Anthropology: Experiencing Culture
GLA 606 Crossing Borders: Art & Culture in a Global Society
GLA 611 Cultural Narratives
GLA 617 Mythology for the Modern World
GLA 619 Culture & Identity in Modern American Theater
GLA 627 Industrial Design in a Globalized World
GLA 903 Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 676 Professional Practices for Designers & Advertisers

MAJOR DESIGNATED GRADUATE LIBERAL ARTS
GLA 612 Writing and Research for the Master’s Student
GR 107 Introduction to Interaction Design
This course introduces students to user experience principles such as human-computer interaction, user personas, user interfaces, and information architecture. Students will implement design strategies that enhance clarity, density, and dimensionality of information display in user experiences. Professional best practices of the interactive design process will be emphasized.

GR 122 Typography 1: Hierarchy and Form
This introductory studio course covers the fundamentals of typography: its theory, practice, technology and history. Topics will include letterforms, proportion, hierarchy, legibility, structure, composition, aesthetics and the syntactical, semantic and pragmatic aspects of typography. Students will utilize basic typographic principles to solve typographic design problems, employing appropriate production methods.

GR 221 Graphic Design 1: Visual Communication
Through a review of graphic design as a discipline, this course will help foster an understanding of various tips and techniques. This course uses research and investigation to solve problems from multiple perspectives through experimenting and conceiving solutions. Results will be single topics that produce multiple output media and forms.

GR 235 Photography for Designers
This course focuses on visual communication and visualization skills for graphic designers. Students create photographic images and become familiar with the various aspects of photography, including subject matter, concept development, contrast, composi- tion, meaning, cropping, lighting, emotional impact and message. An SLR 35mm camera or digital equivalent is required.

GR 242 History of Graphic Design
This course offers a comprehensive survey of the historical and cultural events, technical innovations, art and design movements and important designers and typographers that have formed the origins of the art form that we now call graphic design.

GR 310 Typography 2: Formalizing Structure
Building on principles learned in Typography 1, students will focus on integrating systems, page and paragraph aesthetics and contexts. Topics will include grids, legibility across various media, typographic expression and integration of visual imagery. Students will be challenged to transform text into visually engaging communications that highlight and amplify meaning.

GR 321 Package Design 1: 3D Thinking/Making
Students will sharpen their design approach by applying their skills to three-dimensional packages. The course provides a firm foundation of process and materials used in packaging form and students will use this information to design and make packages and prototype templates. Developing appropriate treatments based on parameters will be emphasized.

GR 322 Package Design 2: Executing 3D Design
This course introduces branding concepts as applied to three-dimensional design. Students will use the marketing brief and their own research to develop designs that visually reinforce the brand. Emphasis will be placed on effective use of typographic, hierarchy, aesthetics, and images. Students will be challenged to consider sustainable materials.

GR 324 Branding Principles
The goal of this course is to enable students to visually and conceptually understand the principles of identity design and brand- ing. Students will investigate what defines a “brand” at a fundamental level, and will craft refined brand expressions that extend this core message to new products, services, and environments.

GR 325 Graphic Design 2: Integrating Principles
In this course, studio work will reflect conceptual approaches to visual communication, demonstrated knowledge of visual language, and craftsmanship skills that will produce a well-crafted and professional body of work. Students will recognize the ability of design to make an impact on a diverse audience and background.

GR 330 Typography 3: Complex Hierarchy
Building on principles learned in Typography 2, classic and cutting-edge typographic communi- cations will be developed and refined in a variety of challenging projects for both print and screen.

GR 350 Visual Systems 1
This course investigates various media plat- forms crossing interactive and print formats. Students will further develop their visual and conceptual fluency and create integrated communication design solutions. Emphasis will be placed on using typography, aesthetics, and composition to create meaningful imagery and effectively solve communication problems.

GR 365 Strategies for Branding
In this course, students create identity sys- tems and applications across a variety of traditional and digital media for a specified company or organization. Students explore the similarities, differences, challenges and opportunities between branding various types of companies — from product-driven or service-driven companies to non-profit or civic organizations.

GR 370 Package Design 3: Advanced 3D Branding
This advanced course examines the market- ing and branding of a product line through packaging. Topics include market research, product analysis, brand development, photo- graphy and illustration usage. Students will evaluate existing packaging systems as they relate to the target audience and market- place. Assignments are geared toward inclu- sion in the final portfolio.

GR 425 Visual Systems 2
This portfolio-building course further investi- gates interactive and print media platforms. Students will refine and apply their knowledge of type, composition and meaningful image construction to integrated communica- tion projects. Emphasis will be placed on developing concepts, designing composi- tions and creating meaningful and engaging design solutions for complex communication problems.
GR 426 Package Design 4
In this advanced packaging and branding class, students develop unique brands and brand systems as well as possible line exten-
sions of existing brands. The work from this class will be included in the student’s final graduation portfolio.

GR 429 Information Design
Students will develop design strategies for the visual presentation of complex informa-
tion. Students will investigate the design, editing and analysis of graphic representa-
tions of data. The course will explore ways to enhance the clarity, density, and dimension-
ality of information display. The work is geared toward inclusion in the final portfolio.

GR 430 Visual Systems 3
This advanced class will encompass all areas of concept development, utilizing all the skills acquired thus far. A wide range of commu-
nication materials will be explored including print, brochures, corporate campaigns, post-
ers, environmental media, information design, and branding. The work is geared toward inclusion in the final portfolio.

GR 434 Typography 4: Refinement of Form
This course investigates the discipline of motion design. Motion design employs many theories, principles and practices of graphic design. Students will learn to respect motion design as a powerful medium available to designers. Unlike print or web design, it utilizes both visuals and audio to create an orchestrated presentation.

GR 435 Typography in Motion
This class will explore the world of possibili-
ties of typography in the fluid setting of digital motion, rather than in a static field. Students from Computer Arts/New Media, Animation and Graphic Design majors will be in the class to bring insights from their particular disciplines to the subject matter. The class will be taught by outstanding practitioners in this field. (Department Director Approval Required)

GR 460 Senior Portfolio
In this culminating course, students will develop a comprehensive branding system of print and digital work to represent their advanced skills in conceptualization, innova-
tion, and design theory. Emphasis will be placed on developing a cohesive portfolio with impact, individuality, and memorability to clearly demonstrate potential and value to an employer.

GR 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, tech-
nique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

GR 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdis-

ciplinary collaborative project. (Department Director Approval Required)

GR 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

GR 500 Internship in Graphic Design
Internship is only open to qualified upper-divi-
sion students, offering an opportunity to work in a field related to Graphic Design.

GR 502 Special Topics
Topics have a required course fee and course prerequisites may vary by topic. Director approval is required. Course fees and online and interactive mediums.

GR 504 MS: Design Survey: Process and Synthesis
This course initially expounds and expands on the basic principles of typography. Subsequently, students are encouraged to challenge their approach to these basic principles and explore new innovative ways to communicate with text and image.

GR 505 MS: Visual Communications Lab
Students in this class are encouraged to develop their own unique voice as designers. Through guidance and research, students will identify suitable topics for thesis exploration and produce the midpoint proposals neces-
sary to secure access into the latter half of the program and the opportunity to develop their ideas further.

GR 506 MS: Type Systems
This course initially expounds and expands on the basic principles of typography. Subsequently, students are encouraged to challenge their approach to these basic principles and explore new innovative ways to communicate with text and image.

GR 507 MS: Digital Design Studio 1
Graphic design has always worked in close concert with technical innovation. The digital revolution has accelerated that dynamic – today’s designers use any means at their dis-

posals to get their ideas across. This course explores the limitations and possibilities of numerous user experiences — web, tablet, mobile devices and more.

GR 512 MS: Integrated Communications - Message Synthesis
Interdisciplinary challenges increasingly define designers’ day-to-day lives. This advanced course will explore the process, purpose and necessity for developing fully integrated messaging across any medium. Students will draw upon their creative abilities to identify, manage and deliver a complex, multi-faceted portfolio project.

GR 613 MS: Type Experiments
This course will explore existing modern typog-

raphical ideas and techniques and attempt to expand on students’ typographical range. Students will investigate the communication of content and the emotional qualities of text.

GR 616 MS: Making Ideas Visible
This course introduces students to the con-
ceptual requirements of the design profes-
sion. Attention will be placed on developing the thinking skills necessary to conceive unique design solutions. Visual communica-
tions will also be explored from a variety of historical, social and cultural contexts.

GR 617 MS: Type Forms
This course introduces typographic his-
tory and theory as context for development, refinement, and understanding of typography. The relationship between word as message and its transformation into visible form will be explored.

GR 618 MS: Type Experiments
This course introduces students to the con-
ceptual requirements of the design profes-
sion. Attention will be placed on developing the thinking skills necessary to conceive unique design solutions. Visual communica-
tions will also be explored from a variety of historical, social and cultural contexts.
GR 618 MS: Visual Literacy
This course teaches students fluency in their use of visual language. Conceptual abilities are expanded to include command of universal design principles, communication theory and critical skills. Using these skills, students will be taught how to create meaning and understanding from the complex world of information that surrounds us.

GR 619 MS: Type Composition
This course expands on previously learned principles and incorporates more advanced issues such as organization, hierarchy, layout and grid systems. Students will begin to investigate ways to communicate content and meaning of text.

GR 620 MS: Visual Thinking
This course leads students through specific steps in the design process to create engaging and relevant solutions. Students will propose a topic, identify its relevant audience and stakeholders, then find, create, and implement compelling visual elements in a variety of media that work together as a cohesive system.

GR 650 MS: Design Seminar/Portfolio
In this course which culminates the Graphic Design MFA program, students develop a series of print and digital deliverables using a comprehensive branding system. These deliverables will represent the student’s academic achievements, including their thesis development and results, highlighting and differentiating the student formally and conceptually within the professional field.

GR 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

GR 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

GR 801 MS: Group Directed Study
Graduate students working on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

GR 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work, Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

GR 803 MS: Thesis 3 - Refinement
Refinement is the last of three classes providing a framework to execute graphic design thesis projects. Students conduct user testing to refine, focus and validate solutions, then fabricate and deploy remaining thesis materials. Information and guidance to create a Final Review Presentation will be provided.

GR 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

GR 810 MS: Thesis 1 - Concept
Concept is the first of three group directed studies providing a framework to execute graphic design thesis projects. Students define the thesis problem, conduct research through a variety of methods including questionnaires, interviews and observation in order to envision the desired end state and how it may be achieved.

GR 830 MS: Thesis 2 - Exploration
Exploration is the second of three group directed studies providing a framework to execute graphic design thesis projects. Students will finalize a visual system by exploring design solutions and making prototypes. Students will conduct research and complete half of the designated thesis materials.

GR 850 MS: Thesis 3 - Refinement
Refinement is the last of three classes providing a framework to execute graphic design thesis projects. Students conduct user testing to refine, focus and validate solutions, then fabricate and deploy remaining thesis materials. Information and guidance to create a Final Review Presentation will be provided.

GR 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

GR 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work, Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

GR 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

GR 810 MS: Thesis 1 - Concept
Concept is the first of three group directed studies providing a framework to execute graphic design thesis projects. Students define the thesis problem, conduct research through a variety of methods including questionnaires, interviews and observation in order to envision the desired end state and how it may be achieved.

GR 830 MS: Thesis 2 - Exploration
Exploration is the second of three group directed studies providing a framework to execute graphic design thesis projects. Students will finalize a visual system by exploring design solutions and making prototypes. Students will conduct research and complete half of the designated thesis materials.
Illustration spans a broad range from fine art to graphic novels and from motion books to advertising. We offer you the best of all possible worlds—a balanced education of classical skills and the newest media, plus the ability to specialize in the illustration field of your choice: from children’s books to comics and creature design.

Our curriculum is geared to the ever-changing needs of the creative marketplace. You’ll find yourself mastering a broad range of tools from the humble pencil to industry-standard software and the all-important conceptual skills needed to be a professional. You’ll also learn how to market yourself, and how to make a living as an illustrator, whether a freelancer, staffer, or startup entrepreneur.

Your Very Own Spot in the Creative Marketplace
WHAT WE OFFER

**Industry Events:** The School of Illustration holds events year-round geared toward the industry. These include: Career Nights, Network Night events, 24 Hour Comics, Costume Carnival, and Comics Summit.

**Industry Guest Speakers:** Every semester, the School of Illustration continues its speaker series with legendary artists such as Brom, Iain McCaig, James Gurney, Frank Cho, and many others.

**Real-World Projects:** Numerous inter-departmental projects take place yearly between illustration, advertising, animation, and others. Each collaborative project focuses on real-world goals and real-world expectations.

**Professional Faculty:** The School of Illustration boasts a prestigious faculty that currently includes Roman Muradov, award winning editorial illustrator; Dan Cooney, award winning comics artist and author; Julie Downing, award winning children’s book illustrator and author; Tony Christov, Art Director at Pixar; and many other top illustrators.

**State-of-the-Art Facilities:** Our facilities are more expansive than any other illustration school, complete with Mac labs, Cintiq labs, all of the software needed for drawing and digital arts, and the latest lighting and full costume/prop collection in studio classrooms.

CAREER PATHS

Freelance Illustrator, Concept Artist/Art Director, Author/Illustrator for Books, Graphic Novels/Comics, Visual Development/Story Artist for Film & Games, Surface Design and Licensed Art

Advertising, Bookcover, Children’s Book & Royalties, Fantasy, Editorial Art, Comic: Penciller, Inker, Colorist

Technical Illustrator: Scientific, Architectural, Medical; Motion Books and Animated Stills

Web Design/Icons & Motion/New Media, Design Illustration, Avatar Designer

Storyboards Comp Artist, Icon Illustrator, Webgraphics, Greeting Cards
Associate of Arts [AA] in Illustration

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 33 UNITS
MAJOR 15 UNITS
+ LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS

AA ILLUSTRATION CORE COURSES
FA 110 Still Life Painting 1
or ILL 292 Comics: Pencils and Inks
FA 213 Introduction to Anatomy
FND 110 Analysis of Form
FND 112 Figure Drawing
FND 116 Perspective
FND 125 Color and Design
or FND 122 Color Fundamentals
ILL 120 Clothed Figure Drawing 1
ILL 133 Digital Media 1: Photography & Imaging
ILL 222 Heads & Hands 1
ILL 232 Illustration 1: Story, Process, & Techniques
ILL 233 Digital Media 2: Illustrative Imaging

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist
CHOOSE ONE: LA 202 English Composition: Creative Persuasion & Argument
or LA 280 Perspective Journalism
EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers
ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

Bachelor of Fine Arts [BFA] in Illustration

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 42 UNITS
+ ELECTIVES 9 UNITS
+ LIBERAL ARTS 45 UNITS
TOTAL 132 UNITS

BFA ILLUSTRATION CORE COURSES
FA 110 Still Life Painting 1
or ILL 292 Comics: Pencils and Inks
FA 213 Introduction to Anatomy
FND 110 Analysis of Form
FND 112 Figure Drawing
FND 116 Perspective
FND 125 Color and Design
or FND 122 Color Fundamentals
ILL 120 Clothed Figure Drawing 1
ILL 133 Digital Media 1: Photography & Imaging
ILL 222 Heads & Hands 1
ILL 232 Illustration 1: Story, Process, & Techniques
ILL 233 Digital Media 2: Illustrative Imaging
ILL 491 Portfolio Preparation & Self Promotion

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist
CHOOSE ONE: LA 110 English Composition: Narrative Storytelling
LA 133 Short Form Writing
CHOOSE ONE: LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism
EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers
HISTORICAL AWARENESS
CHOOSE ONE: LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology
ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117  Survey of Landscape Architecture
LA 118/IND 118  History of Industrial Design
LA 119  History of Automotive Design
LA 131/GAM 131  History of Gaming
LA 132/ANN 102  History of Animation
LA 134/ANN 104  History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137  History of Visual Development
LA 177/LAN 177  Pre-Industrial Urban Open Spaces
LA 182  Gardens in Film
LA 195/ILL 195  History of Comics: American Comics
LA 197/ILL 197  History of Comics: International and Alternative Comics
LA/ARH 219  History of Architecture: Ancient to Gothic
LA 220  American Art History
LA 221  California Art in Cultural Context
LA 222  20th Century Art
LA 224  Women, Art & Society
LA 226/ IAD 230  Survey of Traditional Interior Architecture
LA 229/ IAD 231  Survey of Contemporary Interior Architecture
LA 236/ IAD 232  Survey of Bay Area Architecture
LA 242/GRI 242  History of Graphic Design
LA 243/IILL 310  History of American Illustration
LA 244/FSH 244  History of Fashion
LA 245/SEM 245  History of Jewelry & Metal Arts
LA 246/FSH 246  History of Textiles
LA 247  History & Techniques of Printmaking
LA/FASCU 248  A History of Sculpture: Michelangelo to Present
LA 249  History of Architecture 2
LA 274  Art & Architecture of Renaissance Florence
LA 276  Seminar in Great Britain
LA 277/LAN 277  Post Industrial Urban Open Spaces
LA 278  Seminar in France
LA 279  Seminar in Italy
LA 281/MPT 255  Film History 1: Pre-1940
LA 282/MPT 256  Film History 2: 1940-1974
LA 283  Examining Film Noir
LA 284  Evolution of the Horror Film
LA 319  History of Architecture: Modernity
LA 327  Art of the Classical World
LA 333  Art of the Middle Ages
LA 361  The Artist in the Modern World
LA 382  Film History 3: Contemporary Cinema
LA 383  International Cinema in an Age of Change
LA 384  Underworld Cinema
LA 385  Close-up on Hitchcock
LA 386  Exploring Science Fiction Cinema
LA 387  Women Directors in Cinema
LA 388  Survey of Asian Cinema
LA 408  Analog Before Digital: Punk/No Wave Film & Music
LA 420  Art of the Italian Renaissance
LA 421  Northern Renaissance Art
LA 423  Italian Baroque Art
LA 425  The Golden Age of Dutch Art
LA 432  Art of Spain: From El Greco to Picasso
LA 433  18th & 19th Century European Art
LA 464  Survey of Dada & Surrealism
PH 101  Photo History and Concepts

QUANTITATIVE LITERACY
CHOOSE ONE:
LA 124  Physics for Artists
LA 146  Anatomy of Automobiles
LA 200  Introduction to Computer Programming
LA 233  Popular Topics in Health, Nutrition, & Physiology
LA 254  Human-Centered Design
LA 255  College Math
LA 271  College Algebra with Geometry
LA 288  Vector, Matrices and Transformations
LA 293  Precalculus
LA 296  Applied Physics

CULTURAL IDEAS & INFLUENCES
CHOOSE ONE:
LA 127  Topics in World Art
LA 221  California Art in Cultural Context
LA 238  World Literature
LA 292  Programming & Culture
LA 343  Comparative Religion
LA 368  Experiencing Culture: Anthropology for Today’s Artist
LA 462  Power of Myth and Symbol

Certificate in Illustration

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE) 36 UNITS
MAJOR 42 UNITS
+ BY ADVISEMENT 24 UNITS
+ ELECTIVES 12 UNITS
+ ART HISTORY 6 UNITS
TOTAL 120 UNITS

• Minimum 2.0 GPA
• Minimum grade of C- in all core courses and major courses
Master of Fine Arts [MFA] in Illustration

MFA UNIT REQUIREMENTS

MAJOR 27 UNITS
+ DIRECTED STUDY 18 UNITS
+ ELECTIVES* 6 UNITS
+ GRADUATE LIBERAL ARTS 12 UNITS
TOTAL 63 UNITS

*MPer director approval

MFA ILLUSTRATION REQUIRED MAJOR COURSES

EDITORIAL, ADVERTISING, AND CHILDREN’S BOOK
FA 606 MS: Still Life Painting
or FA 630 MS: Color Theory
FA 626 MS: Chiaroscuro
ILL 602 MS: Concept, Technique and Illustration
ILL 606 MS: Editorial Illustration
or ILL 635 MS: Children’s Book Illustration
ILL 610 MS: Clothed Figure Drawing
ILL 612 MS: Sustained Figurative Concepts
or ILL 645 MS: Character Design for Children’s Books
ILL 615 MS: Head Drawing for Illustrators
ILL 625 MS: Perspective for Illustrators
ILL 660 MS: Digital Painting

COMIC
FA 606 MS: Still Life Painting
or FA 630 MS: Color Theory
FA 626 MS: Chiaroscuro
ILL 610 MS: Clothed Figure Drawing
ILL 615 MS: Head Drawing for Illustrators
ILL 620 MS: The Graphic Novel 1
ILL 625 MS: Perspective for Illustrators
ILL 630 MS: The Graphic Novel 2
ILL 640 MS: Character Design for Graphic Novels
ILL 660 MS: Digital Painting

MFA ILLUSTRATION DEGREE REQUIREMENTS

• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MFA ILLUSTRATION GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:
GLA 601 The Renaissance Art World & Its Classical Origins
GLA 602 The Art & Ideology of the 20th Century
GLA 607 Art & Ideas of the Enlightenment
GLA 609 Renovating Tradition: Art & Ideas of the 19th Century
GLA 903 Graduate Seminar in Europe

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:
GLA 603 Anthropology: Experiencing Culture
GLA 606 Crossing Borders: Art & Culture in a Global Society
GLA 611 Cultural Narratives
GLA 617 Mythology for the Modern World
GLA 619 Culture & Identity in Modern American Theater
GLA 627 Industrial Design in a Globalized World
GLA 903 Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 675 Professional Practices for Illustrators
ILL 101 First Year Seminar for Illustrators
This seminar guides students to explore their identities as Illustrators, to connect with Academy of Art University and San Francisco communities and to consider their potential impact in the world. Through contextualized projects, excursions, discussions and activities, students share, develop and implement skills that lead them to be successful.

ILL 120 Clothed Figure Drawing 1
Students learn skills and tools that enable them to draw the clothed figure in any action or stance. Topics of study include physical flexibility in drawing, essential relationships of the body, ways to achieve three-dimensional form, proportion, foreshortening, and the construction and use of foils.

ILL 133 Digital Media 1: Photography & Imaging
The successful use of a camera to record reference needed for developing is a crucial tool for artists, as is an understanding of Photoshop for manipulation of images. This course merges these two essential skills in a fun, yet challenging environment, allowing artists to gain skills and create narrative content to further skills in respective majors. A digital camera and access to a computer are required for this class.

UNDERGRADUATE COURSES

ILL 110 Introduction to Painting: Figure
This course is an introduction to oil painting, with emphasis on the figure. Approaches range from traditional to contemporary. Value, color, form, shape, structure and composition are discussed.

ILL 192 Comics: Pencils and Stories
This course will introduce students to the broad world of sequential images. Students will produce a series of short assignments in different areas of focus within the world of comics. In the process, students will be exposed to character development, story arcs, and pencils, and inks. Students will work on entire alphabets, letter in experimental and nontraditional letterforms. The course will examine how these skills are applied to all areas of design, including print, identity and typography. Diverse styles from classic to contemporary letterforms will be taught.

ILL 222 Heads & Hands 1
This course focuses students on drawing convincing backgrounds and treatments from reference and from their imagination. Students will continue learning the principles of anatomy, exaggeration, designing the human form and characters will be emphasized. Students will use a combination of live models and photo reference to create a set of portfolio quality pieces.

ILL 223 Digital Media 2: Illustrative Imaging
This class gives students knowledge and experience in the application of traditional illustration to digital media, using primarily Adobe Photoshop and Corel Painter. Concept development and personal style will be the main emphasis. Students will consider composition, lighting, content, meaning and other criteria. Students learn to draw credible perspective relationships in any medium and from any point of view.

ILL 224 Drawing the Fantastic Figure
This course builds on the study of the nude model starting with basic figure drawing. Emphasis is on construction, form and proportion. Light and shadow are examined, particularly as they apply to defining form and anatomy.

ILL 226 Heads & Hands 1
This course is a focused examination of the basic form and structure of the head as a whole, with additional study of individual parts of the head. Study of the hands begins with topics ranging from simple structure to more detailed form.

ILL 232 Illustration 1: Story, Process, & Techniques
This introductory course explores the basic principles of developing illustrations, with emphasis on clarity of concepts and professional procedures. Current industry techniques will be practiced including black and white work and opaque to translucent media in color. Control of media and tools involved is stressed.

ILL 233 Digital Media 2: Illustrative Imaging
This class gives students knowledge and experience in the application of traditional illustration to digital media, using primarily Adobe Photoshop and Corel Painter. Concept development and personal style will be the main emphasis. Students will consider composition, lighting, content, meaning and other criteria. Students learn to draw credible perspective relationships in any medium and from any point of view.

ILL 237 Illustration 2: Principles, Practice, & Media
In this course, emphasis is on the critical thinking needed for developing creative statements. Effective time and energy priorities are established. Students are introduced to watercolor and a wider variety of water-based media and surfaces. Acrylics are explored.

ILL 238 Drawing the Fantastic Figure
This studio drawing course focuses on advanced techniques of figure drawing guided by classical and modern artistic approaches to iconic heroic and villainous characters. Anatomy, exaggeration, designing the human form and characters will be emphasized. Students will use a combination of live models and photo reference to create a set of portfolio quality pieces.

ILL 243 Advanced Perspective for Illustration, Film & Games
This course focuses students on drawing convincing backgrounds and treatments from reference and from their imagination. Students will create real, fantastic and unusual artwork from unique camera angles. Students learn to draw credible perspective relationships in any medium and from any point of view.

ILL 253 Visualizing Science
Scientific visualization is the art of visually communicating scientific ideas. In this course, students will learn how scientific concepts are brought to life through imaginative illustrations based on research. Students will study examples of science art from numerous scientific disciplines and execute illustrations in both digital and traditional media.

ILL 267 Intro to Animal Drawing and Anatomy
This introductory course provides an in-depth study of animal anatomy, including skeletons, muscles, and basic structure of animals. Topics will include movement and rhythm of animals, fur and skin textures, and comparisons between human and animal forms. Students will work both with digital media and traditional drawing techniques. Note: the completion of homework assignments requires digital skills.

ILL 270 Digital Clothed Figure
This course will introduce students to drawing the clothed figure using the Cintiq platform and Adobe Photoshop as a drawing tool. Students will continue learning the principles of clothed figure drawing with greater emphasis on value and the design of shapes. Simple drapery and editing will also be covered.

ILL 292 Comics: Pencils and Inks
This class helps students advance their storytelling skills as comic book artists, enabling them to work with major or independent publications, or toward self-publication. Emphasis is on creation of story arc, page layout, sense of camera and various techniques for expressing mood and time.

ILL 293 Visualizing Science
Scientific visualization is the art of visually communicating scientific ideas. In this course, students will learn how scientific concepts are brought to life through imaginative illustrations based on research. Students will study examples of science art from numerous scientific disciplines and execute illustrations in both digital and traditional media.

ILL 294 Visualizing Science
Scientific visualization is the art of visually communicating scientific ideas. In this course, students will learn how scientific concepts are brought to life through imaginative illustrations based on research. Students will study examples of science art from numerous scientific disciplines and execute illustrations in both digital and traditional media.
ILL 310 History of American Illustration (20th Century)
This is a comprehensive survey of the work of significant American illustrators of the twentieth century. Compositions are analyzed for their styles, trends and subject matter. The relationships between social conditions and styles are explored. Modern illustration is discussed in the context of historical awareness.

ILL 315 Location Drawing & Painting
This course focuses on the creation of interesting, on-the-spot illustrative drawings or paintings at varied locations. Dramatically composed compositions and effective combinations of media are explored. This course is recommended for animation students interested in background and layout.

ILL 318 Writing for Picture Books
In this course, students will analyze outstanding picture books that convey and validate the momentous moments in a child's life. They will also examine digital publishing software and create digital publications. Students will leave with a portfolio of animated, enhanced, and interactive environments and apparatus from imagination for the fantasy illustration genre.

ILL 320 Clothed Figure Drawing 3
This is an advanced course which focuses on controlling drawings to convey character, attitude, action, mood and spirit. Other topics stressed are awareness of design, selectivity of emphasis, staging, cropping, patterning and the refinement of drawing tools.

ILL 332 Illustration 3: Interactive & Vector Art
Animation and interactivity are breaking the borders of illustration. This course prepares students to compete in the rapidly growing area of illustration on the web using vector-based tools. Students will create illustrations for both print and the web utilizing the latest digital tools and integrate those images into interactive environments.

ILL 333 Digital Media 3: Digital Paint
Digital painting skills have become the international standard for preproduction art, print illustration, and web imagery. In this course, students will learn how to create the illusion of three-dimensional form and depth in digital environments. Students will create finished figurative, still life, and landscape digital paintings using industry standard bitmap/ raster painting software.

ILL 339 Watercolor for Illustrators
This class stresses the individual development of each student's watercolor skill. Students will improve their illustration skills. Students will learn how to find and use reference material from a variety of sources.

ILL 341 Situation Drawing & Painting
This course takes students through every phase of the editorial illustration process from concept development and idea presentation to client relations. Students will illustrate current and relevant article briefs and work in press time to meet deadlines. On-point solutions, multiple solutions, layouts and finished art will be emphasized.

ILL 347 Eccentric Illustration
This course emphasizes personal style, narrative, and conceptual development. Students will study history, psychology perception, and propaganda as it relates to the arts and use this information to further develop their own concepts and expressive skills. Students will produce a unique portfolio working in their choice of media.

ILL 380F Fantasy Illustration
This course focuses on the effective use of imagination for the fantasy illustration genre. Emphasis will be placed on designing and depicting believable characters, creatures, environments, and apparatus from imagination. Students combine reference and invented elements, while producing five portfolio-quality images. Creativity and individual style will be strongly stressed.

ILL 380X Illustration: Concept & Narrative
In this course, a strong understanding of composition, design and perspective is combined with solid drawing and painting skills enabling students to get the most narrative impact out of their images. The step-by-step process includes using research, photography, sketches and comps.

ILL 381 Wildlife Illustration
This course is structured around telling visual stories with animal characters, and understanding these characters through their anatomy and zoology. Students learn pictorial integration of animal environments, and how to find and use reference material from a variety of sources.

ILL 385 Children's Book Illustration 1
This course is geared toward developing a portfolio as a children's book illustrator and improving illustration style. Students explore in greater depth the various properties and techniques of the medium. Topics include specific painters and illustrators' methods, working from photos and painting specific subject matter.

ILL 388 Illustration for Consumer Products & Licensing
This course focuses on contemporary illustration and its applications for consumer products including greeting cards, paper products, home furnishings, wall decor, giftware, and other lifestyle products. The art licensing industry will be covered in depth. Students will create art for their branded art collections and develop business and marketing plans.

ILL 420 Clothed Figure Drawing 4: Color & Value
This is an advanced drawing course that emphasizes drawing in color and the use of value to add opinion, staging, drama, mood and storytelling to clothed figure drawings. Students will work mainly in pastels, although some mixed media will be introduced. Integration of personal style and non-traditional approaches to drawing are explored.

ILL 445 Interactive Illustration
This advanced course focuses on creating a portfolio quality interactive storybook, comic book, storyboard or series of editorial illustrations. Projects will incorporate animation, interactivity, sound and effective timing.

ILL 446 Tablet Publication: Motion Comics & eBooks
In this course, students will learn how to create motion comics and children's books. Students will make sequential, story-telling illustrations and create digital publications, which will have 2D motion and interactive features. The skills gained will enable students to digitally publish independently and collaborate with other creators.

ILL 455 Interactive Digital Magazine
This course focuses on contemporary illustration and its applications for consumer products including greeting cards, paper products, home furnishings, wall decor, giftware, and other lifestyle products. The art licensing industry will be covered in depth. Students will create art for their branded art collections and develop business and marketing plans.
ILL 460 Digital Painting & Portfolio Development  
This course is designed to assist students in creating portfolio pieces using digital painting. Students will create advanced, professional level illustrative images for their portfolios.

ILL 475A Comics: Senior Project A: World Building  
Students will develop and demonstrate their understanding of sequential art through the creation of a unified comic world, where characters and settings complement one another for maximum effect. This class builds upon comic illustration and coloring skills, providing a venue to craft original portfolio-worthy material.

ILL 475B Comics: Senior Project B: The Comic Book Proposal  
This advanced course leads students through the process of crafting their own original comic book proposal, an essential tool for comic book proposal, an essential tool for comic illustration and coloring skills, providing a venue to craft original portfolio-worthy material.

ILL 485 Children's Book Illustration  
This course is designed to assist students in creating portfolio pieces using digital painting. Students will create advanced, professional level illustrative images for their portfolios.

ILL 488 Honors Portfolio Building for Illustration  
Students will create an undergraduate thesis project under the guidance of faculty and industry professionals. Outside commissions may be brought in for portfolio building. Art directors, illustrators, and recent graduates will share expertise and students will explore at a deeper, personal level why and what it means to be an illustrator.

ILL 490 Portfolio Enhancement  
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

ILL 490 Portfolio Preparation and Self Promotion  
This is a senior study of the business aspects of illustration. Subjects include selling of artwork, preparing artwork for successful reproduction, reviewing ideas for interviewing techniques, self-marketing skills and portfolio presentation. Discussions of business matters relevant to the illustrator emphasize accounting, taxes, legal matters, artist representations, and self-promotion.

ILL 493 Semester Abroad: Artist as Visual Reporter  
In this course, students will record the world as a visual journalist integrating places, people, things, and events into one narrative package. Through sketchbook-based drawings, students will emphasize story and explore perspective, color, mediums, and text as a basis for uniting reportage-based content. Personal expression will be encouraged.

ILL 498 Collaborative Project  
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

ILL 499 Special Topics  
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

ILL 500 Internship in Illustration  
Students will work as an intern at a selected office for a minimum of 15 hours per week. Students will have direct access to the professional environment and will work on assignments. Internships are covered. Students are encouraged to develop their own personal styles.

ILL 602 MS: Concept, Technique and Illustration  
Students will explore, observe and experiment with different media to facilitate development of personal style. The course will take students through the illustration process, from concept sketches to finished artwork.

ILL 604 MS: Advertising Illustration  
This course will cover the narrative tradition in art and the methods for effective and stimulating storytelling. Students will develop skills in concepts, visual research, studies and sketches, using photographic sources, comps and producing a completed work.

ILL 606 MS: Editorial Illustration  
Students will develop a personal communication approach to viewpoints on a specific subject or situation in this course, which includes an exploration of visual design used to illustrate words as well as creating portfolio pieces for the magazine market.

ILL 609 MS: Watercolor  
This course addresses advanced techniques in watercolor applied to classical watercolor illustration. Diverse opportunities for learning to paint in watercolor and its commercial applications are covered. Students are encouraged to develop their own personal styles.

ILL 610 MS: Clothed Figure Drawing  
Students practice and learn a variety of drawing tools, enabling them to create a three-dimensional illusion on a flat surface of paper. Topics of study include the development of physical flexibility, understanding the figure’s movement, and the various types of folds and their constructions.

ILL 612 MS: Sustained Figurative Concepts  
Students will develop skill in completing finished three-hour drawings of both nude and clothed figures. Emphasis will be placed on muscular and skeletal structure, proportions, rhythm, stretch and compression, foreshortening, and atmosphere. Attention will be paid to painting hands, feet, and folds rendered three dimensionally using the principle of chiaroscuro.

ILL 615 MS: Head Drawing for Illustrators  
This course is designed to instruct the student on the proportions and structure of the human head, with emphasis on use in the field of illustration where expression or attitude is typically required. Along with the head, the students will also see the expressive behavior of hands.

ILL 620 MS: The Graphic Novel 1  
This course allows students to investigate the mechanics, structures and possibilities of visual narratives. Students examine comics, storyboards, illustrated books, and film for their formal language, and create their own graphic short stories.

ILL 625 MS: Perspective for Illustrators  
This course is designed for students who intend to work without reference after graduation. Topics include: thinking in three dimensions, lighting from imagination; designing plausible, attractive and realistic characters; giving characters life, movement and perspective; and placing them in a naturalistic environment.

ILL 630 MS: The Graphic Novel 2  
This course will investigate advanced issues in the mechanics, structures and possibilities of visual narratives. We will examine comics, storyboards, illustrated books and film for their formal language. Students will create their own graphic short stories and other types of sequential narratives.
ILL 632 MS: Refining Layouts in Ink
This course is devoted to developing inking skills required to take penciled sequential images to a higher level of finish. Working primarily in black and white, students will use line variation in creating mood and definition while helping to establish a sense of dimension.

ILL 635 MS: Children’s Book Illustration
Students will develop an individual style in illustration of children’s books. The mediums and techniques of pen and ink, watercolor, and acrylic paint will be discussed. Students will be taking a look at different types of children’s books and stories and the different age groups of children’s illustration.

ILL 639 MS: Creature Design
This is a course structured around the development of 3 to 5 portfolio quality creatures. As a base from which to develop imaginary creatures, anatomical breakdowns from skeletal, musculature, and surface anatomy of actual living creatures will be required and emphasized.

ILL 640 MS: Character Design for Graphic Novels
In this character drawing class, students will focus on developing dynamic drawing and storytelling styles suitable for the demands of the comic book and graphic novel art forms. Students will explore page design, character design and create impact with various stylias, inking approaches, and coloring techniques. A character development sketchbook will be maintained.

ILL 645 MS: Character Design for Children’s Books
This is a character drawing class with an emphasis on creating dynamic, memorable characters suitable for the children’s book market. Students will complete home-work assignments and work from sample manuscripts to develop characters for their portfolio.

ILL 660 MS: Digital Painting
This course is designed to develop the graduate student’s working knowledge of the computer as a tool for creating advanced, professional level illustrations using digital painting.

ILL 663 MS: Digital Illustration
Students in this course will create digital illustrations and develop a vocabulary using bitmap software. Students will continue utilizing the skills they learned in ILL 660 and add to their skill set: photo composition, manipulation, special effects, and digital brushes. Emphasis will be made on composition and enhancing pre-existing portfolio-quality images in Adobe Photoshop and Corel Painter.

ILL 665 MS: Interactive Illustration
Technology is opening new markets for today’s illustrators. In this course, students will use vector-based tools for creating works that will be used on the web. Students will create illustrations that integrate digital images into interactive practice.

ILL 685 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

ILL 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department advisor for more information. Please note that some Special Topics have a required course fee, prerequisite sites, and/or may require Department Director approval.

ILL 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

ILL 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

ILL 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

ILL 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

ILL 810 MS: Thesis Procedure
This class is designed to assist students with understanding the comments from the review committee at the midpoint review. Each student will receive individual direction to address personal skill issues and establish a procedure necessary for completing the project successfully.

ILL 820 MS: Advertising and Editorial Illustration
In this course, students will refine their thesis concepts. An emphasis will be placed on creating depth of the project, setting target goals, and keeping to a production cycle.

ILL 821 Children’s Book Illustration
In this course, students will build professional skills needed to successfully work in the exciting world of children’s book market. Students will develop a 32 page picture book through research, sketches, and a book dummy. The history of children’s literature, self-promotion, and marketing will be emphasized.

ILL 822 MS: Graphic Novel/Comic Book Illustration
In this course, students will refine their thesis concepts in comics (graphic novel). An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

ILL 823 MS: Concept Art Illustration
In this course, students will refine their thesis concepts in pre-production art (concept art). An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

ILL 830 MS: Digital Painting
In this course, students will refine their thesis concepts in digital painting. An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

ILL 831 MS: Watercolor
In this course, students will refine their thesis concepts in watercolor painting. An emphasis will be placed on building the depth of the project, setting target goals, and keeping to a production cycle.

ILL 850 MS: Final Review Preparation
This course is designed to provide students with a comprehensive critique of their thesis project prior to their review. Each student is evaluated individually focusing on specific areas they may wish to address. This class is designed to assist students with understanding the comments from the review committee at the midpoint review. Each student will receive individual direction to address personal skill issues and establish a procedure necessary for completing the project successfully.

ILL 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

ILL 903 MS: Study Abroad
In this graduate course, students will travel to an inspirational destination to practice art on location. Emphasis will be placed on expression and reflection of the place. Course fees and prerequisites may vary by topic.

ILL 999 MS: Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.
INDUSTRIAL DESIGN
In 2017, the World Will Be Your Design

Ask your grandfather to describe his double-edged safety razor and compare it to the sleek, pivoting shaving tools of today. The function remains the same, but the form has evolved.

Now think of things that never existed 20 years ago. Think of new ways to design a cell phone, an electric car and a flatscreen. Think beyond the present to the gizmos and gadgets of tomorrow.

Because what’s going to happen tomorrow, you’ll be doing today.
WHAT WE OFFER

Holistic Curriculum: In Industrial Design, students spend a lot of time learning to build the things that they design, and this helps them to better understand the processes that shape a mass-produced object. It also gives them an opportunity to develop their own skills and allows their confidence in their design capabilities to take firm root.

Skills Training: In addition to studio drawing, perspective and computer drawing, and rendering classes, students will take four-3D (model-making) studio classes in which they first learn and later develop their model-making skills.

State-of-the-Art Facilities: The Academy of Art University’s Industrial Design state-of-the-art workshops are where these skills are taught, and where students in Product, Transportation, and Toy and Furniture Design classes will come to build samples and prototypes of the products they design.

Real-World Projects: The School of Industrial Design gives students the opportunity to work on real projects for clients such as Nike and Nissan.

Professional Faculty: Industrial Design has an impressive faculty of industry greats and working professionals. Learn from mentors such as Ray Ng (Designer, Kia); Elliott Schneider (Senior Designer, Black and Decker), John Mun (Design Manager, Speedo); and Jim Shook, (Owner, Shook Designs).

Our Industrial Design Studio Workshops: The IND 3D workshops are divided into five physically separate areas, each corresponding to a different discipline: Wood Shop, Plastics Shop, Metal Shop, Painting Shop, and the 3D Computer Lab.

The Wood Shop
The IND Wood Shop is the largest and most often used of the four shops. It is used to fabricate items and jigs in both natural and artificial wood products. In this Workshop Area, you will find five band saws, four drill presses, planer, two miter saws, a panel saw, and four wood shapers and table routers. There are two wood lathes and two isolated sanding rooms containing spindle and disc Sanders and one more lathe for working foam plastics. The Wood Shop features four state-of-the-art SawStop table saws. These saws were recently acquired as part of the Academy’s cutting-edge effort in shop safety.

The Paint Shop
The Academy IND Paint Shop is one of the best-equipped and best-managed design school painting facilities in the country, featuring a custom-built negative pressure spray booth large enough to hold a full-sized automobile. The department recently expanded to two additional booths, which comprise 18 student workstations. There are twin high-output air compressors to handle the air requirements of the booths and the other IND shops, and two state-of-the-art automatic spray gun washing stations were added recently. The Paint Shop uses the best-quality automotive paints, with 150,000 colors stored in a computer database, and a color bank allowing any of these colors to be mixed from stock on an “as needed” basis. Students refer to a color chip book, fill out an order form, and the color is mixed for their project. All students in the Industrial Design program at the Academy of Art University learn to use a spray gun to apply paint in their first semester; these skills are continually used and refined throughout a student’s tenure at the Academy.

The Metal Shop
The IND Metal Shop features every tool necessary in order to make precision metal parts for a student’s model project. Most of the work here is done in aluminum, and these tools are used to make things from plastic. We have four precision machine lathes (three with digital readouts), four vertical milling machines (two with digital readouts), a bead-blasting cabinet, two grinders, and large sheet metal shear and bending brakes.

The Plastics Shop
The Academy Plastics Shop provides a setting in which students learn basics of sheet plastic fabrication (cutting, gluing, heat forming) and also learn to make molds and mold their own parts out of a variety of plastic materials. We also teach composite lay-up, sculpting in foam plastic and clay, and vacuum forming using the department’s own custom-built vacuum-forming machine.

The 3D Computer Lab
The 3D Computer Lab space is a custom-tailored, specially wired, and dust-free area to house our inventory of computerized model-making machines. These include a laser-sheet material cutter, a 3D duplicating machine, which works by plastic filament deposition, a small CNC 3-axis milling machine, and two 3D digitizing probes. In the works is a standard-sized 3-axis milling machine, a room-sized 5-axis milling machine, and additional laser cutting machines.
CAREER PATHS

**Industrial Design**
- Owner/VP
- Design Director
- Design Manager
- Senior Designer
- Designer/Junior Designer

**Automotive**
- OEM Designer
- Supplier Designer
- OEM Modeler, Digital/Analog
- Designer, After Market/ Other Transportation Industry
- Sales Liaison, Fabricator, Graphic, Packaging Design

**Product Design (Furniture, Toy)**
- OEM Designer, Trip Design Consultancy
- Design Consultancy, Minor OEM Designer
- OEM, Digital Modeler, Model Maker, Designer at Design Firm
- Independent Design Firm, Freelance Designer, Model Maker
- Graphic Design, Packaging Design, Fabricator, Sales Liaison
Associate of Arts [AA] in Industrial Design

AA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE 33 UNITS

MAJOR 15 UNITS

+ LIBERAL ARTS 18 UNITS

TOTAL 66 UNITS

AA INDUSTRIAL DESIGN CORE COURSES

FND 122  Color Fundamentals
IND 111  Perspective for Industrial Design
IND 123  Computer Drafting
IND 138  Model Making 1
IND 147  Design Problem Solving
IND 151  Design Drawing 1
IND 163  Digital Imaging 1
IND 171  Form Development
or IND 180  Development of Form
IND 211  Design Drawing 2
IND 223  Digital 3D Modeling 1
IND 270  Model Making 2
or IND 271  Product Modeling
or IND 279  Traditional Transportation Modeling 1

AA INDUSTRIAL DESIGN DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  2  Written Communication courses
  2  Art Historical Awareness courses
  1  Employment Communications & Practices course

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108  Composition for the Artist

CHOOSE ONE:

LA 202  English Composition: Creative Persuasion & Argument
LA 280  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291  Designing Careers

ART HISTORICAL AWARENESS

LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century

Associate of Arts [AA] in Automotive Restoration

AA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE 24 UNITS

MAJOR 18 UNITS

+ LIBERAL ARTS 18 UNITS

TOTAL 60 UNITS

AA AUTOMOTIVE RESTORATION CORE COURSES

AUT 120  Vintage Vehicle Woodworking Restoration
AUT 140  Machining Technology & Visual Documentation
AUT 159  Vintage Vehicle Disassembly Processes
AUT 160  Vintage Vehicle Electrical Systems
AUT 170  Automotive Sheet Metal Restoration
AUT 177  Vintage Vehicle Body Restoration
AUT 207  Vintage Vehicle Paint Restoration
AUT 280  Vintage Vehicle Restoration Assembly

AA AUTOMOTIVE RESTORATION DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  2  Written Communication courses
  1  Automotive Design History course
  1  Quantitative Mechanics course
  1  Employment Communications and Practices course

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108  Composition for the Artist

CHOOSE ONE:

LA 202  English Composition: Creative Persuasion & Argument
LA 280  Perspective Journalism

AUTOMOTIVE DESIGN HISTORY

LA 129  History of Automotive Design

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291  Designing Careers

QUALITATIVE MECHANICS

LA 146  Anatomy of Automobiles
Bachelor of Fine Arts [BFA] in Industrial Design

BFA INDUSTRIAL DESIGN DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  1. Written Communication courses
  2. Art Historical awareness courses
  3. Historical awareness courses
  4. Quantitative literacy course
  5. Cultural Ideas & Influences course
  6. Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK

<table>
<thead>
<tr>
<th>CORE</th>
<th>36 UNITS</th>
<th>MAJOR</th>
<th>42 UNITS</th>
<th>ELECTIVES</th>
<th>9 UNITS</th>
<th>+ LIBERAL ARTS 45 UNITS</th>
<th>TOTAL 132 UNITS</th>
</tr>
</thead>
</table>

BFA INDUSTRIAL DESIGN CORE COURSES

FND 122 Color Fundamentals
IND 111 Perspective for Industrial Design
IND 123 Computer Drafting
IND 138 Model Making 1
IND 147 Design Problem Solving
IND 151 Design Drawing 1
IND 163 Digital Imaging 1
IND 171 Form Development
IND 180 Development of Form
IND 211 Design Drawing 2
IND 223 Digital 3D Modeling 1
IND 251 Design Drawing 3
IND 381 Graphics & Portfolio

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 110 English Composition: Narrative Storytelling
LA 133 Short Form Writing

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

HISTORICAL AWARENESS

CHOOSE ONE:
LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology
LA 368 Experiencing Culture: Anthropology for Today’s Artist

LA 327 Art of the Classical World
LA 333 Art of the Middle Ages
LA 361 The Artist in the Modern World
LA 382 Film History 3: Contemporary Cinema
LA 383 International Cinema in an Age of Change
LA 384 Underneath Cinema
LA 385 Close-up on Hitchcock
LA 386 Exploring Science Fiction Cinema
LA 387 Women Directors in Cinema
LA 388 Survey of Asian Cinema
LA 408 Analog Before Digital: Punk/No Wave Film & Music
LA 420 Art of the Italian Renaissance
LA 421 Northern Renaissance Art
LA 422 Italian Baroque Art
LA 423 The Golden Age of Dutch Art
LA 432 Art of Spain: From El Greco to Picasso
LA 433 18th & 19th Century European Art
LA 464 Survey of Dada & Surrealism
PH 101 Photo History and Concepts

QUANTITATIVE LITERACY

CHOOSE ONE:
LA 120 Physics for Artists
LA 146 Anatomy of Automobiles
LA 200 Introduction to Computer Programming
LA 253 Popular Topics in Health, Nutrition, & Physiology
LA 254 Human-Centered Design
LA 255 College Math
LA 271 College Algebra with Geometry
LA 288 Vector, Matrices and Transformations
LA 293 Precalculus
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:
LA 127 Topics in World Art
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 292 Programming & Culture
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol
## Certificate in Industrial Design

**CERTIFICATE REQUIREMENTS**

<table>
<thead>
<tr>
<th>MAJOR CORE (FOLLOW BFA CORE)</th>
<th>36 UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJOR</td>
<td>42 UNITS</td>
</tr>
<tr>
<td>+ BY ADVISEMENT</td>
<td>24 UNITS</td>
</tr>
<tr>
<td>+ ELECTIVES</td>
<td>12 UNITS</td>
</tr>
<tr>
<td>+ ART HISTORY</td>
<td>6 UNITS</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>120 UNITS</strong></td>
</tr>
</tbody>
</table>

- Minimum 2.0 GPA
- Minimum grade of C- in all core courses and major courses

## Master of Fine Arts [MFA] in Industrial Design

**MFA UNIT REQUIREMENTS**

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>27 UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ DIRECTED STUDY</td>
<td>18 UNITS</td>
</tr>
<tr>
<td>+ ELECTIVES*</td>
<td>6 UNITS</td>
</tr>
<tr>
<td>+ GRADUATE LIBERAL ARTS</td>
<td>12 UNITS</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>63 UNITS</strong></td>
</tr>
</tbody>
</table>

*Per director approval

**MFA INDUSTRIAL DESIGN MAJOR REQUIRED COURSES**

- IND 612 MS: Industrial Design Drawing 1: Perspective
- IND 630 MS: Design Project 1
- IND 651 MS: Materials and Processes
- IND 662 MS: Industrial Design Drawing 2
- IND 680 MS: Design Project 2
- IND 712 MS: Industrial Design Drawing 3
- IND 762 MS: Industrial Design Drawing 4
- IND 773 MS: Digital Solid Modeling
  or IND 775 MS: Intermediate Digital 3D Modeling
- IND 780 MS: Thesis Preparation

## MFA INDUSTRIAL DESIGN DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

**MFA INDUSTRIAL DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS**

- ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
  - GLA 631 Industrial Design Processes
- CROSS CULTURAL UNDERSTANDING
  - GLA 627 Industrial Design in a Globalized World
- PROFESSIONAL PRACTICES & COMMUNICATIONS
  - GLA 672 Professional Practices & Communication for Industrial Design
- MAJOR DESIGNATED GRADUATE LIBERAL ARTS
  - GLA 632 The Science of Design - Ethnographic Methods
UNDERGRADUATE COURSES

AUT 120 Vintage Vehicle Woodworking Restoration
In this course, students learn concepts and practices of basic woodworking and safety. Topics include planning, fabrication, laser cutting, and finishing. Assignments include making basic wooden frames with various joint types, and replication of vintage vehicle interior wooden parts.

AUT 140 Machining Technology & Visual Documentation
This course introduces students to precision measurement, visual documentation, and the operation of machine tools such as metal lathes and miling machines. Students use these skills to reproduce a component for a car. Topics include characteristics and uses of common industrial metals used in the machining process, and machine tool maintenance.

AUT 159 Vintage Vehicle Disassembly Processes
This course introduces the students to practical historical research, disassembly, visual inspection, written and photographic documentation, and planning related to restoring vintage automobiles. Students research relevant information required to outline a restoration plan and document vehicle conditions, supported by the photographic record, as the vehicle gets disassembled.

AUT 160 Vintage Vehicle Electrical Systems
This course covers the basic characteristics and operations of electrical systems used in classic automobiles. Topics will include Ohm’s law, electrical circuits, battery power, electrical circuit components restoration and preservation. Students diagnose electrical systems, outline the appropriate repair procedure, repair and replace electrical components.

AUT 170 Automotive Sheet Metal Restoration
This course introduces students to the basic practices of restoring and polishing hard trim moldings and components. Students evaluate conditions, plan appropriate procedures, and perform restorations for hard trim moldings and components. Generating specifications for outsourcing will be covered.

AUT 177 Vintage Vehicle Body Restoration
This course covers basic practices of metal body repairs and panel finishing. Students learn how to evaluate conditions of body components and outline appropriate repair procedures. Students strip existing finishes and repair body components.

AUT 179 Vintage Vehicle Upholstery Restoration
This course introduces students to vintage automotive interior repair and upholstery restoration. Students learn to disassemble and assemble seats, interior components, and instrument panels. Topics include operation and maintenance of sewing machines, stitching patterns, pattern making, beading, padding, material specifications, and sewing.

AUT 200 Vintage Vehicle Component Restoration
This course focuses on disassembly, repairing, rebuilding, refinishings and assembly of vintage automotive components. Students diagram and create technical drawings, diagnose conditions of components, disassemble, rebuild or repair, and reassemble automotive components. Preparation for outsourcing the restoration of components is also covered.

AUT 280 Vintage Vehicle Restoration Assembly
This course focuses on assembling and testing components. Students propose a component to restore on an assigned car, analyze the work needed, perform the necessary historical research, and diagram the work to be done and the process to follow. Emphasis is placed on the quality of the restoration and assembly.

AUT 290 Vintage Vehicle Detailing
This course focuses on detailing of automobiles as one of the final stages of the automotive restoration process. Topics include detailing products and equipment, techniques and procedures for final conditioning of interior and exterior components and surfaces, for presentation and car shows. Emphasis is placed on achieving visually correct and perfect finishes.

AUT 299 Apprenticeship
Apprenticeship is only open to qualified second-year students, offering an opportunity to work in a field related to Automotive Restoration.

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

IND 111 Perspective for Industrial Design
This course is an introduction to creating accurate representations of objects in perspective, based on plans and elevations. Students will learn principles of one-point, two-point, and three-point perspective. Plotting light, shadow and reflection will be discussed and practiced.

IND 118 History of Industrial Design
This course begins with early mechanization and the industrial revolution, then follows the social ramifications of historic periods and their influences on contemporary design. Special emphasis is placed on the glory years of the 1930's and 40's. This course is intended for building up sketching and rendering techniques in product design.

IND 129 History of Automotive Design
This course introduces students to the evolution of automotive and coachwork design in historical and cultural context. Students study the connections between technological advancement and changes in safety requirements, and their influences in automotive design. Emphasis is placed on the era associated with the advancement of assembly line and the glory years of the 1900's and 40's.

IND 132 Sketch Modeling
In this course, students will learn to make sketch models for industrial design purposes through several quick design and modeling projects. Emphasis will be on speed and accurate communication of design intent in terms of form. Safety and portfolio organization will be covered.

IND 138 Model Making 1
Students will gain shop experience working with wood, acrylic, rigid foam, sheet styrene, and cast resin. Students will make models accurate to drafted plans and achieve high quality surfaces using spray gun techniques. Topics will include use of power tools, heat bending, vacuum forming, casting, and achieving high quality finishes.

IND 147 Design Problem Solving
Students learn how to engage and optimize the creative design process to do voluminous idea generation and employ critical thinking. Product and conceptual problems are assigned. How the designer can use research, problem definition, parameter challenging, analysis, brainstorming, evaluating matrices and note-taking to successfully complete a project is explored.

IND 151 Design Drawing 1
Students will develop basic industrial design drawing skills using colored pencil, chalk, pastel and ballpoint pens. Focusing on rendering, craftsmanship, accurate perspective, contrast, and composition, this concentrated course is intended for building sketching quality and to enhance perspective knowledge.

IND 163 Digital Imaging 1
This course introduces basic digital tools commonly used in the field of industrial design. Drawing and communication skills will be reinforced while leveraging 2D vector and raster software. Students will gain skills in image retouching, rapid digital sketching, vector art techniques and 2D digital presentation methods.

IND 171 Form Development
This is a practical course in product design, freehand sketching. The drawing principles of line, light, shade, shadow, value and contrast are applied to shapes popularly used in manufactured products. The course concludes with an introduction to the use of color.

IND 211 Design Drawing 2
This is a practical course in product design, freehand sketching. The drawing principles of line, light, shade, shadow, value and contrast are applied to shapes popularly used in manufactured products. The course concludes with an introduction to the use of color.

IND 218 Development of Form
This course covers the language of form as a means of conceptualization and developing ideas through drawings and sketch models, one of which to be executed as professional quality physical model. Topics will include laser cutting and etching, mold making, surface preparation, applying automotive paint, and surface evaluation.

IND 239 Materials and Processes
This course covers the various product manufacturing processes and parameters involved in designing parts primarily out of plastics and metals. The major types of plastics and metal categories and their respective characteristics, actual design problems addressing proper detailing for the process, and product parts examination are all discussed.

IND 240 Product Design 1
This course focuses on handheld products. Ergonomics will be discussed in-depth and students will apply research, ideation and problem solving to develop their concepts. Sketching and presentation rendering will be emphasized. Students will apply all skills learned to their final presentations including developmental sketches, orthographic drawings, sketch models and sketch renderings.

IND 249 Transportation Design 1
This course covers the history of automotive styling trends and evolution, design philosophy and influence. Students continue to develop sketch and rendering skills. Emphasis is placed on accurate proportion, based on packaging of occupants and components.

IND 260 Digital 3D Modeling 2
Students will explore the 3D design and modeling world using advanced level NURBS surface modeling software with rendering capabilities. Basic rendering techniques will also be covered for creating presentation renderings. For the final project, students will develop digital models of their own designs.

IND 270 Model Making 2
This course teaches various materials, hand and power tool use, machinery safety and methods to make realistic full-size and finished appearance models. Students will also learn how to achieve various common product cosmetic details and finishes, rectilinear versus free-form shapes, and fabrication and finishing techniques as applied to design projects.

IND 271 Product Modeling
In this course, students will study the history of automotive design and develop surface and volume in the form of solids, shells or multiple sections. Topics include orthographic layouts, decal, fractional and metric measurement, and the basics of orthographic dimensioning.

IND 279 Traditional Transportation Modeling 1
This course works in conjunction with IND 218. Students will learn how to design a clay model. Specific instructions are given for making tools used in clay modeling, preparation, and construction of a 1/3 scale automotive clay model, as well as making tires and wheels.
IND 280 Product Design 2
This course focuses on project management, collaboration, industry business practices, and design based on manufacturing and assembly processes. Students will conduct intensive market research and develop their concepts. Students will apply all skills learned to their final presentations including development sketches, orthographic drawings, sketch models, sketch renderings, and hard models.

IND 282 Digital Transportation Design 2
In this course, students will study automotive history, evolution and influences of styling trends and incorporate this information into the design process utilizing both traditional drawing tools and digital media. Students will develop a 4-door sedan based on packaging of occupants and components. Emphasis will be on an accurate proportion.

IND 289 Transportation Design 2
This course covers the history of automotive styling trends and evolution, design philosophy and influence. Students continue to develop sketch and rendering skills. Emphasis is placed on accurate proportion, based on packaging of occupants and components. Design will be developed into three-view tape drawing and accurate rendition in a 1/5 scale clay model.

IND 311 Product Design Drawing
In this advanced level drawing course, students will work on project direction, perspective, and rendering, and learn to apply these skills to digital rendering in a highly professional process.

IND 319 Transportation Drawing
This class concentrates on drawing techniques used in the transportation design industry: in particular, automotive interior and exterior rendering. Real life examples will be used to demonstrate how light and reflections appear on car surfaces of differing color and form. The course will explore different interior textures and materials and how to render them using pen, pencil, marker, and chalk.

IND 323 Digital Solid Modeling
In this course, students will learn the fundamentals of solid modeling, advanced part assemblies, and exporting data for CNC output purposes. Orthographic drawings will also be generated from a 3-D data created in class.

IND 325 Digital 3D Modeling 3
This course continues the techniques developed in Digital 3D Modeling 2, teaching students the advanced modeling techniques necessary for the development of complex 3D models such as products, cars, aircraft and boats.

IND 330 Model Making 3
In this course, students will work further on current projects to create a high quality finished model.

IND 339 Traditional Transportation Modeling 2
This class is to be taken together with Transportation Design 3. Students will work in parallel on this class in order to complete high quality finished model. Ten hours of homework will be assigned for each class session. Emphasis will be on clay modeling, finishing, and painting techniques.

IND 340 Product Design 3
This course focuses on invention, innovation, sustainability and intensive research. Students will be challenged to design a product that does not currently exist. Students will apply all skills learned to their final presentations including developmental sketches, orthographic drawings, sketch models, sketch renderings and/or digital 3D models or hard models.

IND 342 Digital Transportation Design 3
This is a small vehicle design class. Students will apply packaging concepts to their designs. Instruction will include sketching, rendering, and loft drawing to delineate 3D surfaces in a 2D domain. Final outcomes include sketches, renderings, package drawings, and scale model (foam).

IND 349 Transportation Design 3
In this course, students will design a small vehicle using the identity of a non-automotive brand. Students will develop their concepts within the constraints of the given specifications including the mechanical and occupant layout. Students will make a presentation including a complete painted clay model and a portfolio style project book.

IND 363 Digital Imaging 2
This course will explore the requirements involved and the variety of possible formats for work assembled in the students’ portfolio. Past and current work will be reviewed to determine how and which projects should be prepared for inclusion.

IND 369 Digital Transportation Modeling 1
In this course, students will learn basic to intermediate methods for creating automotive exterior surfaces. All work will be done digitally, from concept sketches to modeling. Advanced rendering will be explored once one wire frame is completed.

IND 380 Product Design 4
The focus of this course is on non-consumer product such as medical or industrial equipment. Intensive research on business and sketch models and/or study models will be required. Students will apply all skills learned to deliver a portfolio quality presentation complete with hard models (full-scale or scaled) and/or digital models.

IND 381 Graphics & Portfolio
This course introduces students to graphic design principles and the basic elements of a professional-level portfolio. Discussion and analysis of interviewing techniques will be included.

IND 382 Digital Transportation Design 4
This course covers automotive interior design development based on research and analysis of a target market group and brand. Students will develop packaging skills for human factors and package layouts. Design will be developed into orthographic drawings and digital 3D models for a final portfolio-ready presentation.

IND 383 Furniture Design
Students will develop seating concepts and analyze the use and means required to create several original furniture design concepts. Students will evaluate ergonomic criteria, code/safety requirements and construction techniques (including upholstery) and the appropriate use of materials and details.

IND 384 Portfolio Development
In this course, students will design projects that must be proposed and pre-approved prior to the start of the semester. Projects may be proposed as individual or group projects depending on the registered students’ preferences, and the course will cater to students’ needs and interests.

IND 386 Toy Design
This course focuses on the research and development of an innovative preschool toy, resulting in concept development and the creation of a three-dimensional prototype. Students may employ the use of 2D and 3D design tools to depict their designs in the final presentation.

IND 389 Transportation Design 4
This course covers automotive interior design development based on research and analysis of a target market group and brand. Students will develop packaging skills for human factors and package layouts. Design will be developed into 1/5 scale or full-scale tape drawing and a 1/5 scale or full-scale schematic drawing or space buck for a final portfolio-ready presentation.

IND 423 Digital 3D Advanced Project
Students will apply their knowledge of advanced-level NURBS surface modeling software to a major project. Rendering and animation techniques will be explored. Emphasis will be placed on using the software’s lighting, shading, and animation features for industrial design presentations.

IND 440 Product Design 5
In this portfolio building course, students will be challenged to design a product with consideration of the specified manufacturing constraints. Students will apply all skills learned to achieve a studio level presentation complete with renderings and a final full-size appearance model. Corporate sponsorship may apply.

IND 443 Intermediate Furniture Design
This course offers a practical study and application of various finishing techniques, including stains, glazes and acid washes. Students will learn how these techniques enhance the overall look or design of a piece. Included are specialized techniques for detailing furniture for today’s market.

IND 446 Intermediate Toy Design
Expanding on the fundamental concepts of Toy Design, this course requires development of an innovative toy design, resulting in finished, working models of the design. Sketch models, molding and model making are employed to demonstrate the process associated with the production of a realistic final model.
IND 449 Transportation Design 5
In this course, students will continue to work on all aspects of the automotive design process with an emphasis on branding, positioning and theme development. Students will develop a professional quality presentation with 2-D artwork and a 3-D model. The class project may be sponsored by a company.

IND 480 Product Design 6
In this portfolio building course, students may propose their own project based on their field of interest. Students will employ all aspects of product design process from branding, positioning and theme development. Students will deliver a portfolio quality presentation with the complete design story. Corporate sponsorship may apply.

IND 483 Advanced Furniture Design
This course embodies all the skills required for a successful furniture designer. Research, analysis, problem definition and implementation will be required as the student selects a specific area of concentration. A full-size prototype with appropriate production details, documentation, material specification and costing will be required.

IND 485 Transportation Design 6
In this advanced course, students will engage all aspects of the automotive design process and propose a marketing strategy based on branding, positioning and theme development. Emphasis will be placed on producing a studio-quality presentation with professional level sketch renderings, package layouts and digital 3D models. Corporate sponsorship may apply.

IND 498 Advanced Toy Design
This course involves the development of a toy concept for a selectObjective demographic. Extensive research of the selected market is followed by submission of proposals for the new concept and further exploration of brand extensions, culminating into a final creation of the exploded view for manufacturability.

IND 489 Transportation Design 7
This course provides students with specific fields of interest the opportunity to prepare additional portfolio pieces and explore subject matter not previously covered. Students will evaluate their work-to-date and propose projects which enhance their portfolios. Emphasis will be placed on creating package layouts and designs that reflect the user story.

IND 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

IND 494 Corporate Sponsored Project
In this corporate sponsored project, students will be given a project directly by the sponsor. Students will produce design proposals based on the sponsor’s project brief and will make adjustments based on sponsor feedback. Emphasis will be placed on concept, research, refinement, deliverables, presentation, and meeting project objectives.

IND 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

IND 500 Internship in Industrial Design
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Industrial Design.

GRADUATE COURSES

IND 612 MS: Industrial Design Drawing 1: Perspective
This course is an introduction to creating accurate representations of objects in perspective. Students will learn principles of one-point, two-point, and three-point perspective. Plotting light, shadow, and reflection will be discussed and practiced. Rapid visualization will be introduced, so students can create accurate drawings of basic forms, using freehand drawing techniques.

IND 615 MS: Digital Design Tools 1
This course introduces the basic design tools for industrial design presentations. Students reinforce visual communication skills while leveraging 2D vector and raster software. Computer-aided drafting, image retouching, rapid digital sketching, and vector art techniques will be covered.

IND 621 MS: Model Making
In this course, students learn to communicate and refine their designs and to make product models. Students will be instructed in techniques and materials for turning concepts and two-dimensional sketches and drawings into quick three-dimensional models that can be presented. Emphasis will be on speed, accuracy and ability to communicate. Safety and workshop etiquette will be covered.

IND 630 MS: Design Project 1
This course is an excellent introduction to the industrial design process from A to Z. Through the redesign of a simple product, students will apply the skills and methodologies taught in their previous and current courses.

IND 651 MS: Materials and Processes
This course covers the various product manufacturing processes and parameters involved in designing parts primarily out of plastics and metals. Emphasis is placed on critical thinking involving how selection of materials affects decision-making and the design of the artifact.

IND 662 MS: Industrial Design Drawing 2
This course presents an in-depth study of light and shadow (black and white), color, and the introduction of rapid visualization. An increased level of awareness in both group and individual critiques will be emphasized.

IND 680 MS: Design Project 2
This course allows students to start exploring their own personal interest in the industrial design profession. Students will design a solution for a particular brand, corporation, or design consultancy of their choice.

IND 694 MS: Corporate Sponsored Project
In this corporate sponsored project, students will be given a project directly by the sponsor. Students will produce design proposals based on the sponsor’s project brief and will make adjustments based on sponsor feedback. Emphasis will be placed on concept, research, refinement, deliverables, presentation, and meeting project objectives.

IND 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as a part of their thesis or studio requirements.

IND 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

IND 712 MS: Industrial Design Drawing 3
This is a practical course in industrial design drawing. Students will implement their acquired tools and skills necessary to increase their rapid visualization skills, in order to communicate visually with speed and accuracy.

COURSES

ENGINEERING DESIGN

IND 712 MS: Industrial Design Drawing 3

INDUSTRIAL DESIGN

IND 694 MS: Corporate Sponsored Project

IND 695 MS: Collaborative Project

IND 699 MS: Special Topics

Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

IND 712 MS: Industrial Design Drawing 3
This is a practical course in industrial design drawing. Students will implement their acquired tools and skills necessary to increase their rapid visualization skills, in order to communicate visually with speed and accuracy.
IND 725 MS: Introduction to Digital 3D Modeling
This course is an introduction to digital 3D modeling using NURBS solid 3D modeling software. Students will explore basic model making tools and techniques including those of translating 2D design sketches into 3D digital models.

IND 730 MS: Design Project 3
This course allows students to focus on an industrial design direction of their own particular interest. Secondary disciplines such as graphics, mechanical engineering, electrical engineering, business, packaging, user interfaces, architecture, interior and websites will support the evolution of their product solution.

IND 762 MS: Industrial Design Drawing 4
In this advanced-level drawing course, students will refine their skills in rapid visualization, perspective, and rendering, and learn to apply these skills to digital rendering in a highly professional process.

IND 773 MS: Digital Solid Modeling
This advanced level course covers solid modeling, advanced part assemblies, and exporting data for advanced CNC output purposes. Orthographic drawings will also be generated from 3-D data created in class.

IND 775 MS: Intermediate Digital 3D Modeling
This course is an introduction to advanced-level NURBS surface modeling software. Students will explore Alias Studio Tools and learn how to translate their own designs into 3D digital models. Rendering techniques will also be covered.

IND 780 MS: Thesis Preparation
Through real-life observation and research students will support their midpoint proposals. Design tools from ethnographic research methods, time management, communication skills, and Midpoint Review guidelines for presentations will be taught. The results of their efforts will be presented at their midpoint review and must be approved by the review committee before proceeding to Directed Study.

IND 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have required course fee and course prerequisites may vary by topic.

IND 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have required course fee and course prerequisites may vary by topic.

IND 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

IND 805 MS: Implementation
In this course, students begin the refinement and implementation phase of their thesis project. Based on feedback from their design phase, students will modify, improve, and finalize their solutions. Students will design and fabricate an exhibit style presentation that includes flat work, final model, resume, business cards, and documentation.

IND 810 MS: Research
Design research is the initial phase of any industrial design project. In collaboration with classmates and faculty, students will exercise both traditional and creative research methodologies including prototyping and testing. Based on the results from testing their ideas, students will prepare a thorough product requirement document.

IND 830 MS: Design
In this course, students begin the most critical design phase for their thesis project. Based on faculty and classmate feedback, students will develop their creative design solutions using various tools and methodologies including sketch models, sketching, rendering, and 3D modeling. Students will create formal slide presentations of their design solutions.

IND 850 MS: Implementation
In this course, students begin the refinement and implementation phase of their thesis project. Based on feedback from their design phase, students will modify, improve, and finalize their solutions. Students will design and fabricate an exhibit style presentation that includes flat work, final model, resume, business cards, and documentation.

IND 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
INTERIOR ARCHITECTURE & DESIGN
Interior Design is the Best Possible Use of the Available Space

In the Interior Architecture & Design program, students create dynamic interiors through the use of innovative approaches to conceptual development, spatial organization, and material and furniture selection. If you are willing to push boundaries, we’ll give you the space and support to do it.
Learn to design spaces that evoke emotions in people.

Classes in:
- Interior Architecture & Design
- Interior Architecture
- Digital Imaging
- Residential Design
- Home Interior Design
- Commercial Design
- Retail Design
- Hospitality Design
- Color and Lighting
- Furniture Design
- Textile Design
- History of Interior Design
...and More!

Interior Architecture & Design Firms Hiring Our Grads Include:
- Andre Rothblatt Architecture
- Antonio Martins Interior Design
- Applegate Tran
- AvroKo
- Banks Ramos
- Brayton Hughes Design Studios
- D-Scheme Studio
- Gensler
- Hart Howerton
- Hirsch Bedner Associates
- Inspired Spaces Design
- Kendall Wilkinson Design
- Marsh & Clark Design
- Neiman Group
- Nicole Hollis Interior Design
- O + A
- Organic Architect
- Primo Hospitality Group
- Puccini Group
- Starbucks

WHAT WE OFFER

Professional Faculty: Students benefit from the expertise and experience of professional, certified and licensed instructors, who currently work in the design field.

State-of-the-Art Equipment: We offer cutting edge computer labs with full support staff. We teach computer disciplines from REVIT and 3D Max to the Adobe Creative Suite both online and on campus.

Located in an Industry Capital: Because the school is based in San Francisco we have an edge over other programs and have exposure to the best Firms in the Industry. There are more famous designers living and working in San Francisco than any other single place in the United States. Our San Francisco location gives students immediate access to the San Francisco Design Center (SFDC), the finest and most accessible design showrooms in the US.

Interdisciplinary Approach: Our curriculum allows students to learn and benefit from graphic arts and other allied art and design courses.

CIDIA: The School of Interior Architecture & Design is accredited by the Council for Interior Design Accreditation, the most prestigious accreditation available in the United States for interior design programs.

Professional Curriculum: This is a serious professional program for the serious professional designer. It is not a program that is only conceptual and theoretical like most programs in architecture and design. Our curriculum is practical, teaching not just aesthetics, but application and business.
Did you know?
San Francisco boasts active chapters of International Interior Designer Association (IIDA), American Society for Interior Designers (ASID), Hospitality Industry Association (HIA), and others who work with Academy student chapters. The school joins with these groups for portfolio evaluations done in professional offices, by professionals.

The School of Interior Architecture & Design offers wonderful opportunities for students both online and on site to go to Chicago for NeoCon, participate in the Starbucks competition project and DIFFA (Design Industries Foundation Fighting Aids) annual design event that raises funds for HIV/AIDS.

Interior Architecture & Design is connected to many of the most famous designers and firms in the United States. We interact with this community through our faculty, tours, internships, lectures, and many activities.

Academy students are frequent winners at the Retail Design Institute’s Annual International Student Store Design Competition; Anthony Nguyen has made quite the name for himself after winning 2nd place in this competition with his design for Ete Cosmetics Retail Space. Our students also participate in two annual design competitions, NEXT Student design competition and the Revamp a Chair Competition sponsored by Leftovers Consignment Store, this last one is a charity event where students are given a chair to redesign raising funds for local animal shelters.

Recently, Hospitality Design Magazine did a special September education issue focusing on “projects, people and schools making an impact”. AAU is featured along with Cornell, Harvard and Georgetown to name a few.
DEGREE REQUIREMENTS

Associate of Arts [AA] in Interior Architecture & Design

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 33 UNITS
MAJOR 15 UNITS
+ LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS

AA INTERIOR ARCHITECTURE & DESIGN CORE COURSES
FND 113    Sketching for Communication
FND 125    Color and Design
IAD 100    Design 1: Conceptual Design
IAD 140    Construction Documents 1
IAD 200    Design 2: Design Principles
IAD 240    Construction Documents 2
IAD 241    Perspective Drawing Techniques
IAD 245    Materials
IAD 280    BIM & Design Graphics
IAD 330    Introduction to Lighting Design
LAN 375    Sketching for Idea Development

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108  Composition for the Artist
CHOOSE ONE:
LA 202  English Composition: Creative Persuasion & Argument
LA 280  Perspective Journalism
EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291  Designing Careers

ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century

Bachelor of Fine Arts [BFA] in Interior Architecture & Design

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 42 UNITS
+ ELECTIVES 9 UNITS
+ LIBERAL ARTS 45 UNITS
TOTAL 132 UNITS

BFA INTERIOR ARCHITECTURE & DESIGN CORE COURSES
FND 113    Sketching for Communication
FND 125    Color and Design
IAD 100    Design 1: Conceptual Design
IAD 140    Construction Documents 1
IAD 200    Design 2: Design Principles
IAD 240    Construction Documents 2
IAD 241    Perspective Drawing Techniques
IAD 245    Materials
IAD 280    BIM & Design Graphics
IAD 330    Introduction to Lighting Design
IAD 450    Portfolio Preparation
LAN 375    Sketching for Idea Development

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108  Composition for the Artist
CHOOSE ONE:
LA 110  English Composition: Narrative Storytelling
LA 133  Short Form Writing

CHOOSE ONE:
LA 202  English Composition: Creative Persuasion & Argument
LA 280  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
IAD 430  Professional Practice for Interior Design
LA 291  Designing Careers

BFA INTERIOR ARCHITECTURE & DESIGN DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and
  LA 108, IAD 230, LA 226, & IAD 231/229
• Minimum 2.0 GPA and the following general education requirements:
  3  Written Communication courses
  2  Art Historical Awareness courses
  2  Interior Architecture History courses
  2  Employment Communications and Practices course
  1  Historical Awareness course
  1  Quantitative & Human Factors course
  1  Cultural Ideas & Influences course
After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.
HISTORICAL AWARENESS

CHOOSE ONE:

LA 171 Western Civilization
LA 270 US History
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

ART HISTORICAL AWARENESS

LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

INTERIOR ARCHITECTURE HISTORY

LA 226/IAD 230 Survey of Traditional Interior Architecture
LA 229/IAD 231 Survey of Contemporary Interior Architecture

QUANTITATIVE & HUMAN FACTORS

LA 254 Human-Centered Design

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:

LA 127 Topics in World Art
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 292 Programming & Culture
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol

Certificate in Interior Architecture & Design

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE) 36 UNITS
MAJOR 42 UNITS
+ BY ADVISEMENT 24 UNITS
+ ELECTIVES 12 UNITS
+ ART HISTORY 6 UNITS
TOTAL 120 UNITS

• Minimum 2.0 GPA
• Minimum grade of C- in all core courses and major courses
Master of Fine Arts [MFA] in Interior Architecture & Design

MFA UNIT REQUIREMENTS

MAJOR 27 UNITS
+ DIRECTED STUDY 18 UNITS
+ ELECTIVES* 6 UNITS
+ GRADUATE LIBERAL ARTS 12 UNITS

TOTAL 63 UNITS

*MPer director approval

MFA INTERIOR ARCHITECTURE & DESIGN
MAJOR REQUIRED COURSES

IAD 600 MS: Concept, Theory and the Design Process
IAD 602 MS: Building Systems for Interior Design
IAD 604 MS: Lighting Design
IAD 609 MS: Sketching for Design
IAD 610 MS: Spatial Design
IAD 611 MS: BIM - Building Information Modeling
IAD 612 MS: Material Use
IAD 613 MS: Interior Design Studio
IAD 640 MS: Light and Color Perception

MFA INTERIOR ARCHITECTURE & DESIGN
DEGREE REQUIREMENTS

• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units
• A minimum of thirty semester credits of college-level liberal arts and sciences (general education) must be completed (NOTE: this will include credits earned from the student’s bachelor degree)

MFA INTERIOR ARCHITECTURE & DESIGN
GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

CHOOSE ONE:
GLA 601 The Renaissance Art World & Its Classical Origins
GLA 602 The Art & Ideology of the 20th Century
GLA 607 Art & Ideas of the Enlightenment
GLA 609 Renovating Tradition: Art & Ideas of the 19th Century
GLA 903 Graduate Seminar in Europe

CROSS CULTURAL UNDERSTANDING

CHOOSE ONE:
GLA 603 Anthropology: Experiencing Culture
GLA 606 Crossing Borders: Art & Culture in a Global Society
GLA 610 Cultural Narratives
GLA 617 Mythology for the Modern World
GLA 619 Culture & Identity in Modern American Theater
GLA 627 Industrial Design in a Globalized World
GLA 903 Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATIONS

GLA 634 Professional Practices for Interior Architecture & Design

MAJOR DESIGNATED GRADUATE LIBERAL ARTS

GLA 630 Survey of Sustainable Design
IAD 100 Design 1: Conceptual Design
This course introduces design basics with a focus on 2D and 3D space and composition problem solving. Students will create a variety of solutions for a problem and present concepts to scale using sketches and models. Utilizing the elements of design to communicating abstract conceptual ideas will be emphasized.

IAD 125 Kitchen & Bath Design
This course focuses on the unique functional, ergonomic, and spatial requirements in kitchen and bathroom design. Topics will include code compliance, basic plumbing, electrical and lighting solutions, fixtures, furniture, appliances, equipment, materials and finishes. Students will create code compliant designs, elevations, sections and perspectives views to communicate their design intent.

IAD 135 Patio Design and Garden Environment
This course is an exploration of the elements of landscape architecture and garden design as they relate to a residential project. Plant materials, hardscape, lighting and use of water will be explored. Students will create an enjoyable outdoor room for the home.

IAD 140 Construction Documents 1
In this course, students gain the practical technical skills needed to create construction documents. Students will hand-draft architectural construction documents including floor, lighting, electrical, furniture and finish plans, sections, elevations, details and schedules. Applying lettering, line weight, dimensions, and graphic symbols will also be covered.

IAD 161 The Golden Section and Sacred Geometry
The study of unique geometric constructions and proportions that form the structure of the universe. Artistic, mathematical, philosophical and aesthetic aspects will be explored. Students examine the symbolic and practical theories and applications of these divine principles from both classical and contemporary sources. Open to all majors.

IAD 200 Design 2: Design Principles
In this course, students will have their first experience employing the design process and applying the principles and elements of design to develop an interior built environment. At a basic level, students will identify requirements, generate multiple options based on programmatic requirements, make refinements, and create graphic presentations.

IAD 210 Digital Imaging
This course introduces students to digital imaging software. Students will learn techniques to enhance color presentations, create graphic layouts, and integrate various types of media into cohesive images.

IAD 215 Model Making in the Design Process
Students will study the process of 3D visualization for interior environments; students will develop models for all stages of the design process. Conceptual models, sketch/working models, structural models and detailed final presentation models will be explored.

IAD 230 Survey of Traditional Interior Architecture
This course will focus on major movements, innovations and advancements in architecture, design, furniture, and materials from pre-history to the early 19th century. Students apply design language and further examine societal, political, historical, and economical influences in a series of assignments and discussions.

IAD 231 Survey of Contemporary Interior Architecture
Students will study the evolution of modern concepts of architecture and interior design from the Industrial Revolution to the present. Social philosophy is explored with special attention to the historical, political, and geographic influences.

IAD 232 Survey of Bay Area Architecture
Students study San Francisco architecture and interiors within the context of Bay Area history. Students learn general structural terms and how to place materials and furnishings in historical context. Orders of architecture, roof types, windows, porches, towers and interior detailing are explored.

IAD 240 Construction Documents 2
This course provides a technical background in building systems. Students acquire vital knowledge for coordinating holistically with a design team. Subjects include structural, mechanical, electrical, plumbing, and acoustical systems, detailing, building codes, fire ratings, acoustics, and zoning. Students will exercise their knowledge and skills through a series of design vignettes focused on a commercial building renovation and two exams.

IAD 241 Perspective Drawing Techniques
Students will learn one and two point perspective drawing to communicate design intent. Line drawings will be further developed with shade and shadow, integration of the human figure and landscape elements. Mechanical perspective drawing will be studied to enhance the development of free-hand perspective drawing.

IAD 245 Materials
Students will produce a complete specification book including walls, floors, and ceilings. Evaluating a broad range of materials for both commercial and residential interiors projects based on performance, environmental impact, and code requirements will be emphasized. Indoor air-quality, life safety, interior acoustics, ergonomics, and universal design will be covered.

IAD 250 Computer Aided Drafting
Students will learn the technical skills of CAD while applying their existing drafting and design skills to a design project culminating in a small document set.

IAD 270 3D Digital Modeling
Students will gain an understanding of the steps required to produce spatial visualization using the computer. Students create and render their own designs and develop techniques to enhance their virtual environments using geometry, materials, light and shadow. Simple animations will be explored.

IAD 280 BIM & Design Graphics
This course introduces building information modeling (BIM) technology. Students will create virtual 3D models and a document set including plans, elevations, sections, and details.

IAD 290 Interior Architecture & Design
IAD 300 Design 3: Design Process
Students will apply all skills and theory learned to develop a comprehensive response to program and context for a commercial design project. Students will demonstrate a detailed understanding of the design process including research, concept and design development, design documentation and presentation. Designing for real-world application will be emphasized.

IAD 330 Introduction to Lighting Design
In this course, students will develop basic lighting design, drawings and specifications for residential and commercial environments. Designs will be evaluated in terms of the design process, luminous composition, light and color, and inclusion of technical information on codes, calculations, lighting, and controls. Energy codes and daylighting will be emphasized.

IAD 345 Color Rendering Techniques
This course focuses on professional rendering techniques that complement other graphic communication methods. Students will employ a variety of mediums to create authentic versions of their designs. Work will be evaluated on application of color theory and ability to depict effects of color, light, material, texture in the built environment.

VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyart.edu
IAD 350 Design 4: Design Development
Students will practice the design process from programming to design documentation at an intermediate level. Projects will be evaluated based on the student’s ability to execute and communicate their design process including analysis, programming, conceptual design, space planning, design development, and design documentation. Specifications and architectural detailing will be emphasized.

IAD 363 Furniture & Case Goods Design
In this introduction to furniture design, students will study the history of furniture as well as the materials and techniques used to create custom-made furniture. This course is designed to provide an opportunity for students to make what they design.

IAD 380 Sustainable Design
In this course, students gain a practical understanding of the field of environmentally conscious design. Students learn about the impact of design on the environment, and of ways to conserve and protect it. Focus is placed on principles of natural harmony, non-toxic materials and earth-friendly initiatives within the design industry.

IAD 410 Sustainable Studio
This course focuses on the concepts, principles, and theories of sustainability as they pertain to building methods, materials, systems, and occupants. Students will be challenged to create design solutions that enhance health, safety, welfare, and performance of building occupants. Emphasis will be placed on incorporating the principles of thermal design, acoustics, indoor air quality, and industry specific regulations.

IAD 430 Professional Practice for Interior Design
The emphasis in this course is on the business skills necessary to open and operate an interior design practice. Professional ethics, liability, specification, purchasing documents and procedures will be stressed. Students will be taught to establish fee structures, negotiate services, and manage and expedite projects.

IAD 440 Senior Studio: Comprehensive Design
This course focuses on a complex commercial project in which students will apply their entire skillset. Students will identify the design problems unique to the project, research case studies for innovative solutions used to satisfy similar challenges, and based on analysis of the precedents, incorporate successful design components with their own creative ideas to formulate the best solution. Emphasis will be placed on a comprehensive approach, solutions that promote positive sustainability, and a complete presentation including drawings across a range of appropriate media.

IAD 450 IAD Portfolio Preparation
The portfolio is a graphic representation of the designer’s range and overall approach to projects. In this course, students will develop identity package and portfolio as presentation of their ability and personal style, under the guidance of the instructor. Emphasis will be placed on conveying strengths and professional readiness.

IAD 490 Portfolio Enhancement
Independent study is advanced level instruction between a teacher and one to three students. It covers processes, projects, techniques, concepts and styles specific to the students involved. Outcomes will be unique to the individual. Department Director approval is required. Course fees and prerequisites may vary by topic.

IAD 498 Collaborative Project
This course is offered to students meeting set criteria, who are chosen by the department to work on an interdisciplinary collaborative project with students from other programs.

IAD 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

IAD 500 Internship in Interior Design
Internship is open to qualified upper-division students offering an opportunity to work in a field related to interior architecture and design.
IAD 600 MS: Concept, Theory and the Design Process
This course will explore the design process through problem solving. Sketching alternatives, applied research and appropriate media for design communication will be stressed.

IAD 602 MS: Building Systems for Interior Design
This course provides a technical background in building systems. Students acquire vital knowledge for coordinating holistically with a design team. Subjects include structural, mechanical, electrical, plumbing, and acoustical systems, detailing, building codes, and zoning. Students demonstrate their understanding by developing construction plans. Prior experience or coursework with CAD is required.

IAD 603 MS: Sketching & Perspective for Interior Environments
This course addresses the ability to create quick sketches and use perspective and composition to communicate design.

IAD 604 MS: Lighting Design
Students explore lighting design in a series of projects. Technical and aesthetic principles will be emphasized. Costs and budgets will be covered.

IAD 605 MS: Residential Design
A residential renovation will be used to direct students in the design process from conceptual design to design development and on through construction documents. Students will produce a comprehensive presentation suitable for their portfolio.

IAD 606 MS: Commercial Design
A commercial project is assigned to direct students in the design process from conceptual design to design development and on through construction documents. Students will produce a comprehensive presentation suitable for their portfolio.

IAD 607 MS: Hospitality Design
A hospitality project is assigned to direct students in the design process from conceptual design to design development and on through construction documents. Students will produce a comprehensive presentation suitable for their portfolio.

IAD 608 MS: Digital Imaging
Students will further develop their ability to use imaging software, learn to improve their digital techniques for color presentation and better integrate various media. Graphic design principles will be emphasized.

IAD 609 MS: Sketching for Design
Quick sketch and color rendering techniques for design visualization will be developed in this studio-based class.

IAD 610 MS: Spatial Design
This project-based course will emphasize development in spatial design, specifically as it relates to form, function, and developing spatial design concepts. Hand sketching, perspective drawing, and rendering will also be emphasized.

IAD 611 MS: BIM - Building Information Modeling
This project-based course introduces Building Information Modeling (BIM) as a means to convey geometry, spatial relationships, geographic information, as well as quantities and properties of building components. Students will learn to maintain project data within a single file, capable of seamlessly generating plans, sections, and elevations.

IAD 612 MS: Material Use
This project-based course will emphasize the appropriate selection, specification and installation of both construction and finish materials used in the profession.

IAD 613 MS: Interior Design Studio
Students will develop a medium scale mixed use project from site analysis through to design documentation. Design process, research and the principles of sustainable design are emphasized as they apply to the interior environment, including finish materials, daylighting, and interior air quality.

IAD 616 MS: History of Design
Pixel developments in design for the built environment will be explored with special emphasis on current and emerging trends in the design industry.

IAD 620 MS: Retail Design
A commercial project is assigned to direct students through field study and direct observation of consumer behavior. Professional presentation techniques, codes, symbols, energy conservation, and problem solving skills are presented with emphasis placed on design creativity. The project will involve the production of a new construction in an existing building. Students will produce a comprehensive presentation suitable for their portfolio.

IAD 621 MS: 3D Modeling
Students will produce a comprehensive presentation suitable for their portfolio.

IAD 622 MS: 3D Modeling
Students will further develop their understanding of the steps required to produce architectural visualizations using the computer. Students will render their own designs using AutoDesk Vis.

IAD 625 MS: Survey of Sustainable Design
This course will focus on sustainable design concepts and environmental issues influencing design in the 21st century. Students will examine facts and establish opinions regarding sustainability leading to a personal philosophy.

IAD 626 MS: Modern Design Studio
This course will examine how modernity is closely tied to both modern and traditional construction methods. Students will complete three MFA level design projects focusing on quality of space, abstract composition, and material selections. Pioneering concepts, ideas, and inventions of the 20th century will be examined.

IAD 640 MS: Light & Color Perception
In this course, students will learn the principles of color and light and how they affect perception and the interior environment. Students will utilize various color theories and contemporary research to explain and predict integrated solutions considering human emotional responses, way finding, and behavioral modification through design. Students will perform spatial analysis using color composition to emphasize, complement and create focal points.

IAD 650 MS: Portfolio Preparation
For a designer, it is essential that one be able to express their ideas and design decisions in a graphic presentation, the portfolio. This course will assist students with developing their identities in regards to design ability and personal style in order to create an identity package and portfolio showcasing their strengths and professional readiness.

IAD 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

IAD 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyart.edu
IAD 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

IAD 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

IAD 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

IAD 810 MS: Concept
In this course, students will continue to develop written concepts and abstract design interpretations for their Final Thesis Project. Students will document their process in weekly Directed Study Journal entries, oral reports, and a final presentation.

IAD 812 MS: Programming & Space Planning
The directed study focuses on space planning and programming through historical, observational, and interactive research. Students will evaluate building and site, examine human factors, accessibility and building codes. Based on client and user needs analysis, students will create adjacency matrices, flow charts, and bubble diagrams.

IAD 830 MS: Design Development
Students will develop and finalize design decisions in this course. Students will finalize FF&E, floor plans, furniture plans, working drawings, and identify presentation graphics for their Final Thesis Project. The process will be documented in weekly Directed Study Journal entries, weekly reports, and a final presentation.

IAD 834 MS: Materials
Students will focus on material use for interiors in this course. Maintenance, durability, environmental impact, and aesthetics factors are recalled and applied. Students will produce specifications for their Final Thesis Project and document the process in weekly Directed Study Journal entries.

IAD 838 MS: 3D Modeling
In this course, students will focus on digitally rendering five main interior areas. Students will develop and apply 3-D modeling techniques. Students will develop and refine authentic representations of interiors for their Final Thesis Project and document the process in weekly Directed Study Journal entries and a final presentation.

IAD 850 MS: Thesis Implementation
In this course, students will receive instruction and critiques for their individual Final Thesis Project. In addition, students will discuss approaches to the written and graphic portions of their Final Thesis Project.

IAD 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
JEWELRY & METAL ARTS
“One should either be a work of art, or wear a work of art.”

–Oscar Wilde

Enter a Jewelry & Metal Arts school like no other, where the next generation designs and crafts unique objects, jewelry and prototypes for mass production. Through these creative jewelry and metal arts courses, students will find and cultivate their artistic voices as they create one-of-a-kind pieces utilizing techniques ranging from traditional jewelry design skills to the latest in digital 3D printing and laser cutting.

The School of Jewelry & Metal Arts degree program provides a hands-on environment in which students can develop their jewelry and metal design skills and concepts, plus collaborate with students from many different programs including the School of Fashion, School of Photography and School of Fine Art Sculpture, among others.
Academy of Art University offers an innovative curriculum that is built for artists who have a love of shape, textures, color, wearable form, and enjoy working three dimensionally. Rooted on a rigorous commitment to personal vision, the Jewelry & Metal Arts degree program encourages self-inquiry and critical thinking in pursuing ideas, and the skill and self-discipline to bring them to life. The program is enriched by interdisciplinary collaboration which emphasizes investigation and dialogue at this state-of-the-art Jewelry & Metal Arts school.

WHAT WE OFFER

As students earn their Jewelry and Metal Arts degree, they will develop a portfolio and well-rounded set of skills that will prepare them for professional opportunities such as:

CAREER PATHS

- Artist Assistant
- Business Owner
- Casting-Shop Manager
- Commission Artist
- Designer of ‘One-of-A Kind’ High-End Functional & Non Functional Objects
- Fashion Accessory Designer
- Gallery Assistant
- Gallery Curator
- Gallery Owner
- Jewelry Design Assistant
- Jewelry Designer of One-of-A Kind, High-End Fashion Accessories
- Jewelry Mold-Making Shop Manager
- Jewelry Production Assistant
- Jewelry Repair Specialist
- Limited Edition Caster
- Limited Edition Jewelry Designer
- Mass Production Shop Manager
- Metal Fabricator
- Mold-Maker
- Product Developer
- Product Development
- Product Manager
- Production Specialist
- Small Object Mold-Maker
- Styling Assistant
- Toy Modeler/Assistant
- Unique Metal Prototype Designer
- And More!
**Associate of Arts [AA] in Jewelry & Metal Arts**

**AA UNIT REQUIREMENTS**

**MAJOR COURSEWORK**
- CORE 33 UNITS
- MAJOR 15 UNITS
- + LIBERAL ARTS 18 UNITS

**TOTAL 66 UNITS**

**AA JEWELRY & METAL ARTS DEGREE REQUIREMENTS**

- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 2 Written Communication courses
  - 2 Art Historical Awareness courses
  - 1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

**GENERAL EDUCATION REQUIREMENTS**

**WRITTEN COMMUNICATION**
- LA 108 Composition for the Artist

**CHOOSE ONE:**
- LA 202 English Composition: Creative Persuasion & Argument
- LA 280 Perspective Journalism

**EMPLOYMENT COMMUNICATIONS & PRACTICES**
- LA 291 Designing Careers

**ART HISTORICAL AWARENESS**
- LA 120 Art History through the 15th Century
- LA 121 Art History through the 18th Century

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**Bachelor of Fine Arts [BFA] in Jewelry & Metal Arts**

**BFA UNIT REQUIREMENTS**

**MAJOR COURSEWORK**
- CORE 36 UNITS
- MAJOR 42 UNITS
- + ELECTIVES 9 UNITS
- + LIBERAL ARTS 45 UNITS

**TOTAL 132 UNITS**

**BFA JEWELRY & METAL ARTS DEGREE REQUIREMENTS**

- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 3 Written Communication courses
  - 4 Art Historical Awareness courses
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

**GENERAL EDUCATION REQUIREMENTS**

**WRITTEN COMMUNICATION**
- LA 108 Composition for the Artist

**CHOOSE ONE:**
- LA 110 English Composition: Narrative Storytelling
- LA 133 Short Form Writing

**CHOOSE ONE:**
- LA 202 English Composition: Creative Persuasion & Argument
- LA 280 Perspective Journalism

**EMPLOYMENT COMMUNICATIONS & PRACTICES**
- LA 291 Designing Careers

**HISTORICAL AWARENESS**

**CHOOSE ONE:**
- LA 171 Western Civilization
- LA 270 US History
- LA 274 Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 359 Urban Sociology
### ART HISTORICAL AWARENESS

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>LA 120</td>
<td>Art History through the 16th Century</td>
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<tr>
<td>LA 121</td>
<td>Art History through the 19th Century</td>
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<tr>
<td>LA 132/ANM 102</td>
<td>History of Animation</td>
</tr>
<tr>
<td>LA 134/ANM 104</td>
<td>History &amp; Technology of Visual Effects &amp; Computer Animation</td>
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<tr>
<td>LA 137/VIS 137</td>
<td>History of Visual Development</td>
</tr>
<tr>
<td>LA 177/LAN 117</td>
<td>Pre-Industrial Urban Open Spaces</td>
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<tr>
<td>LA 182</td>
<td>Genres in Film</td>
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<tr>
<td>LA 185/ILL 195</td>
<td>History of Comics: American Comics</td>
</tr>
<tr>
<td>LA 191/ILL 197</td>
<td>History of Comics: International and Alternative Comics</td>
</tr>
<tr>
<td>LA/ARH 219</td>
<td>History of Architecture: Ancient to Gothic</td>
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<tr>
<td>LA 220</td>
<td>American Art History</td>
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<tr>
<td>LA 221</td>
<td>California Art in Cultural Context</td>
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<tr>
<td>LA 222</td>
<td>20th Century Art</td>
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<tr>
<td>LA 224</td>
<td>Women, Art &amp; Society</td>
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<tr>
<td>LA 226/IMD 230</td>
<td>Survey of Traditional Interior Architecture</td>
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<tr>
<td>LA 229/IMD 231</td>
<td>Survey of Contemporary Interior Architecture</td>
</tr>
<tr>
<td>LA 236/IMD 232</td>
<td>Survey of Bay Area Architecture</td>
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<tr>
<td>LA 242/GPR 242</td>
<td>History of Graphic Design</td>
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<tr>
<td>LA 243/ILL 210</td>
<td>History of American Illustration</td>
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<td>LA 244/FSH 244</td>
<td>History of Fashion</td>
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<td>LA 245/IMD 245</td>
<td>History of Jewelry &amp; Metal Arts</td>
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<tr>
<td>LA 246/FSH 246</td>
<td>History of Textiles</td>
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<tr>
<td>LA 247</td>
<td>History &amp; Techniques of Printmaking</td>
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<tr>
<td>LA/PS 248</td>
<td>A History of Sculpture: Michelangelo to Present</td>
</tr>
<tr>
<td>LA 249</td>
<td>History of Architecture 2</td>
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<tr>
<td>LA 250</td>
<td>Art &amp; Architecture of Renaissance Florence</td>
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<tr>
<td>LA 253</td>
<td>Seminar in Italy</td>
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<tr>
<td>LA 277/LAN 277</td>
<td>Post Industrial Urban Open Spaces</td>
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<tr>
<td>LA 278</td>
<td>Seminar in France</td>
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<td>LA 279</td>
<td>Seminar in Germany</td>
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<tr>
<td>LA 281/MPT 255</td>
<td>Film History 1: Pre-1940</td>
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<td>LA 282/MPT 256</td>
<td>Film History 2: 1940-1974</td>
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<tr>
<td>LA 283</td>
<td>Examining Film Noir</td>
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<td>LA 284</td>
<td>Evolution of the Horror Film</td>
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### QUANTITATIVE LITERACY

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<tbody>
<tr>
<td>LA 124</td>
<td>Physics for Artists</td>
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<td>LA 146</td>
<td>Anatomy of Automobiles</td>
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<tr>
<td>LA 200</td>
<td>Introduction to Computer Programming</td>
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<tr>
<td>LA 203</td>
<td>Popular Topics in Health, Nutrition, &amp; Physiology</td>
</tr>
<tr>
<td>LA 254</td>
<td>Human-Centered Design</td>
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<tr>
<td>LA 255</td>
<td>College Math</td>
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<tr>
<td>LA 271</td>
<td>College Algebra with Geometry</td>
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<tr>
<td>LA 288</td>
<td>Vector, Matrices and Transformations</td>
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<tr>
<td>LA 293</td>
<td>Precalculus</td>
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<td>LA 296</td>
<td>Applied Physics</td>
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### CULTURAL IDEAS & INFLUENCES

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<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>LA 127</td>
<td>Topics in World Art</td>
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<td>LA 221</td>
<td>California Art in Cultural Context</td>
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<td>LA 238</td>
<td>World Literature</td>
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<td>LA 292</td>
<td>Programming &amp; Culture</td>
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<td>LA 343</td>
<td>Comparative Religion</td>
</tr>
<tr>
<td>LA 368</td>
<td>Experiencing Culture: Anthropology for Today’s Artist</td>
</tr>
<tr>
<td>LA 462</td>
<td>Power of Myth and Symbol</td>
</tr>
</tbody>
</table>

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### Master of Fine Arts [MFA] in Jewelry & Metal Arts

**MFA UNIT REQUIREMENTS**

- **Majors:**
  - Directed Study: 27 units
  - Electives*: 6 units
  - Graduate Liberal Arts: 12 units
  - Total: 63 units

  *Per director approval

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### MFA JEWELRY & METAL ARTS MAJOR REQUIRED COURSES

- **JEM 605**: MS: Forging and Forming
- **JEM 610**: MS: Jewelry and Metal Arts: Design and Fabrication
- **JEM 620**: MS: Jewelry and Metal Arts: Advanced Design and Fabrication
- **FSH 629**: MS: Introduction to Styling
- **JEM 630**: MS: Innovations in Materials and Processes
- **JEM 644**: MS: Midpoint and Project Development
- **JEM 649**: MS: Modular Casting for Sculpture & Jewelry
- **JEM 668**: MS: Digital Design: Laser Cutting

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### MFA JEWELRY & METAL ARTS GRADUATE LIBERAL ARTS REQUIREMENTS

- **ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY**
  - GLA 601: The Renaissance Art World & Its Classical Origins
  - GLA 602: The Art & Ideology of the 20th Century
  - GLA 607: Art & Ideas of the Enlightenment
  - GLA 609: Painting Tradition: Art & Ideas of the 19th Century
  - GLA 903: Graduate Seminar in Europe

- **CROSS CULTURAL UNDERSTANDING**
  - GLA 603: Anthropology: Experiencing Culture
  - GLA 606: Crossing Borders: Art & Culture in a Global Society
  - GLA 611: Cultural Narratives
  - GLA 617: Mythology for the Modern World

- **PROFESSIONAL PRACTICES & COMMUNICATIONS**
  - GLA 674: Professional Practices & Communication for Fine Artists

- **MAJOR DESIGNATED GRADUATE LIBERAL ARTS**
  - GLA 612: Writing and Research for the Master’s Student
Students will complete an adornment object using Cold Mold rubber as one part mold to add textural detail to wax and granulation using wax pen.

**JEM 108 Wax Carving and Modeling**

Students will learn additive and subtractive methods of wax working, carving, forming, texture, machining, sawing, and melting wax. Students will complete an adornment object using Cold Mold rubber as one part mold to add textural detail to wax and granulation using wax pen.

**JEM 110 Jewelry & Metal Arts 1**

In this course, students will create fine metal art objects and jewelry using non-ferrous and precious metals. This course teaches technical and basic fabrication. Stone setting, to add textural detail to wax and granulation using wax pen.

**JEM 143 3D Modeling and Printing 1**

This course provides an introduction to 3D modeling, scanning, preparing files for 3D printing, and operating a 3D printer. Additionally, students will learn about materials available for printing, various printing processes, and post-processing techniques. Students will gain an understanding of 3D modeling techniques and learn how to combine 3D printed components, students will be enabled to make things light-up, react, spin, wiggle, and deform.

**JEM 155 Jewelry & Fashion**

This course covers intermediate fabrication, casting, and stone setting techniques. Emphasis will be placed on chain-making, etching, and creation of multiples. Students will use these techniques to make jewelry and accessories. Students will maintain inspiration notebooks of their research and ideas.

**JEM 165 Centrifugal & Vacuum Casting 1**

This course introduces students to basic centrifugal and vacuum casting techniques. Working with bronze, silver, and gold, students will develop skills in injection molding, casting, and etching, metal pouring, casting and finishing. Students will also be encouraged to experiment with modern techniques to make patterns directly from wax.

**JEM 201 Jewelry & Metal Arts 2**

This course covers advanced fabrication, stone setting techniques, tool making, hydraulic press die forming, and electroforming. Students will develop jewelry, functional and non-functional forms, and small-scale sculptures that incorporate non-ferrous and precious metals, plastics, and other mixed media.

**JEM 224 Textile Techniques**

In this course, jewelers, textile artists, and sculptors learn to adapt textile techniques to metals. Fine wire and strips of metal are applied to weaving, knitting, and crocheting, as well as braiding and basketry techniques to create unique wearable and sculptural forms.

**JEM 233 Digital Design for Jewelry & Metal Arts: Laser Cutting**

Students will design and create vectors and rasters using modern industrial techniques and adapt them for jewelry design and sculpture. Students will create vectors and use a laser cutter to cut precise, intricate designs in a variety of materials up to 3/8” thick including: wood, paper, leather, some plastics, and cardboard. Students will also create rasters and etch images into metals and glass.

**JEM 235 Kinetics: Mechanics and Electronics**

Students will combine modern kinetics, mechanics, and electronics with traditional techniques to expand the boundaries of an armatures, gears, cams, pulleys, and linkages, and control movement will be covered. Using simple electronic and mechanical components, students will be enabled to make things light-up, react, spin, wiggle, and bend.

**JEM 238 Papermaking/Mixed Media**

This course explores the creation of handmade paper for book arts, sculpture, printmaking, drawing, painting and experimental photography. Paper is used both alone and within the context of other media. Students will learn how synthetic, natural and raw plant materials are pulped and used to make paper.

**JEM 239 Jewelry: Design and Rendering**

This course focuses on traditional rendering techniques. Students will use these techniques to develop original and innovative jewelry designs. Topics will include rendering gemstones and metals, using watercolor and colored pencils, and illustrative historical references. The final project will be a unique jewelry collection professionally presented, designed, and rendered.

**JEM 240 Enameling 1**

In this course, students will learn enameling, the art of fusing glass to metals to create colorful designs and surface enhancement. Students will first learn the basic fundamentals and then move on to applying these fundamentals to a diversity of techniques.

**JEM 245 History of Jewelry & Metal Arts**

This course provides a comprehensive study of the progression of design and craftsmanship of jewelry and metal arts starting with primitive materials from the ancient world and ending with 21st century digital innovations. Emphasis will be placed on materials, symbolism, techniques, and key artisans and their signature styles and contributions.

**JEM 265 Centrifugal & Vacuum Casting 2**

In this course, students will advance their centrifugal and vacuum casting techniques with complex molds and mechanical finishing. Injection mold making, casting techniques and production finishing techniques will be covered. Students will use these techniques to make a multiple piece sculpture or jewelry project.

**JEM 275 Welding and Smithing**

In this course, students will learn the techniques of welding and smithing: gas, arc, mig, and tig. Working from maquettes, these techniques will be applied to a final project which can be one of the following: wearable form, free standing sculpture, or a wall piece (modular or single unit).

**JEM 310 Jewelry & Metal Arts 3**

This course focuses on innovations in materials and techniques. Students will gain an understanding of 3D printing applications that require high precision tolerances. Students will learn to turn a perfect cylinder, operate a live center, and combine a variety of materials using cold connections. Emphasis will be placed on safety and projects utilizing complex techniques.

**JEM 320 The Jeweler’s Lathe: Technique and Application**

This advanced course focuses on metal lathe fabrication and machining applications that require high precision tolerances. Students will learn to turn a perfect cylinder, operate a live center, and combine a variety of materials using cold connections. Emphasis will be placed on safety and projects utilizing complex techniques.

**JEM 324 Moving Metal 1**

In this course, students will learn the basic principles of using hammers and stakes to move and shape metal. Fundamental metal forming techniques covered will include: raising, planishing, forging, sinking, seaming, and fold forming. These techniques will be applied to jewelry, as well as functional and non-functional hollowware forms of all sizes.

**JEM 333 Organic 3D Modeling & Printing for Jewelry Design**

In this course, students will turn digital designs into three-dimensional objects. Students will create digital models, prepare files and then output their work using a 3D printer. Topics will include scale, dimensions, shape, form, proportioning, types of 3D output devices, and appropriate processes following the 3D output.

**JEM 340 Enameling 2**

This course offers students the opportunity to build on and experiment with the techniques learned in Enameling 1. Students will learn innovations in enamels and finishes, and how to expertly combine enameling with metal-working skills.

**JEM 344 Moving Metal 1**

In this course, students will learn the basic principles of using hammers and stakes to move and shape metal. Fundamental metal forming techniques covered will include: raising, planishing, forging, sinking, seaming, and fold forming. These techniques will be applied to jewelry, as well as functional and non-functional hollowware forms of all sizes.
JEM 422 Advanced Stone Setting
In this course, students will further their stone setting skills. Emphasis will be placed on stone setting techniques including prong, channel, bead, and pave. The preparation and use of gravers, burs, punches, and beading tools will also be covered. Students select the techniques to apply to their final projects.

JEM 450 Jewelry & Metal Arts Portfolio Project
In this portfolio project course, students will develop and refine their unique body of work suitable for exhibition. Emphasis will be placed on concept, skill, craftsmanship and presentation.

JEM 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

JEM 500 Internship in Jewelry & Metal Arts
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to jewelry and metal arts.

JEM 605 MS: Forging & Forming
This class addresses problems and the solutions for shaping non-ferrous metals through forging and folding forming. Students will learn to make tools specific to project needs; these projects include jewelry and functional and non-functional objects. The class gives students a greater understanding of the malleability of metals.

JEM 608 MS: Wax Model Making for Jewelry
This course covers information essential for achieving creative and successful metal castings for jewelry and sculptural forms. Students learn to select and use waxes, tools, and finishes to create the wax model for the casting process. Final metal casts take on the exact image of wax models created in class.

JEM 620 MS: Jewelry & Metal Arts: Advanced Design & Fabrication
In this course students will continue to explore and refine individually tailored projects in jewelry and object making. Continued development of conceptual and technical advancement is emphasized along with developing awareness of trends, styles, and movements. Chain-making, etching, intermediate stone setting, and lost wax casting are taught as a continuation of the techniques learned in JEM 610. Students keep detailed sketchbooks/notebooks for this course.

JEM 624 MS: Jewelry Fabrication: Knit, Crochet, Weave with Metal
Using metal to apply the textile techniques of knitting, crocheting, weaving and basketry, students will create jewelry and sculptural forms.

JEM 630 MS: Innovations in Materials and Processes
Building upon previous coursework in Metal Arts/Jewelry, students will explore innovative concepts, materials, and techniques to complete a sophisticated and significant body of work. Students will use materials such as rubber, wood, fiber, cement and plastic, along with research, dialogue and critique to research professional outcome.

JEM 644 MS: Midpoint and Project Development
This course gives students the opportunity to focus on preparing for a successful midterm review and final project. As students confront issues relevant to rigorous conceptual and technical development, they will examine, explore, and define their project development and presentation.

JEM 649 MS: Modular Casting for Sculpture and Jewelry
Students will first explore and use historical casting techniques beginning with primitive cuttleshell and clay/sand casting. They will then use lost wax procedures in centrifugal and vacuum assisted casting. Students will apply these skills/techniques to produce a multiple part final project. Emphasis is placed on producing jewelry as well as sculptural objects.

JEM 659 MS: Advanced Modular Casting for Sculpture and Jewelry
Advanced centrifugal and vacuum casting techniques, from complex molds to mechanical finishing will be examined. Students will add skills in injection mold making and casting techniques including multiple part molds and metal alloying. Students will learn production finishing techniques to bring a multiple piece sculpture or jewelry project to completion.

JEM 663 MS: Papermaking
This course includes an extensive exploration of surface techniques and media to be used in creating sheet paper as well as cast forms. Both Asian and European techniques are covered.

JEM 680 MS: Jewelry & Metal Arts: Design & Fabrication
In this course students will continue to explore and refine individually tailored projects in jewelry and object making. Continued development of conceptual and technical advancement is emphasized along with developing awareness of trends, styles, and movements. Chain-making, etching, intermediate stone setting, and lost wax casting are taught as a continuation of the techniques learned in JEM 610. Students keep detailed sketchbooks/notebooks for this course.

JEM 684 MS: Jewelry: Multiple Piece Sculpture or Jewelry Project
This course gives students the opportunity to focus on preparing for a successful midpoint review and final project. As students confront issues relevant to rigorous conceptual and technical development, they will examine, explore, and define their project development and presentation.

JEM 688 MS: Wax Model Making
Students will first explore and use historical casting techniques beginning with primitive cuttleshell and clay/sand casting. They will then use lost wax procedures in centrifugal and vacuum assisted casting. Students will apply these skills/techniques to produce a multiple part final project. Emphasis is placed on producing jewelry as well as sculptural objects.

JEM 695 MS: Advanced Casting for Sculpture and Jewelry
Advanced centrifugal and vacuum casting techniques, from complex molds to mechanical finishing will be examined. Students will add skills in injection mold making and casting techniques including multiple part molds and metal alloying. Students will learn production finishing techniques to bring a multiple piece sculpture or jewelry project to completion.

JEM 700 MS: Jewelry & Metal Arts: Advanced Design & Fabrication
In this course students will continue to explore and refine individually tailored projects in jewelry and object making. Continued development of conceptual and technical advancement is emphasized along with developing awareness of trends, styles, and movements. Chain-making, etching, intermediate stone setting, and lost wax casting are taught as a continuation of the techniques learned in JEM 610. Students keep detailed sketchbooks/notebooks for this course.

JEM 704 MS: Jewelry: Multiple Piece Sculpture or Jewelry Project
This course gives students the opportunity to focus on preparing for a successful midpoint review and final project. As students confront issues relevant to rigorous conceptual and technical development, they will examine, explore, and define their project development and presentation.

JEM 708 MS: Jewelry & Metal Arts: Design & Fabrication
In this course students will continue to explore and refine individually tailored projects in jewelry and object making. Continued development of conceptual and technical advancement is emphasized along with developing awareness of trends, styles, and movements. Chain-making, etching, intermediate stone setting, and lost wax casting are taught as a continuation of the techniques learned in JEM 610. Students keep detailed sketchbooks/notebooks for this course.

JEM 712 MS: Jewelry Fabrication: Knit, Crochet, Weave with Metal
Using metal to apply the textile techniques of knitting, crocheting, weaving and basketry, students will create jewelry and sculptural forms.

JEM 716 MS: Innovations in Materials and Processes
Building upon previous coursework in Metal Arts/Jewelry, students will explore innovative concepts, materials, and techniques to complete a sophisticated and significant body of work. Students will use materials such as rubber, wood, fiber, cement and plastic, along with research, dialogue and critique to research professional outcome.

JEM 720 MS: Advanced Design & Fabrication for Sculpture and Jewelry
Advanced centrifugal and vacuum casting techniques, from complex molds to mechanical finishing will be examined. Students will add skills in injection mold making and casting techniques including multiple part molds and metal alloying. Students will learn production finishing techniques to bring a multiple piece sculpture or jewelry project to completion.
JEM 660 MS: Introduction to 3D Printing and Modeling
Conceptual thinking and design is stressed in this introductory course to 3D modeling, scanning, preparing files for 3D printing, and operating a 3D printer. Additionally, students will learn about materials available for printing, various printing processes, and post-processing techniques. Students gain knowledge of rapid prototyping techniques beneficial to jewelry designers, sculptors, and industrial designers.

JEM 668 MS: Digital Design Laser Cutting
Through individualized projects and a strong emphasis on concepts, students will learn how to design and create vectors and rasters using modern industrial techniques and adapt them for jewelry design and sculpture. Using a Co2 Laser cutter students will create vectors to cut precise, intricate designs in a wide variety of materials up to 3/8" thick including: wood, paper, leather, most types of plastics, and cardboard. Also, students will create rasters and etch images into metals and glass.

JEM 670 MS: Organic 3D Modeling & Printing
In this course, students will turn digital designs into three-dimensional objects using ZBrush, an intuitive, organic 3D modeling software. Students will create digital models, prepare files and output their work using a 3D printer. Topics will include scale, dimensions, shape, form, proportioning, types of 3D output devices, and appropriate processes. Emphasis will be placed on conceptual designs that depart from and expand the ideas of traditional jewelry and wearable forms.

JEM 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

JEM 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

JEM 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

JEM 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

JEM 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

JEM 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
Design spaces that create harmony

We believe all people deserve a conversation with nature. Landscape architects create community parks, revitalize urban centers and watersheds. They rejuvenate suburban streetscapes, playing fields and playgrounds. They design beautiful gardens, college campuses and landscapes for corporate headquarters. They create trails, interpretive walkways and entrances for national parks.

Urban regeneration, climate change, water issues, habitat restoration: here you will learn to think big. If you want to be a part of environmental solutions, landscape architecture is your passion.
WHAT WE OFFER

Professional Faculty: San Francisco is home to one of the largest concentrations of Landscape Architects. Come learn from them.

Cross-disciplinary Curriculum: Collaborate with Academy of Art University students from the Schools of Architecture, Interior Architecture & Design, Motion Pictures & Television, Fine Art & Sculpture and Graphic Design to create dynamic landscapes for the 21st Century. Learn to see the world in a new way and create landscapes that people love, landscapes that restore the earth’s processes and systems.

Real World Experience: Get hands-on experience with the latest tools in landscape architecture and learn to master every resource to create a dynamic portfolio that stands out above the rest.

CAREER PATHS

Principal In Firm, Urban Designer, Senior Landscape Architect, Senior Project Manager, Environmental Planner

Junior Landscape Architect, Park Planner, Resource Management Coordinator, Construction Administrator

Landscape Designer, Cost Estimator, Habitat Restoration Coordinator, Garden Designer, Horticultural Consultant

Team Member Of Landscape Architect Firm, Technical Specification Writer, Irrigation Consultant, Assistant Garden Designer, Nursery Assistant

Landscape Architecture is the perfect combination of art and science, urban and rural, living systems and sculptural form, historical precedent and innovative vision. It is the profession of the future.

Come learn with us! All of our more than 25 instructors are practicing landscape architects, landscape designers, artists, or architects who bring their expertise and professional experience directly into our studios and classrooms. Our instructors represent celebrated landscape architecture firms recognized around the world for their exceptional and visionary designs: PWP Landscape Architecture, Bionic, Tom Leader Studio, SWA Group, Hargreaves Associates, Surface Design, Inc., among others.
### Degree Requirements

#### Associates of Arts (AA) in Landscape Architecture

<table>
<thead>
<tr>
<th>AA UNIT REQUIREMENTS</th>
<th>MAJOR COURSEWORK</th>
</tr>
</thead>
<tbody>
<tr>
<td>CORE</td>
<td>33 UNITS</td>
</tr>
<tr>
<td>MAJOR</td>
<td>15 UNITS</td>
</tr>
<tr>
<td>+ LIBERAL ARTS</td>
<td>18 UNITS</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>66 UNITS</strong></td>
</tr>
</tbody>
</table>

**AA Landscape Architecture Core Courses**
- ARH 110  Studio 1: Conceptual Design Studio
- FND 113  Sketching for Communication
- IAD 210  Digital Imaging
- LAN 135  The Natural World 2: Climate & Plant Communities
- LAN 180  Plants in the Landscape 1
- LAN 193  Landscape Drawing & Drafting
- LAN 213  Digital Rendering
- LAN 235  The Natural World 3: Site Planning
- LAN 240  Planting Design
- LAN 250  Landscape Design Studio
- LAN 260  The Technical World 1: Grading & Drainage

**Bachelor of Fine Arts [BFA] in Landscape Architecture**

<table>
<thead>
<tr>
<th>BFA UNIT REQUIREMENTS</th>
<th>MAJOR COURSEWORK</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CORE</strong></td>
<td>36 UNITS</td>
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<tr>
<td><strong>MAJOR</strong></td>
<td>42 UNITS</td>
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<tr>
<td>+ <strong>ELECTIVES</strong></td>
<td>9 UNITS</td>
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<tr>
<td>+ <strong>LIBERAL ARTS</strong></td>
<td>45 UNITS</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>132 UNITS</strong></td>
</tr>
</tbody>
</table>

**BFA Landscape Architecture Core Courses**
- ARH 110  Studio 1: Conceptual Design Studio
- FND 113  Sketching for Communication
- IAD 210  Digital Imaging
- LAN 135  The Natural World 2: Climate & Plant Communities
- LAN 180  Plants in the Landscape 1
- LAN 193  Landscape Drawing & Drafting
- LAN 213  Digital Rendering
- LAN 235  The Natural World 3: Site Planning
- LAN 240  Planting Design
- LAN 250  Landscape Design Studio
- LAN 260  The Technical World 1: Grading & Drainage
- LAN 450  Advanced Design Studio

**General Education Requirements**

**Written Communication**
- LA 108  Composition for the Artist

**Choose One:**
- LA 202  English Composition: Creative Persuasion & Argument
- LA 280  Perspective Journalism

**Employment Communications & Practices**
- LA 291  Designing Careers

**Math for Environmental Design**
- LA 255  College Math

**Applied Math**
- LA 271  College Algebra with Geometry

**History of Landscape Architecture**
- LA/LAN 177  Pre-Industrial Urban Open Spaces
- LA/LAN 277  Post Industrial Urban Open Spaces

**Bachelor of Fine Arts [BFA] Architecture Degree Requirements**

- Minimum grade of C- in all core courses, major courses, and the following courses:
  - LA 108  Composition for the Artist
  - LA/LAN 115  The Natural World 1: The Base Layer
  - LA/LAN 117  Survey of Landscape Architecture
  - LA/LAN 177  Pre-Industrial Urban Open Spaces
  - LA 255  College Math
  - LA 271  College Algebra with Geometry
  - LA/LAN 277  Post Industrial Urban Open Spaces
  - LA/LAN 297  Landscape Social Factors

- Minimum 2.0 GPA

**And the following general education requirements:**

- **3** Written Communications course
- **2** History of Landscape Architecture courses
- **1** Math for Environmental Design course
- **1** Applied Math course
- **1** Landscape Social Factors course
- **1** Historical Awareness course
- **1** Cultural Ideas & Influences course
- **1** Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

**General Education Requirements**

**Written Communication**
- LA 108  Composition for the Artist

**Choose One:**
- LA 110  English Composition: Narrative Storytelling
- LA 133  Short Form Writing

**Choose One:**
- LA 202  English Composition: Creative Persuasion & Argument
- LA 280  Perspective Journalism
EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

HISTORICAL AWARENESS

CHOOSE ONE:
LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

HISTORY OF LANDSCAPE ARCHITECTURE
LA/LAN 177 Pre-Industrial Urban Open Spaces
LA/LAN 277 Post Industrial Urban Open Spaces

LANDSCAPE SOCIAL FACTORS
LA/LAN 297 Landscape Social Factors

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:
LA 127 Topics in World Art
LA 193 Ethnic Studies
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 292 Programming & Culture
LA 337 Topics in Ethnic Studies
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol

MATH FOR ENVIRONMENTAL DESIGN
LA 255 College Math

APPLIED MATH
LA 271 College Algebra with Geometry

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### MA LANDSCAPE ARCHITECTURE

#### MA UNIT REQUIREMENTS

<table>
<thead>
<tr>
<th>MAJOR REQUIREMENTS</th>
<th>36 UNITS</th>
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<tbody>
<tr>
<td>TOTAL</td>
<td>36 UNITS</td>
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### MA LANDSCAPE ARCHITECTURE REQUIREMENTS

- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 36 units

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### MA LANDSCAPE ARCHITECTURE DEGREE

#### MA MAJOR COURSES

<table>
<thead>
<tr>
<th>MAJOR COURSES</th>
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<tbody>
<tr>
<td>IAD 606 MS: Digital Imaging</td>
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<td>LAN 605 MS: Drawing as Process</td>
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<tr>
<td>LAN 607 MS: Historical Precedents of Landscape Architecture</td>
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<tr>
<td>LAN 609 MS: Ecological Foundations of Design 1</td>
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<tr>
<td>LAN 610 MS: Landscape Architecture Design Studio</td>
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<tr>
<td>LAN 617 MS: Site Engineering</td>
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<tr>
<td>LAN 619 MS: Ecological Foundations of Design 2</td>
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<tr>
<td>LAN 620 MS: Site Design Studio</td>
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<tr>
<td>LAN 660 MS: Designing Public Spaces Studio</td>
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<tr>
<td>LAN 665 MS: Digital Graphics for Landscape Architecture</td>
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<tr>
<td>LAN 678 MS: People &amp; the Environment</td>
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<tr>
<td>LAN 679 MS: Advanced Digital Graphics for Landscape Architecture</td>
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</tbody>
</table>
**Master of Fine Arts [MFA] in Landscape Architecture**

**MFA UNIT REQUIREMENTS - TRACK I**

| MAJOR | 27 UNITS |
| + DIRECTED STUDY | 18 UNITS |
| + ELECTIVES* | 6 UNITS |
| + GRADUATE LIBERAL ARTS | 12 UNITS |
| **TOTAL** | **63 UNITS** |

*Per director approval

**MFA LANDSCAPE ARCHITECTURE REQUIRED MAJOR COURSES**

- LAN 658: MS: Landscape, Theory & Design
- LAN 660: MS: Designing Public Spaces Studio
- LAN 665: MS: Digital Graphics for Landscape Architecture
- LAN 670: MS: Regional Planning & Analysis
- LAN 673: MS: Landscape Architectural Methods & Materials
- LAN 678: MS: People & the Environment
- LAN 679: MS: Advanced Digital Graphics for Landscape Architecture
- LAN 680: MS: Site Planning & Sustainable Design Studio
- LAN 688: MS: Emerging Topics in Landscape Architecture

**MFA LANDSCAPE ARCHITECTURE DEGREE REQUIREMENTS**

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

**MFA LANDSCAPE ARCHITECTURE DEGREE REQUIREMENTS**

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 87 units

**MFA LANDSCAPE ARCHITECTURE GRADUATE LIBERAL ARTS REQUIREMENTS**

**ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY**

**CHOOSE ONE:**

- GLA 601: The Renaissance Art World & Its Classical Origins
- GLA 602: The Art & Ideology of the 20th Century
- GLA 612: Antiquity & the Enlightenment
- GLA 609: Renovating Tradition: Art & Ideas of the 19th Century
- GLA 903: Graduate Seminar in Europe

**CROSS CULTURAL UNDERSTANDING**

**CHOOSE ONE:**

- GLA 603: Anthropology: Experiencing Culture
- GLA 605: Crossing Borders: Art & Culture in a Global Society
- GLA 610: Cultural Narratives
- GLA 611: Mythology for the Modern World
- GLA 617: Industrial Design in a Globalized World
- GLA 620: Graduate Seminar in Europe

**PROFESSIONAL PRACTICES & COMMUNICATIONS**

- GLA 661: Professional Practice for Landscape Architecture

**MAJOR DESIGNATED GRADUATE LIBERAL ARTS**

- GLA 640: The History of Urban Landscapes

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**Master of Fine Arts [MFA] in Landscape Architecture**

**MFA UNIT REQUIREMENTS - TRACK II**

| MAJOR | 51 UNITS |
| + DIRECTED STUDY | 18 UNITS |
| + ELECTIVES* | 6 UNITS |
| + GRADUATE LIBERAL ARTS | 12 UNITS |
| **TOTAL** | **87 UNITS** |

*Per director approval

**MFA LANDSCAPE ARCHITECTURE REQUIRED MAJOR COURSES**

- IAD 608: MS: Digital Imaging
- LAN 605: MS: Drawing as Process
- LAN 607: MS: Historical Precedents of Landscape Architecture
- LAN 609: MS: Ecological Foundations of Design 1
- LAN 610: MS: Landscape Architecture Design Studio
- LAN 617: MS: Site Engineering
- LAN 619: MS: Ecological Foundations of Design 2
- LAN 620: MS: Site Design Studio
- LAN 658: MS: Landscape, Theory & Design
- LAN 660: MS: Designing Public Spaces Studio
- LAN 665: MS: Digital Graphics for Landscape Architecture
- LAN 670: MS: Regional Planning & Analysis
- LAN 673: MS: Landscape Architectural Methods & Materials
- LAN 678: MS: People & the Environment
- LAN 679: MS: Advanced Digital Graphics for Landscape Architecture
- LAN 680: MS: Site Planning & Sustainable Design Studio
- LAN 688: MS: Emerging Topics in Landscape Architecture

**MFA LANDSCAPE ARCHITECTURE DEGREE REQUIREMENTS**

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 87 units

**MFA LANDSCAPE ARCHITECTURE GRADUATE LIBERAL ARTS REQUIREMENTS**

**ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY**

**CHOOSE ONE:**

- GLA 601: The Renaissance Art World & Its Classical Origins
- GLA 602: The Art & Ideology of the 20th Century
- GLA 607: Art & Ideas of the Enlightenment
- GLA 609: Renovating Tradition: Art & Ideas of the 19th Century
- GLA 903: Graduate Seminar in Europe

**CROSS CULTURAL UNDERSTANDING**

**CHOOSE ONE:**

- GLA 603: Anthropology: Experiencing Culture
- GLA 605: Crossing Borders: Art & Culture in a Global Society
- GLA 611: Cultural Narratives
- GLA 617: Mythology for the Modern World
- GLA 627: Industrial Design in a Globalized World
- GLA 903: Graduate Seminar in Europe

**PROFESSIONAL PRACTICES & COMMUNICATIONS**

- GLA 681: Professional Practice for Landscape Architecture

**MAJOR DESIGNATED GRADUATE LIBERAL ARTS**

- GLA 640: The History of Urban Landscapes 1
landscape architect’s palette and inspiration

natural systems provide the foundation of the ties, species and seasonal growth. These and climate conditions to understand the analysis. Students will study soil, elevation

LAN 135 The Natural World 2: Climate & Plant Communities

This course looks at the living landscape through the lens of careful observation and analysis. Students will study soil, elevation and climate conditions to understand the direct relationships between plant communities, species and seasonal growth. These natural systems provide the foundation of the landscape architect’s palette and inspiration for design.

LAN 177 Pre-Industrial Urban Open Spaces

This course offers a comprehensive survey of the history of human impacts on environments from Stonehenge to the urban spaces, gardens and parks of the Renaissance. By systematically studying classic examples, students will learn to assess the qualities and relevance of each in their historical context.

LAN 180 Plants in the Landscape 1

The use of plants in creating outdoor spaces is unique to landscape architecture. Students will identify, draw and describe the aesthetic qualities of a variety of trees, shrubs, ground covers, vines, and grasses. Students will use their knowledge of horticultural requirements to make responsible and effective design decisions.

LAN 213 Digital Rendering

In this course, students will learn to effectively communicate spatial design ideas by applying the basics of SketchUp to create wireframes ready to be rendered by both traditional hand drawing and digital illustration techniques. Basic color theory and presentation strategies will be discussed.

LAN 223 Computer Aided Drafting for Landscape Architecture

Digital documents facilitate the communication between design professionals. In this course students will apply the hand drafting techniques and skills previously learned to digitally draft plans, sections and elevations. Commands and methods that will enable them to produce drawings that are legible, accurate and well organized will be emphasized.

LAN 235 The Natural World 3: Site Planning

Processes, forms and interrelationships in nature provide a rich palette of information and inspiration for the designer. In this course, students will build upon previous knowledge to identify the natural opportunities and constraints of a site. Students will learn to evaluate the appropriateness of design decisions based on existing conditions.

LAN 240 Planting Design

In this course students will continue to build their knowledge of plants, plant communities and environments. Students will be challenged with selecting the most appropriate plants for that will provide year round seasonal interest for their site designs. Rendering techniques will be used to create detailed illustrations.

LAN 250 Landscape Design Studio

This course focuses on effective use of imagination for the fantasy illustration genre. Emphasis will be placed on designing and depicting believable characters, creatures, environments, and apparatus from imagination. Students will combine reference and invented elements, while producing living portfolio-quality images. Creativity and individual style will be strongly stressed.

LAN 260 The Technical World 1: Grading & Drainage

This course focuses on strategies and calculations for controlling stormwater movement. Students will create accurate grading plans and models in a variety of scales to test their designs. Students will be challenged to incorporate both functionality and aesthetics. Topics will include stormwater calculations, innovative sustainable technologies, bio-swales, and rain gardens.

LAN 277 Post Industrial Urban Open Spaces

Designed spaces are the product of a specific era, culture and location. This course continues the exploration of urban open spaces. Students will compare and contrast designed outdoor spaces from the Renaissance to the present day and discuss their significance in historical context.

LAN 280 Plants as Design Elements in the Landscape 3

This course focuses on creating sustainable creative designs with an emphasis on drought tolerant plants and ornamental grasses. Students create detailed illustrations of plants, site designs and planting plans. Case studies of practical application of irrigation and xeriscaping will be discussed.

LAN 297 Landscape Social Factors

An underlying mandate of landscape architecture is to build positive relationships between people, each other, and the outdoor environment. Applying theories and methods of prevalent social and psychological research, students will learn the research techniques and observation skills necessary to determine how people use, interact with and perceive the landscape.

LAN 300 Design of Urban Places Studio

Building upon the information gained in previous courses, students will combine graphic skills, technical knowledge, and design principles in order to approach more complex projects. Emphasis will be placed on effectively applying each step of the design process to the creation of innovative, sustainable and beautiful urban outdoor spaces.

LAN 323 Technical Digital Rendering 1

Building upon previous digital drawing classes this course will focus on creating accurate construction details and other construction documents that are essential to the design process using a variety of digital software. Area take offs, contour manipulation, three dimensional modeling and appropriate illustration techniques will also be discussed.

LAN 330 The Technical World 2: Materials & Details

The details of a project can make or break a design. This course focuses on creatively integrating innovative and sustainable materials and details into outdoor designs. Students will learn about the details of construction materials. Based on research, students will create detailed drawings indicating materials and installation methods.
LAN 350 Sustainable Designs & Practices Studio
Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students’ ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.

LAN 360 The Technical World 3: Construction Documents
This course focuses on drafting construction documents for the purpose of communicating complex concepts, ideas and construction details. Detailed instructions for contractors and sustainable construction & installation details will be emphasized. Students will design development detail that solve complex structural, aesthetic and environmental issues.

LAN 375 Sketching for Idea Development
Quick sketching is an essential tool for thinking and solving problems in the field. Designers use this tool to confidently communicate ideas quickly and efficiently to a client. Working collaboratively, students will study, site, identify the unique challenges and devise a plan for completing the multi-stage project. Incorporating project manager and client feedback to improve work will be emphasized.

LAN 400 Regional Planning & Design Studio
In this course, students will learn the methods and strategies required to solve the larger scale and increasingly complex issues of regional planning and design. Students will apply the results of environmental inventory and analyses to produce planning and design solutions for more livable cities, towns, and communities.

LAN 450 Advanced Design Studio
Students will refine and apply all skills learned in previous courses to their independent design project. Research strategies, techniques, lines, and the challenges common to the successful production of a professional-quality project and portfolio will be emphasized.

LAN 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

LAN 499 LAN Special Topics
Special Topics class offerings change each semester and are conducted by special guest artists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

LAN 500 Internship in Landscape Architecture
Internship is open to qualified upper-division students, offering an opportunity to work in a field related to Landscape Architecture.

LAN 510 MS: Landscape Architecture Design Studio
A series of small scale projects will provide a framework for exploring technical skills, communication techniques, and spatial ideas that successfully and appropriately reflect cultural and ecological contexts.

LAN 609 MS: Ecological Foundations of Design 1
This course will focus on understanding the landscape as a source of design inspiration. Students will explore the complex forces of landscape architecture based on original writings and case studies. Special emphasis will be placed on how to solve complex urban environmental issues with innovative and sustainable solutions.

LAN 610 MS: Landscape Architecture Design Studio
This course focuses on the application of design principles and elements. Studio projects will focus on methods of spatial composition and organization to provide spaces with meaning and purpose. Application of the design process will be discussed with an emphasis on ideation and the selection among conceptual alternatives.

LAN 617 MS: Site Engineering
This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

LAN 619 MS: Ecological Foundations of Design 2
This course will focus on recognizing plant communities; their distribution, habitat associations, classification, taxonomy, as well as historical, cultural and arboricultural issues. Plant morphology as a source of design inspiration and interpretation will also be discussed. Projects will include an introduction to the principles of planting design.

GRADUATE COURSES

LAN 630 MS: Site Design Studio
This course focuses on ideas and theories central to the profession of landscape architecture, based on original writings and as illustrated in other media (film, magazines, etc.). Historical, contemporary, and emerging topics will be discussed. Students will be encouraged to follow individual interests for research topics.

LAN 660 MS: Designing Public Spaces Studio
This course focuses on the challenges and opportunities of creating healthier, viable and more livable urban centers by integrating key aspects of the natural world with the daily necessities of urban life. Emphasis will be placed on how to solve complex urban environmental issues with innovative and sustainable solutions.

LAN 670 MS: Historical Precedents in Architecture
This course will focus on recognizing plant communities; their distribution, habitat associations, classification, taxonomy, as well as historical, cultural and arboricultural issues. Plant morphology as a source of design inspiration and interpretation will also be discussed. Projects will include an introduction to the principles of planting design.

LAN 699 MS: Ecological Foundations of Design 1
Soil and water are essential elements of the landscape. This course will focus on recognizing plant communities; their distribution, habitat associations, classification, taxonomy, as well as historical, cultural and arboricultural issues. Plant morphology as a source of design inspiration and interpretation will also be discussed. Projects will include an introduction to the principles of planting design.

LAN 700 MS: Sustainable Designs & Practices Studio
Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students’ ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.

LAN 701 MS: Site Engineering
This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

LAN 709 MS: Ecological Foundations of Design 1
Soil and water are essential elements of the landscape. This course will focus on their chemical, biological, and physical characteristics, their various ecological relationships to one another and their relative tolerances for human development. Case studies and field work will be used to develop mapping, observation, and recording skills.

LAN 710 MS: Sustainable Designs & Practices Studio
Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students’ ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.

LAN 711 MS: Site Engineering
This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

LAN 719 MS: Ecological Foundations of Design 2
This course will focus on recognizing plant communities; their distribution, habitat associations, classification, taxonomy, as well as historical, cultural and arboricultural issues. Plant morphology as a source of design inspiration and interpretation will also be discussed. Projects will include an introduction to the principles of planting design.

LAN 720 MS: Site Design Studio
This course focuses on ideas and theories central to the profession of landscape architecture, based on original writings and as illustrated in other media (film, magazines, etc.). Historical, contemporary, and emerging topics will be discussed. Students will be encouraged to follow individual interests for research topics.

LAN 721 MS: Site Engineering
This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

LAN 729 MS: Ecological Foundations of Design 1
Soil and water are essential elements of the landscape. This course will focus on their chemical, biological, and physical characteristics, their various ecological relationships to one another and their relative tolerances for human development. Case studies and field work will be used to develop mapping, observation, and recording skills.

LAN 730 MS: Sustainable Designs & Practices Studio
Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students’ ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.

LAN 731 MS: Site Engineering
This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

LAN 739 MS: Sustainable Designs & Practices Studio
Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students’ ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.

LAN 740 MS: Site Engineering
This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

GRADUATE COURSES

LAN 750 MS: Sustainable Designs & Practices Studio
Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students’ ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.

LAN 753 MS: Site Engineering
This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

LAN 760 MS: Sustainable Designs & Practices Studio
Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students’ ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.

LAN 763 MS: Site Engineering
This course will focus on understanding the implications of manipulating both natural topography as well as constructed ground surfaces. Topics will include such items as the production of accurate and ecologically sensitive grading and drainage plans and construction details, road alignments and the management of water.

LAN 766 MS: Sustainable Designs & Practices Studio
Continued exposure to real-world design projects will be a primary focus of this course. Special emphasis will be placed on developing the students’ ability to make defensible design decisions, expand their design vocabulary and enhance graphic and verbal presentation skills. Strategies for sustainable design solutions will also be explored.
LAN 670 MS: Regional Planning & Analysis Studio
This course focuses on the planning and site design of large scale outdoor environments specific to landscape systems throughout a region. A "region" varies in size and configuration, and is overlain with jurisdictional and/or natural boundaries. The design process is applied to generate design solutions for regional open space.

LAN 673 MS: Landscape Architectural Methods & Materials
In this course, students will investigate traditional and innovative materials while examining the process of developing conceptual ideas into built landscapes. Cost estimating, specifications, and evaluating the environmental impact of material selection and detailing will be discussed.

LAN 678 MS: People & the Environment
This course focuses on the relationship of individuals, communities, and societies to the landscape and the importance of promoting a user-oriented approach to design. Specific needs of under-represented populations will be discussed. Students will learn methods to observe, record, and analyze human interaction with their surroundings.

LAN 679 MS: Advanced Digital Graphics for Landscape Architecture
Digital documents and illustrations facilitate communication between the design professionals and their clients. Building on the skills acquired in previous courses, students will apply state-of-the-art interactive modeling and animation software to explore and communicate ideas at any scale.

LAN 680 MS: Site Planning & Sustainable Design Studio
This studio course focuses on the implementation of recognized sustainable site engineering and construction practices. Discussions will focus on innovative details, strategies and systems of landscape construction. In a series of projects students will incorporate all phases of the design process including concept development and design details.

LAN 688 MS: Emerging Topics & Research Methods
Students will research and debate a wide range of relevant topics including new developments and current challenges faced by the profession. Students will learn various research strategies and will use this seminar to begin to formulate a focus for their thesis project.

LAN 690 MS: Advanced Professional Design Studio
Students will begin the process of refining the various components of their thesis project as defined in the Midpoint Review. Research strategies, timelines, and the challenges common to the successful production of a professional quality graduate thesis and portfolio will be discussed.

LAN 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

LAN 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

LAN 700 MS: Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

LAN 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

LAN 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Thesis Project as peers.

LAN 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

LAN 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

LAN 900 MS: Internship in Landscape Architecture
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
MOTION PICTURES & TELEVISION
Lights, Camera, Action! Here you'll learn the ins and outs of all three. And, you'll learn them in a real-world studio setting where there's a momentum to turn the theoretical into the actual.

You'll be able to experiment, but it will be under the guidance of people who are currently working in the industry—people who know that flights of fancy are the foundation of the future, but budgets are now.

What's more, you'll be working with the same equipment used by major film studios and video production companies. You'll have access to the latest in computer-assisted effects and animation. You'll learn acting from some of the most respected talent in the industry. You'll be part of the most complex, best-equipped film school in America. You'll be treated like a professional from the start and expected to be professional because amateur doesn't cut it here.
World-Class Curriculum: The School of Motion Pictures & Television fosters creativity and independence in filmmaking as an art. We also provide instruction in the commercial aspects of filmmaking as a business.

Hands-On Approach: Our approach is dedicated to practical, hands-on training in a collaborative framework. Students are immersed in a broad range of filmmaking skills, including producing, directing, cinematography, lighting, sound, editing, screenwriting, production design and acting.

Specialist Training: After gaining experience in a broad range of disciplines, students will specialize in one area for the purpose of portfolio development. We train students ultimately to become specialists, since specialists are what the industry requires.

State-of-the-Art facilities: We have the best resources of any film school out there, offering cutting-edge equipment for cinematography, video, sound, and lighting, in addition to a green screen studio, screenwriting lab, sound studio, editing rooms, black-box theater, prop vault, and so much more.

Professional Faculty: Be the best by learning from the best. We have a prestigious faculty of professionals working in the field. In addition, industry greats are invited as guest speakers every semester.

WHAT WE OFFER

CAREER PATHS

WHAT WE OFFER

CAREER PATHS

Editing

Post Production Supervisor

Editor

1st Assistant Editor

2nd Assistant Editor

Apprentice Editor

Internship - Post Production

Screenwriting

Screenwriter, TV Showrunner

Staff Writer

Agency Reader

Story Consultant

Producing

Producer

Line Producer, Production Manager

1st Assistant Director, Location Manager

Production Office Coordinator

Producer’s Assistant

Production Design

Production Designer

Art Director

Set Designer

Art Department Coordinator

Art Department Production Assistant

Directing

Director (film or TV)

1st Assistant Director

2nd Assistant Director

Screenwriter

Cinematography

Director of Photography

Camera Operator (including Steadicam Operator)

1st Assistant Camera

2nd Assistant Camera, Best Boy

Focus Puller

Loader

Producing

Producer

Line Producer, Production Manager

1st Assistant Director, Location Manager

Production Office Coordinator

Producer’s Assistant
AA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE 33 UNITS

MAJOR 15 UNITS

+ LIBERAL ARTS 18 UNITS

TOTAL 66 UNITS

AA MOTION PICTURES & TELEVISION CORE COURSES

ACT 101  Respect for Acting

MPT 105  Cinematic Storytelling

MPT 110  Nonlinear Computer Editing 1: Principles of Editing

MPT 130  Motion Picture Language

MPT 140  Lighting 1: The Art of Seeing Light

MPT 159  Cinematography 1

MPT 205  Introduction to Producing

MPT 225  Sound Design for Film 1: Basic Concepts

MPT 231  Non-Linear Computer Editing 2

MPT 377  Principles of Directing

MPT 495  Demo Reel: Transitioning to the Film Industry

WRI 166  Crafting the Short Film Script

WRI 166  Crafting the Short Film Script

BFA MOTION PICTURES & TELEVISION REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist

• Minimum 2.0 GPA and the following general education requirements:
  1. Written Communication courses
  2. Art Historical Awareness courses
  3. Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA MOTION PICTURES & TELEVISION CORE COURSES

ACT 101  Respect for Acting

MPT 105  Cinematic Storytelling

MPT 110  Nonlinear Computer Editing 1: Principles of Editing

MPT 130  Motion Picture Language

MPT 140  Lighting 1: The Art of Seeing Light

MPT 159  Cinematography 1

MPT 205  Introduction to Producing

MPT 225  Sound Design for Film 1: Basic Concepts

MPT 231  Non-Linear Computer Editing 2

MPT 377  Principles of Directing

MPT 495  Demo Reel: Transitioning to the Film Industry

WRI 166  Crafting the Short Film Script

Bachelor of Fine Arts [BFA] in Motion Pictures & Television

BFA UNIT REQUIREMENTS

CORE MAJOR 36 UNITS

MAJOR 42 UNITS

+ ELECTIVES 9 UNITS

+ LIBERAL ARTS 45 UNITS

TOTAL 132 UNITS

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108  Composition for the Artist

CHOOSE ONE:

LA 110  English Composition: Narrative Storytelling

LA 133  Short Form Writing

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291  Designing Careers

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171  Western Civilization

LA 270  US History

LA 274  Art & Architecture of Renaissance Florence

LA 276  Seminar in Great Britain

LA 278  Seminar in France

LA 279  Seminar in Italy

LA 359  Urban Sociology

CHOOSE ONE:

LA 202  English Composition: Creative Persuasion & Argument

LA 280  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291  Designing Careers

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171  Western Civilization

LA 270  US History

LA 274  Art & Architecture of Renaissance Florence

LA 276  Seminar in Great Britain

LA 278  Seminar in France

LA 279  Seminar in Italy

LA 359  Urban Sociology

MOTION PICTURES & TELEVISION
ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117  Survey of Landscape Architecture
LA 118/IND 118  History of Industrial Design
LA 127  Topics in World Art
LA 129  History of Automotive Design
LA 131/GAM 131  History of Gaming
LA 132/ANM 110  History of Animation
LA 134/ANM 104  History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137  History of Visual Development
LA 177/LAN 177  Pre-Industrial Urban Open Spaces
LA 182  Genres in Film
LA 195/196/197  History of Comics: American Comics
LA 197/198/199  History of Comics: International and Alternative Comics

LA/ARH 219  History of Architecture: Ancient to Gothic
LA 220  American Art History
LA 221  California Art in Cultural Context
LA 222  20th Century Art
LA 224  Women, Art & Society
LA 226 /JAD 230  Survey of Traditional Interior Architecture
LA 229/IAD 231  Survey of Contemporary Interior Architecture
LA 236/MID 232  Survey of Bay Area Architecture
LA 242/GR 242  History of Graphic Design
LA 243/110  History of American Illustration
LA 244/FSH 244  History of Fashion
LA 245/JEM 245  History of Jewelry & Metal Arts
LA 246/FSH 246  History of Textiles
LA 247  History & Techniques of Printmaking
LA/FASCU 248  A History of Sculpture: Michelangelo to Present
LA 249  History of Architecture 2
LA 274  Art & Architecture of Renaissance Florence
LA 276  Seminar in Great Britain
LA 277/LAN 277  Post Industrial Urban Open Spaces
LA 278  Seminar in France
LA 279  Seminar in Italy
LA 281/MPT 255  Film History 1: Pre-1940
LA 282/MPT 256  Film History 2: 1940-1974
LA 283  Examining Film Noir
LA 284  Evolution of the Horror Film
LA 319  History of Architecture: Modernity
LA 327  Art of the Classical World
LA 333  Art of the Middle Ages
LA 361  The Artist in the Modern World
LA 382  Film History 3: Contemporary Cinema
LA 383  International Cinema in an Age of Change
LA 384  Underworld Cinema
LA 385  Close-up on Hitchcock
LA 396  Exploring Science Fiction Cinema
LA 387  Women Directors in Cinema
LA 388  Survey of Asian Cinema
LA 408  Amazin Before Digital: Punk/No Wave Film & Music
LA 420  Art of the Italian Renaissance
LA 421  Northern Renaissance Art
LA 422  Italian Baroque Art
LA 423  The Golden Age of Dutch Art
LA 432  Art of Spain: From El Greco to Picasso
LA 433  18th & 19th Century European Art
LA 464  Survey of Dada & Surrealism
PH 101  Photo History and Concepts

QUANTITATIVE LITERACY
CHOOSE ONE:
LA 124  Physics for Artists
LA 146  Anatomy of Automobiles
LA 200  Introduction to Computer Programming
LA 233  Popular Topics in Health, Nutrition, & Physiology
LA 254  Human-Centered Design
LA 255  College Math
LA 271  College Algebra with Geometry
LA 288  Vector, Matrices and Transformations
LA 293  Precalculus
LA 296  Applied Physics

CULTURAL IDEAS & INFLUENCES
CHOOSE ONE:
LA 127  Topics in World Art
LA 221  California Art in Cultural Context
LA 238  World Literature
LA 252  Programming & Culture
LA 343  Comparative Religion
LA 368  Experiencing Culture: Anthropology for Today’s Artist
LA 462  Power of Myth and Symbol

Certificate in Motion Pictures & Television

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE) 36 UNITS
MAJOR 42 UNITS
+ BY ADVISEMENT 24 UNITS
+ ELECTIVES 12 UNITS
+ ART HISTORY 6 UNITS
TOTAL 120 UNITS

• Minimum 2.0 GPA
• Minimum grade of C- in all core courses and major courses
# MFA Motion Pictures & Television

## MFA Unit Requirements

<table>
<thead>
<tr>
<th>Category</th>
<th>Units</th>
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<tbody>
<tr>
<td>Major</td>
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<tr>
<td>+ Directed Study</td>
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<tr>
<td>+ Electives*</td>
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<tr>
<td>+ Graduate Liberal Arts</td>
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<td><strong>Total</strong></td>
<td>63</td>
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*Per director approval*

## MFA Motion Pictures & Television Degree Requirements

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

### Producing

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>MPT 619</td>
<td>MS: Short Film 2: Writing the Short Film</td>
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<tr>
<td>MPT 624</td>
<td>MS: Film Scheduling</td>
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<tr>
<td>MPT 625</td>
<td>MS: Editing Concepts</td>
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<tr>
<td>MPT 630</td>
<td>MS: Film Cinematography 1</td>
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<tr>
<td>or MPT 634</td>
<td>MS: Digital Cinematography 1</td>
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<tr>
<td>MPT 640</td>
<td>MS: Producing for Motion Pictures</td>
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<tr>
<td>MPT 641</td>
<td>MS: Visual Storytelling</td>
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<tr>
<td>MPT 654</td>
<td>MS: Unit Production</td>
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<tr>
<td>MPT 685</td>
<td>MS: Social Media Marketing</td>
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<tr>
<td>MPT 699</td>
<td>MS: Film Scheduling and Practical Set Management</td>
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### Directing

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<td>MPT 600</td>
<td>MS: Fast &amp; Furious: The World of Shorts</td>
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<td>MPT 616</td>
<td>MS: Directing Actors for Motion Pictures</td>
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<td>MS: Short Film 2: Writing the Short Film</td>
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<td>MPT 642</td>
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<td>MPT 651</td>
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### Editing

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<td>MPT 605</td>
<td>MS: Film Language Studio</td>
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<td>MPT 613</td>
<td>MS: Professional Finishing</td>
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<tr>
<td>MPT 632</td>
<td>MS: Sound</td>
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<tr>
<td>MPT 643</td>
<td>MS: Creative Sound Design for Visual Media</td>
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<td>MPT 649</td>
<td>MS: Editing with Motion Graphics &amp; Visual Effects</td>
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<td>MPT 663</td>
<td>MS: Aesthetics of Editing</td>
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### Production Design

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<tr>
<td>IAD 640</td>
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<td>MPT 600</td>
<td>MS: The Art of the Short Film</td>
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<tr>
<td>MPT 615</td>
<td>MS: Lighting</td>
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<td>MPT 645</td>
<td>MS: Overview of Production Design</td>
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<td>MPT 695</td>
<td>MS: Collaborative Project: Production Design for Web Series</td>
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### Screenwriting

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### MFA Motion Pictures & Television Graduate Liberal Arts Requirements

#### Art Historical Awareness & Aesthetic Sensitivity

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<th>Units</th>
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<tr>
<td>GLA 605</td>
<td>Motion Pictures Theory &amp; Style</td>
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#### Cross Cultural Understanding

Choose one:

- GLA 603 Anthropology: Experience Culture
- GLA 606 Crossing Borders: Art & Culture in a Global Society
- GLA 611 Cultural Narratives
- GLA 617 Mythology for the Modern World
- GLA 619 Culture & Identity in Modern American Theater
- GLA 627 Industrial Design in a Globalized World
- GLA 903 Graduate Seminar in Europe

### Professional Practices & Communications

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>GLA 673</td>
<td>Entertainment Professional Practices</td>
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### Major Designated Graduate Liberal Arts

<table>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Units</th>
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<tbody>
<tr>
<td>GLA 714</td>
<td>Acting for Stage and Camera</td>
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*Note: Additional courses and requirements may apply as per program guidelines.*
MPT 133 Principles of Short Film Storytelling
This course is designed to give the student an introduction to the technical and conceptual aspects of cinematography through short film making. This class will cover the techniques and visual language of cinematography. Students will receive hands-on experience with cinematography while completing group and individual projects.

MPT 205 Introduction to Producing
Story is the foundation of film and it is the producer’s job to evaluate a story, secure the rights and pitch the story to secure the financing. Students will evaluate and improve stories and practice pitching, scheduling, budgeting and problem solving. The producer’s role in the six phases of the film manufacturing process will be covered.

MPT 225 Sound Design for Film: Basic Concepts
This course introduces the basic elements of sound recording and production for film and television. Students will learn the three fundamental pillars of lighting, the Zone system, how to light and shoot green/blue screens and how to manipulate color. They will expand their skills beyond black and white film. Topics will include diffusion, contrast, key-to-fill ratios and light placement. Industry safety procedures including proper handling of electricity and high heat lights will be emphasized.

MPT 140 Lighting 1: The Art of Seeing Light
This course will introduce students to the basic concepts of lighting. Students will gain hands on experience shooting with black and white film. Topics will include diffusion, contrast, key-to-fill ratios and light placement. Industry safety procedures including proper handling of electricity and high heat lights will be emphasized.

MPT 231 Non-Linear Computer Editing 2
This course will expand a student’s understanding of non-linear editing. In an advanced setting, the students will explore editorial issues including file management, importing media and outputting final projects. Students will apply sound design, color correction, and special effects to their projects.

MPT 251 Theory of Sound Design
This course will cover the everyday challenges that production managers face and the solutions that they currently employ. The course will emphasize all the associated topics of proper breakdown, scheduling and budgeting of a motion picture.

MPT 255 Film History 1: Pre-1940
This course explores the major film movements from 1895 to 1940, from the silent era to the advent of color film. Students will learn the fundamental forms of cinema as developed by Eisenstein and Griffith, while being introduced to the concepts of ‘mise-en-scene’, montage editing, expressionism, and film noir.

MPT 256 Film History 2: 1940-1974
This course explores the major movements in the Golden Age of Cinema from 1940 to 1974 including Neo-Realism, the French New Wave, Cinema Verte, and A New Golden Age of Hollywood. The work of Vittorio DeSica, Billy Wilder, Francois Truffaut, Akira Kurosawa, Mike Nichols, Francis Ford Coppola, and other great directors will be examined. Lectures and screenings are accompanied by assigned readings.

MPT 257 Lighting 2: Digital
The focus of the class will be lighting and photographing actors on stage and in real world situations. Student assignments will be shot on 16mm film. Assignment topics include matching lighting for coverage, the Director of Photography’s role on a production, and the relationship to the gaffer.

MPT 272 Lighting 2: Digital
Students will learn the three fundamental pillars of lighting, the Zone system, how to light and shoot green/blue screens and how to manipulate color. They will expand their skills to read existing lighting and modify it using grip and electrical tools. Assignments will be shot in digital video format.

MPT 246 Film Scheduling & Practical Set Management
Assistant Directors organize set daily operations. Their duties are supervisory, organizational, and administrative. This course covers the industry structure that is governed by budgets, unions, guilds, and contracts. Students will make schedules, practice problem solving, and write detailed reports. Topics will include attending to the cast, directing extras, and overseeing the crew as each shot is prepared.

MPT 299 Directing: Breakdown & Blocking
This course is designed to give a solid foundation in the basic principles of narrative filmmaking through the effective breakdown of the screenplay. Students will fill the roles of Director, Editor, Actor, and Script Supervisor on various projects.

MPT 301 Makeup: Street & Special Effects
This course examines all aspects of creating realistic, contemporary street makeup, as well as dealing with the special needs of creating character, special effects and medical makeup.

MPT 303 Makeup: Character & FX
This course takes students into the realms of character-specific makeup, fashion makeup and advanced special effects. Students will take a script and create a character’s makeup design from printed words.
MPT 304 Crowdfunding & Social Media Marketing
This course will examine the increasingly important role of social media in project creation. Students will enhance, promote, and facilitate projects by integrating such concepts as crowdfunding, crowdsourcing, and transmedia development into their work. Through practical strategies, students will build a brand for their projects that can be used from concept through production and distribution.

MPT 315 Experimental Filmmaking 1
This course focuses on expression ideas and emotions within the constraints of moving images. Students will reassigned meaning to found footage and creatively juxtapose sound and image for a visual experience. The evolution of experimental film will be studied in a sociological context.

MPT 325 Sound Design for Film 2: Advanced Concepts
This course focuses on production techniques including sync-sound recording, advanced Foley recording and automatic techniques including sync-sound recording, and chroma keying, expression scripting, and 3D animation. This course examines the role of the director in relation to creative, critical areas of motion picture production. Students will develop an understanding of the creation of personal style.

MPT 330 Directing Actors for Film & TV
In this course, students will work to bring their acting to the next level in preparation to transitioning into the commercial marketplace. Professional-level aesthetics and finishing techniques will be practiced. Editing projects will allow students to practice professional standards and create polished projects for their demo reels. In this course, students will examine the director’s role as the driving force in the selection and delivery of a visual product. Students will execute the role of the director on a student production and develop business plans and marketing strategy.

MPT 341 Documentary 1
This course will expose students to the documentary form of motion pictures. Students will view various examples of documentary film. Students will also create their own documentary projects.

MPT 350 Non-Linear Editing 3
In this course, students will work to bring their editing to the next level in preparation to transitioning into the commercial marketplace. Professional-level aesthetics and finishing techniques will be practiced. Edit projects will allow students to practice professional standards and create polished projects for their demo reels. In this course, students will examine the producer’s role as the driving force in the selection and delivery of a visual product. Students will execute the role of producer on a student production and develop business plans and marketing strategy.

MPT 355 Non-Linear Computer Editing 4: Editing the Professional Portfolio
This course continues editing training with Adobe Premiere Pro. Emphasis will move beyond the mechanics and aesthetics of editing and focus on craft. Students will develop editing to the next level in preparation to transitioning into the commercial marketplace. Professional-level aesthetics and finishing techniques will be practiced. Edit projects will allow students to practice professional standards and create polished projects for their demo reels. In this course, students will examine the producer’s role as the driving force in the selection and delivery of a visual product. Students will execute the role of producer on a student production and develop business plans and marketing strategy.

MPT 357 Principles of Directing
This course examines the director’s role in relating to critical, creative areas of motion picture production. Students will study narratively in great detail the unique video format to practice their skills. The course teaches students to recognize and execute the industry standards.

MPT 359 Lighting 3: Film
In this course, students will learn creative and technical approaches in lighting exteriors for day and night. Students will gain hands on experience with the operational procedures of working on a professional film set. Shooting will be done in both digital and film formats.

MPT 360 Producing for Motion Pictures
In this course, students will learn how to run a set, how to solve the on-set problems, and how to communicate their vision to key personnel, such as the Production Designer, the Director of Photography, and the Editor. Emphasis will be placed on effective storytelling through camera direction, coverage, and shot selection for the One-Hour TV format.

MPT 362 Cinematography: Shooting with Style
In this course, students will compare, contrast, and select the cinematic aesthetic that best supports their story. Students will analyze successful principals and techniques from classical composition and framing to today’s reality-driven forced approach. Aesthetics of light, color, framing, coverage and movement will be practiced in studio and location work.

MPT 363 Film Promotion & Budget Recouping
This course examines film acquisitions, distribution, marketing and exhibition. Students will be given knowledge of the business of film, what sells and how to bring films into the marketplace. The course will link filmmaking and distribution/marketing so that each student will appreciate the interconnected qualities of the two disciplines.

MPT 365 Shooting the One-Hour Drama
Students will learn how to run a set, how to solve the on-set problems, and how to communicate their vision to key personnel, such as the Production Designer, the Director of Photography, and the Editor. Emphasis will be placed on effective storytelling through camera direction, coverage, and shot selection for the One-Hour TV format.

MPT 371 After Effects for Professional Editors
In this course, students will learn the unique capabilities of industry Standard Editing software in order to create state-of-the-art effects, layering and titles. This is an advanced editorial course designed to teach students the skills that are becoming the industry standard worldwide.

MPT 372 Advanced After Effects
In this course, students will explore the more advanced techniques that Adobe After Effects has to offer including motion tracking, chroma keying, expression scripting, and 3D motion graphics.

MPT 376 Lighting 1: Film
In this course, students will learn creative and technical approaches in lighting interiors for day and night. Students will gain hands on experience with the operational procedures of working on a professional film set. Shooting will be done in both digital and film formats.

MPT 377 Principles of Directing
This course examines the director’s role in relating to critical, creative areas of motion picture production. Students will study narratively in great detail the unique video format to practice their skills. The course teaches students to recognize and execute the industry standards.

MPT 378 Directing 2
This course explores the emotional beat of the scene, giving students insights into what it is like to work with actors, blocking, light- ing, production design, sound design and editing.

MPT 380 Film Postproduction: Digital Transfer & Color Correction
This technical course covers digital film transfer and digital intermediate color correction. Students will use their own media on telerecording machine and in digital intermediate software to create desired effects through appropriate use of color grading, filters and masks.

MPT 384 Crowdfunding & Social Media Marketing
This course focuses on design sets for commercials, music videos, web series, games, mobile entertainment and short films. The requirements for construction, paint, set dressing, props, lighting, wardrobe, hair and makeup will be covered with assignments to enhance every filmmaker’s projects.

MPT 385 The Work of the Great Directors
This course examines the films of the great directors with an emphasis on critical studies. In analyzing the work of such filmmakers as Woody Allen, Ingmar Bergman, Wong Kar Wai, Stanley Kubrick, Akira Kurosawa and Roman Polanski, students will develop an understanding of the creation of personal style.

MPT 386 Advanced Editing Theory
This course will provide an in-depth study of how editing rewrites the film based on image selection, juxtaposition and pace in addition to story principles. Students will deconstruct a wide variety of editing styles in order to understand the purpose of each one.

MPT 387 Production Design: Short Form Entertainment
This course focuses on designing sets for commercials, music videos, web series, games, mobile entertainment and short films. The requirements for construction, paint, set dressing, props, lighting, wardrobe, hair and makeup will be covered with assignments to enhance every filmmaker’s projects.

MPT 388 Production Design: Television
In this course, students will develop sketch and drafting skills required to design sets for the television industry. Students will learn about set sketches, plans and drafting notations, model making, graphics and signs, storyboards, locations, sourcing, to networking and careers.
MPT 392 Production Design: Features
In this course students will analyze successful production design for feature films as research for their projects. Students will select a script and break it down into a scene list to establish a visual structure for the "look" of a film and design introduction, middle and climatic scenes.

MPT 415 Experimental Filmmaking 2
This course allows students further experience with filmmaking as a non-narrative art form. Students will be challenged to make multiple films un-restrained by the 3-act structure. Topics will include advanced hand processing, optical printing, and front and rear screen techniques. Visual poetry, aesthetics, utilizing public resources and found footage will be emphasized.

MPT 425 Post-Production Studio
This course will cover the post-production preparation of film and videotape from the final edit to the final mix. Students will learn to edit and assemble all sound elements, including effects tracks, dialogue and music.

MPT 431 Editing for Performance
This class will consist of using dailies from acting classes and discussing a variety of editing decisions. The students will cut the scenes weekly and be critiqued. There will be lectures on the numerous concerns regarding how the editing enhances, refines and accentuates the performance.

MPT 440 Overview: Film & Video Post-Production
In this class, emphasis is placed on the state-of-the-art post-production process. Students learn about motion picture laboratories and video post-production houses including the Bosch film to tape transfer and houses including the Bosch film to tape transfer.

MPT 441 Documentary 2
In this class, students will take their projects to the next level. This course will be an in-depth workshop on researching, developing, and fine-tuning documentary projects. Issues of funding, production, post-production, and distribution will also be addressed.

MPT 450 Making the Music Video
In this course, each of the students will explore the entire creative process of producing work targeted toward music television (MTV) including conception, storyboarding, shooting, editing, and completing a music video of their own. Students will learn how to break down and time out a song and how to present it conceptually.

MPT 455 Editing: Advanced Color Correction
This course is designed to teach digital video color correction tips and techniques as performed in a variety of color correction software applications. Learn to adjust poorly exposed shots, create shots with color casts, create looks, match shots, and master secondary color correction techniques. Students will use color correction to advance a story.

MPT 456 Emerging Technologies in Editing
This is a cutting edge course designed to inform advanced students regarding the most recent developments in post-production practices. This course is an in-depth investigation of emerging tools and technologies and will prepare students for the industry on a timely basis.

MPT 459 Cinematography 4
In this course, students will learn how to light and shoot night interiors and products. Image quality of 35mm and HD cameras will be compared. Different types of specialty cinematography are discussed, including underwater, car mounts, rigs, and aerials.

MPT 461 Entrepreneurial Producing 1
In this course, students will develop a screenplay for production in the following semester. Teamwork will be employed to perform producing roles and students will individually prepare a script and a marketing plan. Topics will include pre-production plans, shooting schedules, marketing plans, financing plans, and social media.

MPT 463 Entrepreneurial Producing 2
Students will produce a film using the script developed in MPT 461. Students will also develop marketing collateral leveraging video games, comic books, and posters. Topics will include organizing test screenings, shooting schedules, transferring a film's narrative to other media, Electronic Press Kit, music, and planning the film festival strategy.

MPT 464 Directing the Commercial
In this course, students will gain hands-on experience making original commercials. Lighting, set design, location scouting, casting, and directing talent will be covered. Effective editing will be emphasized to deliver a tight and understandable story. Projects will be critiqued based on current industry standards, concept, execution, performance, and image quality.

MPT 467 T.V. Commercial Production
This collaborative course, ADV and MPT students will work in production teams to produce finished television commercials. Active collaboration with other majors will be encouraged as all aspects of the production. Topics will include casting, the bidding process, music and sound design, graphics, special effects, and alternative broadcast media.

MPT 471 Senior Narrative- Production
In this course, students will work collaboratively to produce senior narrative films. Emphasis will be placed on preparing and shooting high quality films. Students will prepare a professional production book, finalize a production team and build social media campaigns. Films will go through post-production in MPT 472.

MPT 472 Senior Narrative-Post
Students in Senior Narrative-Post will complete a previously started project. Emphasis will be placed on completing a 10 -12 minute film ready for film festival submission. Topics will include editing for a target audience, EPK (electronic press kit), and promoting projects with alternative media and mobile entertainment.

MPT 475 Production 
Production is only open to qualified upper division students, offering an opportunity to work in a field related to motion pictures, television and commercials.

MPT 495 Demo Reel: Transitioning to the Film Industry
This culminating course focuses on developing the professional elements needed for entry into the entertainment industry. Students will create a comprehensive presentation, including a polished demo reel of their best work, industry-specific resume, and business card. Students will actively seek out networking opportunities, and develop and effective social media presence.

MPT 499 Internship in Motion Pictures & Television
Internship is open to qualified upper division students, offering an opportunity to work in a field related to motion pictures, television and commercials.
MPT 605E MS: Visual / Cinematic Storytelling
This highly interactive course for students with limited English skills, introduces visual storytelling using still photography and digital video. Students evaluate and apply visual storytelling techniques and key design principles to communicate a story using various shot types, depth of field, framing, composition, lighting, and other visual design principles. Students will also develop their skills in storytelling and critique and discuss their design choices using industry language.

MPT 613 MS: Professional Finishing
This course continues editing training with Adobe Premiere Pro. Emphasis will go beyond the mechanics and aesthetics of editing and focus on craft, technique, and technical knowledge needed to take a film or a TV show from inception to final delivery. Students will learn to properly ingest media, find the story, finesse the pace, take a file or a TV show from inception to final delivery. Students will learn to properly ingest media, find the story, finesse the pace, take a file or a TV show from inception to final delivery.

MPT 615 MS: Lighting
This course is designed to give students an overall competency in motion picture lighting, combining the art of seeing with the science of exposure control. Students learn how to light actors on the set for the master shot, the close-up, reverse angle and cross key-light setups, as well as lighting for movement and for blue screen effects.

MPT 616 MS: Directing Actors for Motion Pictures
In this course, students will gain a basic knowledge of the building blocks of directing actors for motion pictures. Topics include understanding of a script and analyzing it, finding a vision of the story, and working with actors to realize that vision.

MPT 619 MS: Short Film 2: Writing the Short Film
This course covers the process from the idea to a completed first draft. Students write loglines, beat sheets, outlines, and treatments. Students learn to format scripts in accordance with industry standards. Two scripts will be written for a running time that meets thesis requirements.

MPT 624 MS: Film Scheduling & Practical Set Management
In this course, students will learn practical set management techniques needed for working as Assistant Directors. Working within an industry structure governed by budgets, union and guild contracts, students will learn a variety of skills including scheduling, supervising crew, directing extras, creating reports, and problem solving on the set.

MPT 625 MS: Editing Concepts
This course introduces students to the rules of editing through the use of non-linear Avid Media Composer editing systems. Students will learn the concepts of invisible rhythms, screen direction, continuity, and the elements of style.

MPT 629 MS: Short Film 3: Rewriting the Short Film
Students will do two rewrites and a polish on both scripts written in MPT 619 Short Film 2. Crafting the Short Film Script. By the end of the course, students will have completed two 8-12 minute short film scripts with the goal of having both scripts ready for production.

MPT 630 MS: Film Cinematography 1
In this course, students experiment with camera concepts. Emphasis is placed on further developing each student’s personal direction. Students produce 16mm black-and-white films that tell stories cinematically without the use of dialogue.

MPT 632 MS: Sound Design
This is a studio course that covers the concepts of sound recording and production for the final thesis project. Independent exercises with sound production will provide hands-on learning and opportunities for critique.

MPT 633 MS: Digital Cinematography 1
The purpose of this class is to produce films that tell stories cinematically without the use of dialogue. This course is designed to give students an introduction to the technical and conceptual aspects of DV cinematography through short format filmmaking.

MPT 636 MS: Film Cinematography 2
This course offers an investigation into lighting, staging of scenes and blocking for the camera, as seen from the director of photography’s perspective. Projects will be in 16mm color film with dialog recorded.

MPT 637 MS: Lighting 2
This course is designed for students to learn advanced lighting techniques when faced with lighting on location for both day and night. Students will learn the technical and creative process as well as master working on set in various crew positions. Digital and film formats will be used.

MPT 639 MS: Digital Cinematography 2
Students will explore the tools and skills that a Cinematographer employs to create and control the image and tell a story. Professional cameras, digital technology, lighting, composition and photographic technique will be discussed with an emphasis on producing stylish quality products.

MPT 640 MS: Producing for Motion Pictures
In this course, students study production from the perspective of the associate producer/unit production manager. Students break down a script into its prime components, and examine scheduling and budgeting issues. Sales, marketing and packaging motion pictures for investors are also explored.

MPT 641 MS: Visual Storytelling
Students will study visual storytelling techniques in film masterpieces and make short digital films demonstrating these same techniques. Students will draw inspiration from well-known examples of film history. Students will work on shot choices, composition, camera movement, and editing decisions.

MPT 641A MS: Directing 1: Visual Storytelling
This course examines the role of the director in relation to various creative areas of motion picture production. The course is designed to help students recognize and execute the industry standard in each of these areas.
MPT 642 MS: Studio Directing
This course explores the experiences direc- tors encounter when working on scenes with actors, blocking, lighting, production design, sound design, and editing.

MPT 643 MS: Experimental Sound Design for Visual Media
In this course, students learn the language and storytelling role of sound design in audiovisual media. Topics include ear training, psychoacoustic, physical and psychological impact of sound, creative use of plug-ins, developing soundtracks based on script and character analysis, how to collab- orate intelligently with directors, editors, and composers. Audio editing skills are required.

MPT 644 MS: Directors Rehearsing Actors
This course teaches students to successfully direct actors on camera. Students gain a firm grounding in matching their actors’ perfor- mance and vocal energy to shot size. The course also covers creative blocking options, preparation for rehearsals, scene analysis, the creation rhythm and timing in scenes, and effective casting strategies.

MPT 645 MS: Overview of Production Design
This course explores the importance of production design on the overall impact of a motion picture. Discussion topics will include interaction with the director, the importance of color, set design, period design, the budgetary process and other production issues.

MPT 646 MS: Film Cinematography 3
In this course, students will be taught 35mm techniques in both Arrilex and Mitchell for- mats from the viewpoint of the first assistant cameraman.

MPT 649 MS: Editing with Motion Graphics & Visual Effects
Students will learn the unique capabilities of AfterEffects in order to create state-of-the-art effects, layering, titles, motion graphics, composting, and color enhancement. This course is designed to teach students skills that are a worldwide industry standard.

MPT 651 A Director Prepares Creatively and financially, film productions need a director who shows up prepared. This course teaches directors to break down screenplays and communicate creative intentions and production needs. Students will practice pre-planning an entire film and each day of shooting, while maintaining flexibility when confronted with real world obstacles.

MPT 652 MS: Studio Directing 2
Directing students will concentrate on the emotional beat of the scene, working with actors, blocking, lighting, production design, sound design, and editing. During the semester, scenes will be shot on a sound stage.

MPT 654 MS: Unit Production Management
This course will cover the challenges and solutions that actual unit production manag- ers have experienced during prep, shoot, and wrap on feature-length motion picture. It will demonstrate the most effective ways to approach the budget, schedule, and man- agement for both independent low budget features and big budget studio features.

MPT 655 MS: Film Cinematography 4
In this course, students will perform an in-depth study of advanced techniques that are commonly applied in current motion picture production. Students will learn various shoot- ing styles and disciplines. Students will study film through postproduction and applying advanced techniques.

MPT 659 MS: Experimental Film
This course focuses on the psychological aspect of non-narrative film with an empha- sis on the student filmmaker undertaking a personal journey. Students will reassign meaning to found footage and creatively combine sound and image for a visual experi- ence. The evolution of experimental film will be studied in a sociological context.

MPT 663 MS: Aesthetics of Editing
Based on image selection, character develop- ment, narrative, and story structure principles, students will learn how editing rewrite a film. Students will study various editors and editing styles to study each style’s purpose. A variety of film and editing theories and how they relate to film production and editing will be covered.

MPT 667 MS: Advanced Studio Lighting
Students will build on the skills acquired in MPT 616 focusing on advanced lighting and photographing actors on sound stages with discussions of real world situations. In-class student assignments will be shot on 16mm color film. Homework assignments will be shot on digital still cameras that students must provide.

MPT 685 MS: Social Media Marketing for Entertainment
Whether you are creating an app, fashion line, game, product, or film, or other endeavor, this course delivers the most current informa- tion about the increasingly important world of crowdfunding and social media marketing. Learn how to secure funds, build your brand, attract supporters, and bring your dream project to life.

MPT 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisci- plinary collaborative project as part of their studio requirement.

MPT 736 Cinematography Styles: Classic and Contemporary
In this course, students will learn to compare, contrast, and explain how different cinemat- ics support a story. Students will analyze successful principals and techniques from classical composition and framing to today’s reality-driven frenzied approach. Aesthetics of light, color, framing, continuity, coverage, and movement will be emphasized.

MPT 738 Special Topics: Digital Production
This course takes students through the pre- production process step-by-step, empow- ering them to use resources economically to achieve their creative goals. Students will prepare budgets, shooting schedules, storyboards, and shot sheets. They will also assemble their department heads, cast, and crew for the thesis film.

MPT 802 MS: DS Mentorship Forum
In this course, students will meet indepen- dently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

MPT 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruc- tion and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

MPT 851 Directing the Thesis: Pre-Production
This course takes students through the pre- production process step-by-step, empow- ering them to use resources economically to achieve their creative goals. Students will prepare budgets, shooting schedules, storyboards, and shot sheets. They will also assemble their department heads, cast, and crew for the thesis film.
MPT 853 Directing the Thesis: Production
This course prepares the director for rehearsals and shooting of the thesis film. Students will break down their scripts into narrative beats and determine how to block their actors in service of the story. Directors will also evaluate how the placement of camera and the nature of the coverage in each scene will serve their narrative intention.

MPT 870 Screenwriting Thesis 1: The Feature Outline
In this course, students will write an outline for a feature-length screenplay. Students will focus on development of ideas, structure, and character development. Students will also write an effective logline and premise and identify the theme of their story.

MPT 872 Screenwriting Thesis 2: The Feature Screenplay
In this course, students will write a draft of a feature-length screenplay. In addition to story development, character development, and theme, students will also focus on dialogue, subtext, and proper script formatting.

MPT 874 Screenwriting Thesis 3: The Feature Rewrite
In this course, students will rewrite and polish a feature screenplay. Students will focus on tightening story structure, scene structure, dialogue and pacing, as well as improving character development. Attention will also be given to the look of the final script on the page.

MPT 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
MULTIMEDIA COMMUNICATIONS
The On-Demand Storyteller

There never has been a more exciting time in media. Advancing audio and video technology is giving us new ways to enjoy, produce and distribute information. Content is still king—making the broadcasting skills that we’ll teach you even more valuable.

The next generation of storyteller is a multimedia journalist who combines reporting, editing and producing skills in short form video. With a reel containing podcasts, webisodes and segments, you’ll be on demand for the information revolution around us.
WHAT WE OFFER

Learn to write, edit, shoot, produce, host, report, and broadcast across all types of media.

Be on camera or learn to direct camera talent: in the studio, or on location. The choice is up to you! Learn the jobs of the News Anchor, Host, Video Journalist, Multimedia Journalist, and more! Multiplatform. Cutting edge. Hands-On. Start your career now.

Create professional media content for the Internet, radio, TV, cable, broadcast syndication, and more!

Become a media expert in art, design, news, fashion, entertainment, sports, technology, food, or any specialty that interests you. Develop scripts, features, articles and other written content for media coverage in various platforms.

Do in-depth, feature-length investigations, or a series of investigations, just like the pros do.

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

Use and create interactive content and web designs to promote and enhance your media projects.

Learn from the best: Our faculty consists of well-known industry pros with years of experience.

Do all of this while getting a minor in a field of art and design.

CAREER PATHS

On Camera
- Video host
- Anchor
- Sports reporter
- Podcaster
- Entertainment reporter
- Live streaming host

Production
- Producer/Director
- Associate Producer
- Motion Graphic Designer
- Video Editor
- Production Assistant
- Live Streaming Tech

Social Media
- Social Media Manager
- Blogger
- Community Director
- Content Strategist
- Brand Manager
- Social Marketing Coordinator
Bachelor of Arts [BA] in Multimedia Communications

BA UNIT REQUIREMENTS

MAJOR COURSEWORK

- COM 102 Non-Linear Editing for Multimedia Storytelling
- COM 103 You Media: Short Form Production
- COM 104 Writing for Multimedia
- COM 110 Media Now: Introduction to Digital Production
- COM 115 Digital Tools for New Media
- COM 150 Introduction to Radio/Podcasting
- COM 200 Multi-Platform Content Creation
- COM 210 Multi-Platform Content Live
- COM 303 Blogging and Short Form Production
- COM 400 In-Depth Project
- COM 420 In-Depth Project: Studio Entertainment Series
- COM 495 Resume Reel and Beyond

Core 36 Units

Major 15 Units

+ Minor / Major Electives 15 Units

+ Electives 9 Units

+ Liberal Arts 45 Units

Total 120 Units

BA MULTIMEDIA COMMUNICATIONS DEGREE REQUIREMENTS

- Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
- Minimum 2.0 GPA and the following general education requirements:
  - 3 Written Communication courses
  - 1 Historical Awareness course
  - 1 Quantitative Literacy course
  - 1 Cultural Ideas & Influences course
  - 1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

MAJOR ELECTIVES OR MINOR

Students may opt to minor in any field of art and design with the intent of enriching their practice in their major area of study. Minors are achieved by completing a purposeful selection of classes within another art and design discipline, typically including a broad experience of the history, aesthetics, and basic skills of that discipline. See advisor for a list of minor course options.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

- LA 108 Composition for the Artist

Choose one:
- LA 110 English Composition: Narrative Storytelling
- LA 133 Short Form Writing

EMPLOYMENT COMMUNICATIONS & PRACTICES

- LA 291 Designing Careers

HISTORICAL AWARENESS

Choose one:
- LA 171 Western Civilization
- LA 270 US History
- LA 274 Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 359 Urban Sociology

DEGREE REQUIREMENTS

QUANTITATIVE LITERACY

Choose one:
- LA 124 Physics for Artists
- LA 146 Anatomy of Automobiles
- LA 200 Introduction to Computer Programming
- LA 253 Popular Topics in Health, Nutrition, & Physiology
- LA 254 Human-Centered Design
- LA 255 College Math
- LA 271 College Algebra with Geometry
- LA 288 Vector, Matrices and Transformations
- LA 293 Precalculus
- LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES

Choose one:
- LA 127 Topics in World Art
- LA 221 California Art in Cultural Context
- LA 238 World Literature
- LA 232 Programming & Culture
- LA 343 Comparative Religion
- LA 368 Experiencing Culture: Anthropology for Today’s Artist
- LA 462 Power of Myth and Symbol
Master of Arts [MA] in Multimedia Communications

MA UNIT REQUIREMENTS

<table>
<thead>
<tr>
<th>MAJOR</th>
<th>33 UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>+ ELECTIVES*</td>
<td>3 UNITS</td>
</tr>
<tr>
<td>TOTAL</td>
<td>36 UNITS</td>
</tr>
</tbody>
</table>

* Per director approval

MA MULTIMEDIA COMMUNICATIONS DEGREE REQUIREMENTS

- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 36 units

MA MULTIMEDIA COMMUNICATIONS REQUIRED MAJOR COURSES

- COM 602: MS: Editing Essentials for COM
- COM 603: MS: Visual Communications: Advanced Short Form Production
- COM 604: MS: Broadcast Interview & Speaking Techniques
- COM 610: MS: Multimedia Production 1
- COM 611: MS: The Evolution of Media
- COM 620: MS: Writing for a Media Specialty
- COM 625: MS: Enterprise Storytelling
- COM 635: MS: Professional Application of Social Media Platforms
- COM 645: MS: Digital Tools for Multiplatform Interactive Design
- COM 650: MS: Multimedia Production 2
- COM 690: MS: Resume Reel: Media Specialty Thesis
Multimedia Storytelling

Students will create original video stories exploring the principles that promote best practices in community, critique, craft, and creative problem solving.

In this course, students will apply basic audio and video storytelling to produce, direct, shoot, and edit short form videos for a variety of media platforms. Developing and analyzing story ideas, teamwork, and effective use of technology will be emphasized.

In this course, students will learn the basics of non-linear editing. Students will become familiar with the professional roles associated with radio broadcasting while having the opportunity to produce their own podcasts. Students will gain basic skills in audio editing, interviewing techniques, and radio production.

In this course, students will learn the mechanics of multimedia storytelling by analyzing broadcast and new media stories for story structure, transitions, and technical quality. This course will feature industry professionals, and onsite or virtual tours of media stations.

In this course, students will learn to apply layers, timelines, and key-frames to create animations and to enhance websites. Through short exercises, students will practice and refine skills to create interactive media. Students will design user interfaces, graphics, and cinematographics.

In this course, students will research and analyze integration and adoption of transmedia (telling stories across multiple mediums) impacting the future of multimedia communication.

In this course, students will apply advanced sports reporting skills, including research, writing, and on-air voice techniques in order to conduct radio play-by-play segments based on current sports events.

In this course, students will learn the art of an interview as a conversation. Students will develop and perform interview styles for radio, television, and digital media. Students will prepare for interviews by crafting effective questions. Using historic examples, students will compare contemporary interview styles with legends in the field.

In this course, students will learn the mechanics of multimedia storytelling by analyzing broadcast and new media stories for story structure, transitions, and technical quality. This course will feature industry professionals, and onsite or virtual tours of media stations.

In this course, students will learn to apply layers, timelines, and key-frames to create animations and to enhance websites. Through short exercises, students will practice and refine skills to create interactive media. Students will design user interfaces, graphics, and cinematographics.

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In this course, students will learn the art of an interview as a conversation. Students will develop and perform interview styles for radio, television, and digital media. Students will prepare for interviews by crafting effective questions. Using historic examples, students will compare contemporary interview styles with legends in the field.
COM 304 Multimedia Communications: Hosting & Creative Content
In this course, students will serve as hosts for broadcast and online programming. Students will learn how to command attention, manage guests, speak extemporaneously, and respond to unexpected events. As hosts, students will develop creative content for variety and trade shows, in addition to other genres.

COM 306 Play by Play 2
This course provides an in-depth study of complex, multi-variable play-by-play sports reporting. Students will apply advanced sports reporting skills, including research, writing, and field reporting techniques in order to conduct audio and visual play-by-play segments based on fall sporting events, such as football, World Series baseball, and NBA basketball.

COM 310 Redefining Informational Media Production
In this course, students will rethink the traditional magazine program structure to create an original creative alternative. Working individually, in pairs and in groups, students will develop and produce a 30-minute show.

COM 330 Graphics for Digital Media 2
This advanced graphics for digital media course focuses on complex techniques used in digital graphics production. Students will become competitive and efficient skilled digital media artists and use complicated industry tools to create professional quality graphics for any type of digital media.

COM 340 Multiplatform Design for Communications
This course focuses on mobile media and interactivity. Students will design their own web apps for mobile devices, acquiring experience in augmented reality and content management systems. Students will be introduced to gesture-based interaction.

COM 351 Media Station Management
Students will learn how to manage all aspects of a radio or podcasting media station. As media station managers, students will investigate trends and audience data to inform programming, promotion, imaging, and marketing decisions. Students will schedule program sweepers, promos, radio segments, and feature-length podcasts for the weekly operation of AU’s radio station.

COM 400 In-Depth Project
Students will contribute video reports to a regularly scheduled 30-minute program appearing in a variety of media, including broadcast, web, and mobile. Focus may include entertainment, fashion, food, politics, and similar specialty reporting. Students will master the personalities, terminology, history, and current events in that field.

COM 420 In-depth Project: Studio Entertainment Series
In this course, students learn to produce a weekly live studio entertainment series. Students will assume a variety of roles and responsibilities associated with hosts, on-camera talent, producers, videographers, and editors. Entertainment, fashion, food, politics, and similar specialty genres may be addressed.

COM 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic-specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

COM 495 Resume Reel and Beyond
Students will market themselves by developing an entire branding strategy, including website, social media messages, resume, and collateral. Materials will incorporate graphics, such as logos and professional name. Students will be interviewed by professional hiring managers. Emphasis is placed on how to form and operate a business.

COM 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

COM 499 Multimedia Communications Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that Special Topics have an additional course fee and course prerequisites may vary by topic.

COM 500 Internship in Multimedia Communications
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Multimedia Communications.
In this course, students will learn basic video and audio editing techniques and gain an understanding of the purpose and power of non-linear editing. Students will also learn techniques for managing and distributing multimedia, and further their knowledge of creative multimedia storytelling.

COM 603 MS: Visual Communications: Advanced Short Form Production
This course allows graduate students to create a series of short pieces using high-definition technology. Students can choose from a variety of topics from entertainment, news, fashion, food, reality television, technology, sports or art and design.

COM 604 MS: Broadcast Interview & Speaking Techniques
In this course, students will develop professional on-camera presentation skills and develop content for their resume reels. Students will gain advanced skills in using teleprompters, green screen presentations, interviewing on camera, studio location, doing stand-ups, and writing and editing scripts.

COM 610 MS: Multimedia Production 1
In this course, students will have the opportunity to play various roles within a high-definition production environment. Students will work on a real-world production, including the concept, pitch, development, pre-production, and production. Post-production and distribution will continue in Multimedia Production 2.

COM 611 MS: The Evolution of Media
This course surveys the development of media technology and content, from 20th century broadcast models to today's digital media. Students will analyze various visual and textual media, compare and contrast patterns of social media sharing and behavior, and predict the future and impact of disruptive technologies.

COM 620 MS: Writing for a Media Specialty
In this course, students will learn to write short-form multimedia stories using professional script formats. Students will write for audio, video, and websites. Emphasis will be placed on gathering and synthesizing original interviews with information from personal contacts, email, social networks, and published material.

COM 625 MS: Enterprise Storytelling
This course provides real-world experience as a video journalist. Students will be expected to exhibit advanced skills in writing, editing, production, post-production, and reporting, while upholding under industry deadlines and expectations. This course will conclude with an evaluative review of the student's progress and professional reel.

COM 630 MS: Motion Graphics for Digital Media
This course will focus on the basic tools for manipulating graphics for digital media. Students will learn about design principles and aesthetics and create dynamic graphics for multimedia storytelling in broadcast, web, and mobile platforms.

COM 635 Professional Application of Social Media Platforms
In this course, students will learn the theory and practice of marketing and public relations. Students will learn to create objectives and messaging behind campaigns and put them into practice.

COM 645 MS: Digital Tools for Multiplatform Interactive Design
Students in this course will conceive and build their own web apps for mobile. Students will learn to incorporate all the audio and visual elements associated with apps. The course will focus on how to enable interactivity through the use of graphics and animation.

COM 650 MS: Multimedia Production 2
This course covers production from the perspective of a television series producer, associate producer, segment producer, and talent producer. Students will develop and construct a multi-part television series.

COM 659 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

COM 695 MS: Collaborative Project
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

COM 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

COM 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

COM 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

COM 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

Student must submit the company's job description to their Department Director and the Graduate School for approval.

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

Images need music to fully convey the depths of their emotion: the shower scene from Psycho, the beach scene from Chariots of Fire, level one of Super Mario Brothers. Ask anyone to imagine these visual media without their respective scores, and you'll see how vital the role of the composer really is.

Film, television, video games and the Internet have turned the world into one big concert stage, and today’s musicians need to have the technological savvy to compose for it.

In our program, you’ll become a professionally trained musician, and you’ll learn the latest technology to make the world your stage.
WHAT WE OFFER

Compose for the Screen: Music for Film, Video Games, Television, Web Content, and more.

Professional Faculty: The School of Music for Visual Media has assembled a distinguished faculty of working professionals, all at the top of the music industry.

World-Class Curriculum: We offer in-depth technical training, paired with advanced courses in music theory and composition. Technically and creatively, students learn to master the craft of pairing music with visual storytelling.

State-of-the-Art Facilities: The school offers all of the latest production technologies. Students have access to the same musical equipment, technology, and computer-based production tools used in the industry.

Hands-on Experience: Our approach is dedicated to practical, hands-on training in a collaborative framework, giving students many opportunities to work on real-world projects.

Demo Reel: Graduate with an impressive demo reel to take to prospective employers when you graduate.

CAREER PATHS

Music Production & Sound Design for Visual Media

**Film Composer**
Film, games, commercials, web

**Orchestrator, Score Supervisor, Music Coordinator**

**Sound Designer, Synth Programmer, Music Supervisor**

**Music Copyist, Music Editor, Musician Contractor**

**Music Librarian**

*Note: The diagram visually represents the various career paths and roles within the field of music production and sound design for visual media.*
DEGREE REQUIREMENTS

Associate of Arts [AA] in Music Production & Sound Design for Visual Media

AA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE 33 UNITS

MAJOR 15 UNITS

+ LIBERAL ARTS 18 UNITS

TOTAL 66 UNITS

AA MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist

• Minimum 2.0 GPA and the following general education requirements:

  2  Written Communication courses

  1  Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108  Composition for the Artist

CHOOSE ONE:

LA 202  English Composition: Creative Persuasion & Argument

LA 280  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291  Designing Careers

AA MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA CORE COURSES

MPT 225  Sound Design for Film 1: Basic Concepts

MUS 101  Music Theory & Basic Notation

or MUS 102  Soundtrack Industry Overview

MUS 105  Digital Audio Workstations 1

MUS 120  Music Production 1

MUS 125  Audio Production

MUS 140  Music Notation and Score Preparation

or MUS 142  Film Music Appreciation

MUS 170  Music Production 2

MUS 195  Sound for Games 1

MUS 270  Music Editing for Visual Media 1

MUS 370  Music Editing for Visual Media 2

MUS 415  Mixing 1: The Music Mix

AA MUSIC PRODUCTION DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major coursework and LA 108 Composition for the Artist

• Minimum 2.0 GPA and the following general education requirements:

  2  Written Communication courses

  1  Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108  Composition for the Artist

CHOOSE ONE:

LA 202  English Composition: Creative Persuasion & Argument

LA 280  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291  Designing Careers
Bachelor of Fine Arts [BFA] in Music Production & Sound Design for Visual Media

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 42 UNITS
+ ELECTIVES 9 UNITS
+ LIBERAL ARTS 45 UNITS
TOTAL 132 UNITS

BFA MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA CORE COURSES
MPT 225 Sound Design for Film 1: Basic Concepts
MUS 101 Music Theory & Basic Notation
or MUS 102 Soundtrack Industry Overview
MUS 105 Digital Audio Workstations 1
MUS 120 Music Production 1
MUS 125 Audio Production
MUS 140 Music Notation and Score Preparation
or MUS 142 Film Music Appreciation
MUS 170 Music Production 2
MUS 195 Sound for Games 1
MUS 270 Music Editing for Visual Media 1
MUS 370 Music Editing for Visual Media 2
MUS 415 Mixing 1: The Music Mix
MUS 480 Music Demo Reel

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

HISTORICAL AWARENESS
CHOOSE ONE:
LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

BFA MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses,
and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3 Written Communication courses
  1 Art Historical Awareness courses
  1 Historical Awareness course
  1 Quantitative Literacy course
  1 Cultural Ideas & Influences course
  1 Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA SOUND DESIGN DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major coursework and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  2 Written Communication courses
  1 Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 33 UNITS
MAJOR 15 UNITS
+ LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS

AA SOUND DESIGN CORE COURSES
FHS 100 Drawing for Fashion
FHS 105 Fashion Merchandising
FHS 120 Color Concepts for Fashion
FHS 145 Fashion Marketing 1
FHS 161 Digital Techniques for the Fashion Business
FHS 213 Fashion Marketing 2
FHS 215 Retailing and Management
FHS 323 Fashion Trend Analysis
FHS 345 Brand Marketing
FHS 350 Private Label Product Development
FHS 385 Marketing Promotion Strategy

GENERAL EDUCATION REQUIREMENTS
WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

Associate of Arts [AA] in Sound Design

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 33 UNITS
MAJOR 15 UNITS
+ LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS
CHOOSE ONE:
ART HISTORICAL AWARENESS
LA 117/LAN 117 Survey of Landscape Architecture
LA 118/IND 118 History of Industrial Design
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century
LA 127 Topics in World Art
LA 129 History of Automotive Design
LA 131/GAM 131 History of Gaming
LA 132/ANM 102 History of Animation
LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137 History of Visual Development
LA 177/LAN 177 Pre-Industrial Urban Open Spaces
LA 182 Genres in Film
LA 195/ILL 195 History of Comics: American Comics
LA 197/ILL 197 History of Comics: International and Alternative Comics
LA/ARH 219 History of Architecture: Ancient to Gothic
LA 220 American Art History
LA 221 California Art in Cultural Context
LA 222 20th Century Art
LA 224 Women, Art & Society
LA 226/1AD 230 Survey of Traditional Interior Architecture
LA 229/1AD 231 Survey of Contemporary Interior Architecture
LA 236/1AD 232 Survey of Bay Area Architecture
LA 242/GR 242 History of Graphic Design
LA 243/ILL 310 History of American Illustration
LA 244/FSH 244 History of Fashion
LA 245/JEM 245 History of Jewelry & Metal Arts
LA 246/FSH History of Textiles
LA 247 History & Techniques of Printmaking
LA/1FASCU 248 A History of Sculpture: Michelangelo to Present
LA 249 History of Architecture 2
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 277/LAN 277 Post Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 281/1MP 255 Film History 1: Pre-1940
LA 282/1MP 256 Film History 2: 1940-1974
LA 283 Examining Film Noir
LA 284 Evolution of the Horror Film
LA 319 History of Architecture: Modernity
LA 327 Art of the Classical World
LA 333 Art of the Middle Ages
LA 361 The Artist in the Modern World
LA 382 Film History 3: Contemporary Cinema
LA 383 International Cinema in an Age of Change
LA 384 Underground Cinema
LA 385 Close-up on Hitchcock
LA 386 Exploring Science Fiction Cinema
LA 387 Women Directors in Cinema
LA 388 Survey of Asian Cinema
LA 408 Analog Before Digital: Punk/No Wave Film & Music
LA 420 Art of the Italian Renaissance
LA 421 Northern Renaissance Art
LA 422 Italian Baroque Art
LA 423 The Golden Age of Dutch Art
LA 423 Art of Spain: From El Greco to Picasso
LA 433 18th & 19th Century European Art
LA 464 Survey of Dada & Surrealism
PH 101 Photo History and Concepts

QUANTITATIVE LITERACY CHOOSE ONE:
LA 124 Physics for Artists
LA 146 Anatomy of Automobiles
LA 200 Introduction to Computer Programming
LA 233 Popular Topics in Health, Nutrition, & Physiology
LA 254 Human-Centered Design
LA 255 College Math
LA 271 College Algebra with Geometry
LA 288 Vector, Matrices and Transformations
LA 293 Precalculus
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES CHOOSE ONE:
LA 127 Topics in World Art
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 292 Programming & Culture
LA 342 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol

Bachelor of Fine Arts [BFA] in Music Scoring & Composition

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE
MAJOR
+ ELECTIONS
+ LIBERAL ARTS
36 UNITS
42 UNITS
9 UNITS
45 UNITS

TOTAL 132 UNITS

BFA MUSIC SCORING & COMPOSITION CORE COURSES
MUS 101 Music Theory & Basic Notation
MUS 105 Digital Audio Workstations 1
MUS 110 Harmony 1
MUS 120 Music Production 1
MUS 125 Audio Production
MUS 130 Ear Training 1
MUS 140 Music Notation and Score Preparation
MUS 170 Music Production 2
MUS 195 Sound for Games 1
MUS 270 Music Editing for Visual Media 1
MUS 370 Music Editing for Visual Media 2
MUS 480 Music Demo Reel

BFA MUSIC SCORING & COMPOSITION DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3 Written Communication courses
  1 Art Historical Awareness courses
  1 Historical Awareness course
  1 Quantitative Literacy course
  1 Cultural Ideas & Influences course
  1 Employment Communications and Practices course

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 110 English Composition: Narrative Storytelling
LA 133 Short Form Writing

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

HISTORICAL AWARENESS

CHOOSE ONE:
LA 111 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in France
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology
ART HISTORICAL AWARENESS

CHOOSE ONE:
LA 117/LAN 117 Survey of Landscape Architecture
LA 118/IND 118 History of Industrial Design
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century
LA 127 Topics in World Art
LA 129 History of Automotive Design
LA 131/GAM 131 History of Gaming
LA 132/ANM 102 History of Animation
LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137 History of Visual Development
LA 177/LAN 177 Pre-Industrial Urban Open Spaces
LA 182 Genres in Film
LA 195/ILL 195 History of Comics: American Comics
LA 197/ILL 197 History of Comics: International and Alternative Comics
LA/ARH 219 History of Architecture: Ancient to Gothic
LA 220 American Art History
LA 221 California Art in Cultural Context
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LA 224 Women, Art & Society
LA 226/ IAD 230 Survey of Traditional Interior Architecture
LA 233/ IAD 231 Survey of Contemporary Interior Architecture
LA 236/ IAD 232 Survey of Bay Area Architecture
LA 242/GR 242 History of Graphic Design
LA 243/ILL 310 History of American Illustration
LA 244/FSH 244 History of Fashion
LA 245/JS/245 History of Jewelry & Metal Arts
LA 246/FSH History of Textiles
LA 247 History & Techniques of Printmaking
LA/ASCU 248 A History of Sculpture: Michelangelo to Present
LA 249 History of Architecture 2
LA 274 Art & Architecture of Renaissance Florence
LA 275 Seminar in Great Britain
LA 277/LAN 277 Post Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 281/GAM 255 Film History 1: Pre-1940
LA 282/GAM 256 Film History 2: 1940-1974
LA 283 Examining Film Noir
LA 284 Evolution of the Horror Film
LA 319 History of Architecture: Modernity

LA 327 Art of the Classical World
LA 333 Art of the Middle Ages
LA 361 Thirteenth in the Modern World
LA 382 Film History 3: Contemporary Cinema
LA 383 International Cinema in an Age of Change
LA 384 Underated Cinema
LA 385 Close-up on Hitchcock
LA 386 Exploring Science Fiction Cinema
LA 387 Women Directors in Cinema
LA 388 Survey of Asian Cinema
LA 408 Analog Before Digital: Punk/No Wave Film & Music
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LA 421 Northern Renaissance Art
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LA 464 Survey of Dada & Surrealism
PH 101 Photo History and Concepts

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CHOOSE ONE:
LA 124 Physics for Artists
LA 146 Anatomy of Automobiles
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LA 255 College Math
LA 271 College Algebra with Geometry
LA 288 Vector, Matrices and Transformations
LA 293 Precalculus
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:
LA 127 Topics in World Art
LA 221 California Art in Cultural Context
LA 238 World Literature
LA 252 Programming & Culture
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol

Bachelor of Fine Arts [BFA] in Sound Design

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE
MAJOR
+ ELECTIVES
+ LIBERAL ARTS
36 UNITS
42 UNITS
9 UNITS
45 UNITS
132 UNITS

BFA SOUND DESIGN CORE COURSES
MPT 110 Nonlinear Computer Editing 1: Principles of Editing
MPT 225 Sound Design for Film 1: Basic Concepts
MPT 325 Sound Design for Film 2: Advanced Concepts
MUS 102 Soundtrack Industry Overview
or MUS 142 Film Music Appreciation
MUS 105 Digital Audio Workstations 1
MUS 120 Music Production 1
MUS 125 Audio Production
MUS 170 Music Production 2
MUS 195 Sound for Games 1
MUS 270 Music Editing for Visual Media 1
MUS 370 Music Editing for Visual Media 2
MUS 480 Music Demo Reel

BFA SOUND DESIGN DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements: 3 Writing Communication courses 1 Art Historical Awareness courses 1 Historical Awareness course 1 Quantitative Literacy course 1 Cultural ideas & influences course 1 Employment Communications and Practices course

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 110 English Composition: Narrative Storytelling
LA 133 Short Form Writing

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

HISTORICAL AWARENESS

CHOOSE ONE:
LA 171 American Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology

MUS PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA
**ART HISTORICAL AWARENESS**

**CHOOSE ONE:**

- LA 117/LAN 117 Survey of Landscape Architecture
- LA 118/IND 118 History of Industrial Design
- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century
- LA 127 Topics in World Art
- LA 129 History of Automotive Design
- LA 131/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA 137/ VIS 137 History of Visual Development
- LA 177/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA 195/ILL 195 History of Comics: American Comics
- LA 197/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226/IAD 230 Survey of Traditional Interior Architecture
- LA 228/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA 244/FSH 244 History of Fashion
- LA 245/SEM 245 History of Jewelry & Metal Arts
- LA 246/FSH History of Textiles
- LA 247 History & Techniques of Printmaking
- LA/FASCU 248 A History of Sculpture: Michelangelo to Present
- LA 249 History of Architecture 2
- LA 274 Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA 277/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity

**LA 327** Art of the Classical World

**LA 333** Art of the Middle Ages

**LA 361** The Artist in the Modern World

**LA 381** History of Film 3: Contemporary Cinema

**LA 383** International Cinema in an Age of Change

**LA 384** Underated Cinema

**LA 385** Close-up on Hitchcock

**LA 386** Exploring Science Fiction Cinema

**LA 387** Women Directors in Cinema

**LA 388** Survey of Asian Cinema

**LA 408** Analog Before Digital: Punk-No Wave Film & Music

**LA 420** Art of the Italian Renaissance

**LA 421** Northern Renaissance Art

**LA 422** Italian Baroque Art

**LA 423** The Golden Age of Dutch Art

**LA 432** Art of Spain: From El Greco to Picasso

**LA 433** 18th & 19th Century European Art

**LA 464** Survey of Dada & Surrealism

**PH 101** Photo History and Concepts

**QUANTITATIVE LITERACY**

**CHOOSE ONE:**

- LA 124 Physics for Artists
- LA 146 Anatomy of Automobiles
- LA 200 Introduction to Computer Programming
- LA 233 Popular Topics in Health, Nutrition, & Physiology
- LA 254 Human-Centered Design
- LA 255 College Math
- LA 271 College Algebra with Geometry
- LA 288 Vector, Matrices and Transformations
- LA 293 Precalculus
- LA 296 Applied Physics

**CULTURAL IDEAS & INFLUENCES**

**CHOOSE ONE:**

- LA 127 Topics in World Art
- LA 221 California Art in Cultural Context
- LA 238 World Literature
- LA 252 Programming & Culture
- LA 343 Comparative Religion
- LA 368 Experiencing Culture: Anthropology for Today’s Artist
- LA 462 Power of Myth and Symbol

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**ART HISTORICAL AWARENESS**

**CHOOSE ONE:**

- LA 117/LAN 117 Survey of Landscape Architecture
- LA 118/IND 118 History of Industrial Design
- LA 120 Art History through the 15th Century
- LA 121 Art History through the 19th Century
- LA 127 Topics in World Art
- LA 129 History of Automotive Design
- LA 131/GAM 131 History of Gaming
- LA 132/ANM 102 History of Animation
- LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
- LA 137/ VIS 137 History of Visual Development
- LA 177/LAN 177 Pre-Industrial Urban Open Spaces
- LA 182 Genres in Film
- LA 195/ILL 195 History of Comics: American Comics
- LA 197/ILL 197 History of Comics: International and Alternative Comics
- LA/ARH 219 History of Architecture: Ancient to Gothic
- LA 220 American Art History
- LA 221 California Art in Cultural Context
- LA 222 20th Century Art
- LA 224 Women, Art & Society
- LA 226/IAD 230 Survey of Traditional Interior Architecture
- LA 228/IAD 231 Survey of Contemporary Interior Architecture
- LA 236/IAD 232 Survey of Bay Area Architecture
- LA 242/GR 242 History of Graphic Design
- LA 243/ILL 310 History of American Illustration
- LA 244/FSH 244 History of Fashion
- LA 245/SEM 245 History of Jewelry & Metal Arts
- LA 246/FSH History of Textiles
- LA 247 History & Techniques of Printmaking
- LA/FASCU 248 A History of Sculpture: Michelangelo to Present
- LA 249 History of Architecture 2
- LA 274 Art & Architecture of Renaissance Florence
- LA 276 Seminar in Great Britain
- LA 277/LAN 277 Post Industrial Urban Open Spaces
- LA 278 Seminar in France
- LA 279 Seminar in Italy
- LA 281/MPT 255 Film History 1: Pre-1940
- LA 282/MPT 256 Film History 2: 1940-1974
- LA 283 Examining Film Noir
- LA 284 Evolution of the Horror Film
- LA 319 History of Architecture: Modernity

**LA 327** Art of the Classical World

**LA 333** Art of the Middle Ages

**LA 361** The Artist in the Modern World

**LA 381** History of Film 3: Contemporary Cinema

**LA 383** International Cinema in an Age of Change

**LA 384** Underated Cinema

**LA 385** Close-up on Hitchcock

**LA 386** Exploring Science Fiction Cinema

**LA 387** Women Directors in Cinema

**LA 388** Survey of Asian Cinema

**LA 408** Analog Before Digital: Punk-No Wave Film & Music

**LA 420** Art of the Italian Renaissance

**LA 421** Northern Renaissance Art

**LA 422** Italian Baroque Art

**LA 423** The Golden Age of Dutch Art

**LA 432** Art of Spain: From El Greco to Picasso

**LA 433** 18th & 19th Century European Art

**LA 464** Survey of Dada & Surrealism

**PH 101** Photo History and Concepts

**QUANTITATIVE LITERACY**

**CHOOSE ONE:**

- LA 124 Physics for Artists
- LA 146 Anatomy of Automobiles
- LA 200 Introduction to Computer Programming
- LA 233 Popular Topics in Health, Nutrition, & Physiology
- LA 254 Human-Centered Design
- LA 255 College Math
- LA 271 College Algebra with Geometry
- LA 288 Vector, Matrices and Transformations
- LA 293 Precalculus
- LA 296 Applied Physics

**CULTURAL IDEAS & INFLUENCES**

**CHOOSE ONE:**

- LA 127 Topics in World Art
- LA 221 California Art in Cultural Context
- LA 238 World Literature
- LA 252 Programming & Culture
- LA 343 Comparative Religion
- LA 368 Experiencing Culture: Anthropology for Today’s Artist
- LA 462 Power of Myth and Symbol

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**MA MUSIC SCORING & COMPOSITION DEGREE REQUIREMENTS**

**MA UNIT REQUIREMENTS**

**MAJOR**

- 30 UNITS

+ **GRADUATE LIBERAL ARTS**

- 6 UNITS

**TOTAL**

- 36 UNITS

**MA MUSIC SCORING & COMPOSITION REQUIRED MAJOR COURSES**

- MUS 600 MS: Fundamentals of Harmony
- MUS 601 MS: Digital Audio Workstations 1
- MUS 605 MS: Music Notation and Score Preparation
- MUS 609 MS: Modern Techniques in Music Production
- MUS 610 MS: Harmony: Advanced Techniques
- MUS 625 MS: Orchestra
- MUS 635 MS: MIDI Orchestration
- MUS 639 MS: Music Production 2
- MUS 640 MS: Music Scoring for Film
- MUS 680 MS: Music and Sound Design Professional Practices

**ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY**

**GLA 618** Film Music History: The Art of the Film Score

**PROFESSIONAL PRACTICES & COMMUNICATIONS**

**GLA 680** Music and Sound Design Professional Practices
Master of Fine Arts [MFA] in Music Production & Sound Design for Visual Media

MFA UNIT REQUIREMENTS
MAJOR 27 UNITS
+ DIRECTED STUDY 18 UNITS
+ ELECTIVES* 6 UNITS
+ GRADUATE LIBERAL ARTS 12 UNITS
TOTAL 63 UNITS

*Per director approval

MFA MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA REQUIRED MAJOR COURSES
MUS 601 MS: Digital Audio Workstations 1 (Pro Tools 1)
MUS 602 MS: Soundtrack Industry Overview
MUS 609 MS: Modern Techniques in Music Production
MUS 616 MS: Audio Production 1
MUS 617 MS: Sound Design for Games
MUS 639 MS: Music Production 2
MUS 643 MS: Creative Sound Design for Visual Media

MAJOR DESIGNATED GRADUATE LIBERAL ARTS
MPT 605 MS: Motion Picture Theory and Style

MFA MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA GRADUATE LIBERAL ARTS REQUIREMENTS
ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 618 Film Music History: The Art of the Film Score

CROSS CULTURAL UNDERSTANDING
CHOOSE ONE:
GLA 663 Anthropology: Experiencing Culture
GLA 606 Crossing Borders: Art & Culture in a Global Society
GLA 611 Cultural Narratives
GLA 617 Mythology for the Modern World
GLA 619 Culture & Identity in Modern American Theater
GLA 677 Industrial Design in a Globalized World
GLA 903 Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 680 Music and Sound Design Professional Practices

MFA MUSIC PRODUCTION & SOUND DESIGN FOR VISUAL MEDIA DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MA Sound Design [MA] in Sound Design

MA UNIT REQUIREMENTS
MAJOR 27 UNITS
+ GRADUATE LIBERAL ARTS 9 UNITS
TOTAL 36 UNITS

MA SOUND DESIGN REQUIRED MAJOR COURSES
MPT 632 MS: Sound Design
MUS 601 MS: Digital Audio Workstations 1
MUS 602 MS: Soundtrack Industry Overview
MUS 609 MS: Modern Techniques in Music Production
MUS 616 MS: Audio Production 1
MUS 617 MS: Sound Design for Games
MUS 629 MS: Music Editing for Visual Media
MUS 639 MS: Music Production 2
MUS 643 MS: Creative Sound Design for Visual Media

MA SOUND DESIGN GRADUATE LIBERAL ARTS REQUIREMENTS
ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 618 Film Music History: The Art of the Film Score

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 580 Music and Sound Design Professional Practices

MAJOR DESIGNATED GRADUATE LIBERAL ARTS
MPT 605 MS: Motion Picture Theory and Style

MA MAJOR DESIGNATED GRADUATE LIBERAL ARTS
MPT 605 MS: Motion Picture Theory and Style

MA MUSIC PRODUCTION & SOUND DESIGN Required MAJOR COURSES
MUS 601 MS: Digital Audio Workstations 1 (Pro Tools 1)
MUS 602 MS: Soundtrack Industry Overview
MUS 609 MS: Modern Techniques in Music Production
MUS 639 MS: Modern Techniques in Music Production 2
MUS 643 MS: Creative Sound Design for Visual Media

MA MAJOR DESIGNATED GRADUATE LIBERAL ARTS
MPT 605 MS: Motion Picture Theory and Style

MA MAJOR DESIGNATED GRADUATE LIBERAL ARTS
MPT 605 MS: Motion Picture Theory and Style
This course introduces students to digital audio workstations (DAW), virtual instrument libraries, SFX libraries, editing, and mixing, with special emphasis on the importance of the musical cadence and the sound ranges (played and written) of instruments. Students will learn the importance of sound design, the influence of technologies and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

**MUS 256 Orchestration Techniques 1**
This course focuses on the techniques of combining different instruments for effect & mood. Students will learn the characteristics and the sound ranges (played and written) for various instruments and apply that knowledge to create a full score based on a simple piano lead sheet.

**MUS 258 Creative Perspectives in Sound Design 1**
This course surveys the development of sound design and sound tracks from before the invention of motion pictures through 1978. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

**MUS 110 Harmony 1**
This course provides fundamental skills necessary to construct music harmony. Students will begin to build a skill set for music composition. Principles of diatonic chord progressions and harmonic function will be introduced. Chord relationships, voice leading, and musical analysis will be explained.

**MUS 128 Film Music Appreciation**
This course will examine the art of combining different instruments for effect & mood. Students will learn the characteristics and the sound ranges (played and written) for various instruments and apply that knowledge to create a full score based on a simple piano lead sheet.

**MUS 101 Music Theory & Basic Notation**
This course presents foundational material for the study of music. Key concepts in basic music theory will be covered, as well as basic keyboard skills. Students will acquire foundational skills for success in later music courses.

**MUS 122 Audio Production**
This course introduces students to digital audio workstation technology, which is at the heart of the modern audio production workflow. Industry standard software will be covered, including techniques for recording, editing, and mixing, and mix soundtrack elements into a cohesive whole.

**MUS 140 Music Notation and Score Preparation**
Students will learn to read, write, and represent music using both traditional and 21st century musical notation techniques. Recognition of pitches and rhythms, score reading techniques and creating effective lead sheets will be covered. Concepts including rhythmic and melodic dictation will reinforce course material.

**MUS 130 Ear Training 1**
Students will develop heightened listening skills through exercises which will help them identify and recognize basic musical components. This skill is essential to understanding the language of music. Students will identify musical intervals, harmonic structures and melodic frameworks. Sight singing will reinforce recognition of musical concepts.

**MUS 160 Ear Training 2**
In this course students will develop advanced techniques for connecting musical elements to their environment. Students will practice advanced analysis of musical examples.

**MUS 170 Music Production 2**
In this course students will use more advanced techniques to compose music for visual media. Students will integrate MIDI with audio and use plug ins to create a compelling mix. Techniques for mixing in surround sound will be introduced and tempo mapping to stay in sync with picture will be emphasized.

**MUS 180 Arranging 1**
Arranging is the art of giving an existing melody musical variety. Students will prepare and adapt an existing composition to a new set of instruments and create and arrange it to set a mood. Students will make appropriate instrument choices for emotional impact and create lead sheets.

**MUS 195 Sound for Games 1**
This course addresses creation of sound content in video games. Students will build skills in audio production - recording, editing, and mixing, with special emphasis on the implementation of voice, sound effects and music in the video game environment. Specialized workflow in audio assets for game design will be covered.

**MUS 200 Harmony 2**
This course presents advanced concepts of scale and chord theory as it applies to successful composition. Intermediate voice leading, harmonic rhythm principals, and musical texture will be emphasized.

**MUS 210 Harmony 3**
In this course students will continue to develop their listening skills and ability to recognize musical materials including intervals, triads, and intermediate harmonic progressions. Students will learn to identify and understand musical form and pieces through analysis of musical examples.

**MUS 215 Harmony 4**
This course presents advanced concepts of scale and chord theory as it applies to successful composition. Emphasis is placed on creating effective harmonic chord progressions and melodies of varying types. Voice doubling and techniques for connecting musical phrases into longer forms will be explained. Students will practice advanced analysis of musical examples.

**MUS 220 Counterpoint 1**
In music, counterpoint is the relationship between two or more voices that are independent in contour and rhythm and are harmonically interdependent. In this course, students will analyze and practice melodic interaction in writing complementary melodic material.

**MUS 252 Creative Perspectives in Sound Design 2**
This course surveys the development of sound design and sound tracks from before the invention of motion pictures through 1978. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

**MUS 254 Orchestration Techniques 2**
This course focuses on the techniques of combining different instruments for effect & mood. Students will learn the characteristics and the sound ranges (played and written) for various instruments and apply that knowledge to create a full score based on a simple piano lead sheet.

**MUS 256 Orchestration Techniques 1**
This course focuses on the techniques of combining different instruments for effect & mood. Students will learn the characteristics and the sound ranges (played and written) for various instruments and apply that knowledge to create a full score based on a simple piano lead sheet.

**MUS 258 Creative Perspectives in Sound Design 1**
This course surveys the development of sound design and sound tracks from before the invention of motion pictures through 1978. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

**MUS 260 Counterpoint 1**
In music, counterpoint is the relationship between two or more voices that are independent in contour and rhythm and are harmonically interdependent. In this course, students will analyze and practice melodic interaction in writing complementary melodic material.
MUS 270 Music Editing for Visual Media 1
Music which supports the emotional content of the visual image is essential to the success of a film. In this course, students will edit and adapt audio to create a seamless and effective sound track using music editing tools. Temp scores and film post production workflow will be explained.

MUS 280 Arranging 2
This course addresses advanced concepts in arranging and orchestration and complex combinations of instruments for the purpose of achieving an intended dramatic effect. Students will create a basic lead sheet and expand that material into a larger, more complex arrangement for a fully realized composition.

MUS 330 Production Sound Recording
This course provides strategies and techniques for recording sound during film production, with an emphasis on capturing high quality virtual instrument samples. Students learn advanced techniques in audio middleware and game engines.

MUS 335 MIDI Orchestration
Students learn advanced techniques in creating realistic orchestral mockups with high quality virtual instrument samples. Course work includes creating mockups of classical scores and modern film scores, as well as scores of the student’s own composition and/or choice.

MUS 358 Creative Perspectives in Sound Design 2
This course surveys the development of sound design and soundtracks from 1978 to the present. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies, and key historical figures to whom they attribute their own creative work. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

MUS 365 Orchestration Techniques 2
This course addresses advanced concepts in orchestration and complex combinations of instruments for the purpose of achieving an intended dramatic effect. Students will create a basic lead sheet and expand that material into a larger, more complex orchestration for a fully realized composition.

MUS 370 Music Editing for Visual Media 2
A technical course designed to give composers practical experience in the area of music editing for a scored film and temp tracked film project. Students will prepare the necessary documents involved in music post-production workflow and utilize advanced techniques to synchronize and edit music to picture on a digital audio workstation.

MUS 375 Music Scoring for Film 1
This course examines the tools and advanced techniques of composing music scores for motion pictures. Students will learn a combination of practical, technical, and aesthetic skills in support of creating an effective music score that reinforces the emotional content of the visual imagery. Practical methods of scoring will be demonstrated.

MUS 395 Music Scoring for Games
This course will focus on the unique challenges of music scoring for game environments. Differences and distinctions with regard to film, TV, cartoons and other linear media music will be explored as students analyze and create music for video games and non-linear media. Technical considerations in game design workflow will be addressed as students compose music for a variety of game play styles and forms using DAW’s, audio middleware and game engines.

MUS 415 Mixing 1: The Music Mix
This course teaches students the art of creating the final mix in music production. Balancing elements in the mix, signal processing, equalization and compression, and use of reverbs will be covered. Students will produce polished final mixes ready for broadcast.

MUS 430 Dialog Editing
This course provides students with training and practice in the recording and editing of dialog in visual media. Strategies for quality source recordings, editing, OMFs, and the final mix will be covered. Students will do hands-on projects to practice creating quality dialog tracks, with workflows for film, games, and animation.

MUS 480 Music Demo Reel
In this senior level course, students will create a compelling demo reel that demonstrates professional competency and their aptitude for creating music that effectively supports the narrative and emotional content of the chosen visual media. Students will also develop marketing materials that reflect their musical style.

MUS 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

MUS 498 Collaborative Project
Students meeting set criteria are selected to work on an interdisciplinary collaborative project as part of their studio requirement.

MUS 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

MUS 500 Internship in Music for Visual Media
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Music for Visual Media.
MUS 602E MS: Soundtrack Industry Overview (EAP)

Designed for incoming MFA students who are currently at EAP level 2 or lower, this course will prepare students for success in the MUS curriculum by providing an overview of the soundtrack industry, and strategies for success in Midpoint and Final Review. Both music and sound design will be covered.

MUS 605 MS: Music Notation and Score Preparation

This course introduces students to the music notation software Sibelius. Students will gain an understanding of the principles of music notation and learn how to use Sibelius to produce readable music scores.

MUS 610 MS: Harmony: Advanced Techniques

This course presents advanced concepts of music theory necessary for successful composition. Students will study contrapuntal techniques using open score notation, and will be introduced to the language of music. Students will develop heightened listening skills through exercises and examples.

MUS 615 MS: Arranging

Arranging is the art of giving an existing melodic line to an existing melodic instrument. Students will learn how to arrange a melody for different instruments.

MUS 616 MS: Audio Production 1

In this course, students will learn how to create and mix audio content.

MUS 617 MS: Sound Design for Games

In this course, students will learn how to create sound content in video games.

MUS 625 MS: Orchestration

This course focuses on the techniques of composition and the use of orchestral instruments.

MUS 629 MS: Music Editing for Visual Media

This course addresses the procedures and practices of music editing.

MUS 635 MS: MIDI Orchestration

This course focuses on the techniques of creating and using MIDI sounds.

MUS 643 MS: Creative Sound Design for Visual Media

This course teaches the tools and techniques of sound design for visual media.

MUS 640 MS: Music Scoring for Film

This course focuses on the techniques of scoring for film.

MUS 663 MS: Music Production 2

This course will cover advanced techniques of music production for visual media.

MUS 673 MS: Sound Systems

This course will cover the principles of sound systems and their applications in visual media.

MUS 900 MS: Independent Studies

This course allows students to pursue independent studies in music production and sound design.

VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyart.edu
MUS 645 MS: Music Scoring for Games
This course provides training in the unique demands and workflow of creating music for video games. Students will compose music, implement cues in a game engine, and master the non-linear workflow of creating music for interactive media. Masterwork examples will be highlighted.

MUS 649 MS: Analysis of Dramatic Scoring
In this course, students will complete in depth musical analysis of masterwork examples of music scores. Using both written and transcription analysis, students will gain insight into how successful music cues are constructed, and utilize that as a basis for writing their own music.

MUS 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

MUS 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, pre-requisites, and/or may require Department Director approval.

MUS 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

MUS 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

MUS 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

MUS 810 MS: Composition 1
In this course, students working on their individual thesis projects receive instruction and critiques of their work in orchestration and scoring. In addition to regular instructor critiques of their work in progress, there will be peer discussions regarding approaches to their thesis projects.

MUS 811 MS: Sound Design & Production 1
Graduate students working on their individual thesis projects receive instruction and critiques of their work in sound design and music production, mixing, and the use of virtual instruments. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

MUS 815 MS: Advanced Orchestration Techniques
Graduate students working on their individual thesis projects receive instruction and critiques of their work in addition to training in MIDI orchestration with high quality samples. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

MUS 820 MS: Music Scoring 1
This Directed Study will provide students with professional guidance in producing a comprehensive thesis portfolio of finished music scores for visual media that will be used for the purpose of presentation to prospective broadcast media clients. Directed Study will be given to creative workflow and how this can impact professional outcomes.

MUS 830 MS: Composition 2
Graduate students working on their individual thesis projects receive instruction and critiques of their work in orchestration and scoring. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

MUS 831 MS: Sound Design & Production 2
Graduate students working on their individual thesis projects receive instruction and critiques of their work in sound design and music production, mixing, and the use of virtual instruments. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

MUS 839 MS: Music Scoring 2
Graduate students working on their individual thesis projects receive instruction and critiques of their work in music composition and scoring. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their thesis projects as peers.

MUS 850 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

MUS 859 MS: Music Scoring 3
In this course, graduate students will work on their individual thesis projects and receive instruction and critiques of their work in music composition and scoring. In addition to regular instructor critiques of their work in progress, graduate students will discuss approaches to their thesis projects as peers.

MUS 890 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
PHOTOGRAPHY
The craft of photography comes from learning to create images, not taking pictures.

Taking a picture is easy these days. Anyone with a camera can do so. Creating an image that demands attention and remains memorable requires skill and effort.

A determination to create work that speaks to the viewer is at the heart of the Academy of Art’s photographic education. Technical excellence is coupled with an advancement of the conceptual idea. Visual storytelling is the goal.

At Academy of Art University, you will be challenged from day one to conceive ideas and produce imagery that comes from a personal and unique view of the world.

We specialize in customizable tracks of photographic study that include art for commerce, fine art and photojournalism/documentary. Artistic excellence and an individual finished portfolio, demonstrating a personal, unique and signature style is the finished result.
WHAT WE OFFER

Companies Hiring Our Grads Include:
Adobe
Apple
Bank of America
Bon Appétit
Bloomberg BusinessWeek
Coca-Cola
Canon
Christian Dior
Goodby Silverstein & Partners
Guess
Levi’s
New York Times Magazines
Nike
Porsche
7 x 7 Magazine
Seabourn Cruise Line
Scientific American Magazine
Sony
TBWA / Chiat Day
Wired Magazine
Xbox

Industry Relationships: Every semester, students benefit from lectures and artist presentations from top photographers all over the world, and the school helps students find internships with the top photographers in the field. In addition, many classes feature visits to leading photography studios.

Industry Events: The School of Photography participates in industry events year-round, including Society of Photographic Education national and regional events.

Recruiting Opportunities: Graduating students are given portfolio reviews by top gallery owners and professionals.

State-of-the-Art Facilities: The School of Photography boasts the best equipment and facilities offered by any photography school. This includes state-of-the-art cameras, lighting and other studio equipment, wet darkrooms, digital imaging/printing darkrooms, a variety of equipment accessories, and specialized working studios. The wide range of equipment and resources available to the student of Photography at Academy of Art University reflects the breadth of the curriculum that includes traditional photography and digital photography technology.

Professional Faculty: The School of Photography links students with mentors who are the top photographers in their field. We offer a prestigious faculty, legendary guest speakers, and an “Icons of Photography” series that links graduating seniors with industry greats.

CAREER PATHS

Digital Tech
- Retouching, Compositing
- Digital Montage Work, Teaching, or Consulting
- On-Set Digital Tech, Medical/Scientific Photography
- Lab Technician, Basic Retouching

Documentary/Photo Journalism
- Magazine/Newspaper Photography, Special Assignment Projects
- Non-Profit, Event Photography, Manufacturing/Sales Jobs

Art for Commerce
- Assignment Work, High End Wedding/Portraits, Advertising/Photography, Still Life, Editorial and Fashion Portraits
- Stock Photography, Photo Buyer, Assignment Work, High End Catalogue, Photo Editor, Location Scout, Producer, Stylist, Studio Manager, Teaching
- Assignment Work, 2nd Shooter, 1st Assistant, Pet Photography, Event Photography

Fine Art
- Museum, Gallery Showings, Assignment/Commission Work, Book Publishing
- University Teaching, Museum Curator, Self-Publishing, Consulting
- Fine Art Printing, College Teaching, Stock Photography
- High School Teaching

Photography
Associate of Arts [AA] in Photography

AA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 33 UNITS
MAJOR 15 UNITS
+ LIBERAL ARTS 18 UNITS
TOTAL 66 UNITS

AA PHOTOGRAPHY CORE COURSES
PH 100  Photography as a Visual Language
PH 107  Photoshop for Photographers
PH 108  Photography Principles and Techniques
PH 112  Quality of Light
PH 115  Visualization
PH 177  Imaging for Photographers
PH 197  Digital Printing
PH 225  Photo Design and Concept
PH 235  People Photography
PH 256  Motion for Photographers
PH 275  Concept Project

Bachelor of Fine Arts [BFA] in Photography

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 42 UNITS
+ ELECTIVES 9 UNITS
+ LIBERAL ARTS 45 UNITS
TOTAL 132 UNITS

BFA PHOTOGRAPHY CORE COURSES
PH 100  Photography as a Visual Language
PH 107  Photoshop for Photographers
PH 108  Photography Principles and Techniques
PH 112  Quality of Light
PH 115  Visualization
PH 177  Imaging for Photographers
PH 197  Digital Printing
PH 225  Photo Design and Concept
PH 235  People Photography
PH 256  Motion for Photographers
PH 275  Concept Project
PH 495  Senior Portfolio

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108  Composition for the Artist

CHOOSE ONE:
LA 202  English Composition: CreativePersuasion & Argument
LA 280  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291  Designing Careers

ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 18th Century

BFA PHOTOGRAPHY DEGREE REQUIREMENTS
• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3  Written Communication courses
  4  Art Historical Awareness courses
  1  Historical Awareness course
  1  Quantitative Literacy course
  1  Cultural Ideas & Influences course
  1  Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108  Composition for the Artist

CHOOSE ONE:
LA 110  English Composition: Narrative Storytelling
LA 133  Short Form Writing

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291  Designing Careers

HISTORICAL AWARENESS

CHOOSE ONE:
LA 171  Western Civilization
LA 270  US History
LA 274  Art & Architecture of Renaissance Florence
LA 276  Seminar in Great Britain
LA 278  Seminar in France
LA 279  Seminar in Italy
LA 359  Urban Sociology
LA 279  Seminar in Italy
ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117  Survey of Landscape Architecture
LA 118/IND 118  History of Industrial Design
LA 127  Topics in World Art
LA 129  History of Automotive Design
LA 131/GAM 131  History of Gaming
LA 132/ANN 102  History of Animation
LA 134/ANN 104  History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137  History of Visual Development
LA 137/LAN 177  Pre-Industrial Urban Open Spaces
LA 182  Genres in Film
LA 195/ILL 195  History of Comics: American Comics
LA 195/ILL 197  History of Comics: International and Alternative Comics
LA/ARH 219  History of Architecture: Ancient to Gothic
LA 220  American Art History
LA 221  California Art in Cultural Context
LA 222  20th Century Art
LA 224  Women, Art & Society
LA 226/3AD 230  Survey of Traditional Interior Architecture
LA 229/3AD 231  Survey of Contemporary Interior Architecture
LA 236/3AD 232  Survey of Bay Area Architecture
LA 242/3GR 242  History of Graphic Design
LA 243/3ILL 310  History of American Illustration
LA 244/3FSH 244  History of Fashion
LA 245/3EM 245  History of Jewelry & Metal Arts
LA 246/3FSH 246  History of Textiles
LA 247  History & Techniques of Printmaking
LA/3FSCU 248  A History of Sculpture: Michelangelo to Present
LA 249  History of Architecture 2
LA 274  Art & Architecture of Renaissance Florence
LA 276  Seminar in Great Britain
LA 277/LAN 277  Post Industrial Urban Open Spaces
LA 278  Seminar in France
LA 279  Seminar in Italy
LA 281/3MPT 255  Film History 1: Pre-1940
LA 282/3MPT 256  Film History 2: 1940-1974
LA 283  Examining Film Noir
LA 284  Evolution of the Horror Film
LA 319  History of Architecture: Modernity
LA 327  Art of the Classical World
LA 333  Art of the Middle Ages
LA 361  The Artist in the Modern World
LA 382  Film History 3: Contemporary Cinema
LA 383  International Cinema in an Age of Change
LA 384  Underated Cinema
LA 385  Close-up on Hitchcock
LA 386  Exploring Science Fiction Cinema
LA 387  Women Directors in Cinema
LA 388  Survey of Asian Cinema
LA 408  Analog Before Digital: Punk/No Wave Film & Music
LA 420  Art of the Italian Renaissance
LA 421  Northern Renaissance Art
LA 422  Italian Baroque Art
LA 423  The Golden Age of Dutch Art
LA 423  Art of Spain: From El Greco to Picasso
LA 433  18th & 19th Century European Art
LA 464  Survey of Dada & Surrealism
PH 101  Photo History and Concepts

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### MFA UNIT REQUIREMENTS

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Units</th>
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<tbody>
<tr>
<td><strong>MAJOR</strong></td>
<td>27 UNITS</td>
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<tr>
<td>+ DIRECTED STUDY</td>
<td>18 UNITS</td>
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<tr>
<td>+ ELECTIVES*</td>
<td>6 UNITS</td>
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<tr>
<td>+ GRADUATE LIBERAL ARTS</td>
<td>12 UNITS</td>
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<td><strong>TOTAL</strong></td>
<td>63 UNITS</td>
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*Per director approval*

### MFA PHOTOGRAPHY MAJOR REQUIRED COURSES

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>PH 601</td>
<td>MS: Photography-Concept</td>
</tr>
<tr>
<td>PH 603</td>
<td>MS: The Language of Photography</td>
</tr>
<tr>
<td>PH 612</td>
<td>MS: The Nature of Photography</td>
</tr>
<tr>
<td>PH 613</td>
<td>MS: Color and Light</td>
</tr>
<tr>
<td>PH 616</td>
<td>MS: The Photographer &amp; Photoshop</td>
</tr>
<tr>
<td>PH 680</td>
<td>MS: Thesis Project Development</td>
</tr>
</tbody>
</table>

### MFA PHOTOGRAPHY DEGREE REQUIREMENTS

- Successful completion of Final Thesis Project
- Minimum 2.0 cumulative GPA
- Minimum grade of C in all required 63 units

### MFA PHOTOGRAPHY GRADUATE LIBERAL ARTS REQUIREMENTS

#### ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>GLA 625</td>
<td>History of Photography</td>
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#### CROSS CULTURAL UNDERSTANDING

**CHOOSE ONE:**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>GLA 603</td>
<td>Anthropology: Experiencing Culture</td>
</tr>
<tr>
<td>GLA 606</td>
<td>Crossing Borders: Art &amp; Culture in a Global Society</td>
</tr>
<tr>
<td>GLA 611</td>
<td>Cultural Narratives</td>
</tr>
<tr>
<td>GLA 617</td>
<td>Mythology for the Modern World</td>
</tr>
<tr>
<td>GLA 619</td>
<td>Culture &amp; Identity in Modern American Theater</td>
</tr>
<tr>
<td>GLA 627</td>
<td>Industrial Design in a Globalized World</td>
</tr>
<tr>
<td>GLA 903</td>
<td>Graduate Seminar in Europe</td>
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</tbody>
</table>

#### PROFESSIONAL PRACTICES & COMMUNICATIONS

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>GLA 626</td>
<td>Business Practices &amp; Principles for Photographers</td>
</tr>
</tbody>
</table>
PH 101 Photo History and Concepts
This course is a survey of the visual structure and history of photography, examining individuals, movements and the theories behind them that are the foundation of the art form. Written and photographic assignments are required.

PH 103 Digital Photography for Artists
This course is designed for non-photography majors. Students receive an introduction to digital photography operations, covering lighting, composition, exposure and the fundamentals of traditional photographic concepts. Photography flat art, three-dimensional objects and optimizing photos for a digital workflow will also be discussed.

PH 107 Photoshop for Photographers
This class will acquaint students with Adobe Photoshop and build on digital photography skills. Students receive detailed instruction of image editing, and gain tools necessary for the professional market.

PH 108 Photography Principles and Techniques
This course is designed for photography majors. Students receive an introduction to digital photography, gaining a solid foundation in technologies necessary for professional photography. Basic computer skills are required.

PH 112 Quality of Light
This course will give students an understanding of the language of light, including point source, soft light, the hardness and softness of light as it relates to ideas, and the emotional structure of the subject. Students will clearly understand how to design sensitive and personal lighting set-ups for each subject and mood.

PH 115 Visualization
This is an introductory creative class that helps the student find a personal solution to their photographic assignments. Assignments given in this class are open to broad interpretations. Approaches from fine art, illustration, documentary and journalism are welcomed.

PH 150 Traditional Photo Process
This course offers students an introduction to traditional black and white film processes. Black and white film development and darkroom printing are the primary focus of the course. A systematic and thorough approach to the art of darkroom processes will be emphasized.

PH 152 Imaging for Photographers
This course will be based on topics from previous semesters and cover more advanced areas inside Adobe Photoshop. The goal of this class is to deepen students’ understanding of various digital imaging skills and gain more insight related to the powerful tools needed to expand the creative possibilities.

PH 197 Digital Printing
The objective of this class is to build skills necessary to create a print portfolio. Traditional photographic concepts will be translated into digital terms to provide students with instruction in photo realistic output. Students will be taught to work in color or black and white.

PH 200 Advanced Traditional Photo Processes
This course introduces students to medium and large format film cameras. Students will also learn advanced techniques for black and white film printing in the darkroom. Emphasis is placed on both technical and aesthetic considerations. The course will involve lectures, demonstrations, critiques, and supervised darkroom printing sessions.

PH 225 Photo Design and Concept
This is the second of our creative concept classes. Emphasis is placed on contemporary composition and graphic design combined with the personality and style of the student photographer’s work.

PH 233 Color Photography
This course will train students in the principles and techniques of color photography. Both technical and theoretical aspects will be discussed in terms of digital workflow. Emphasis is placed on producing precise, metered exposure readings to RAW processing. The use of color as a form of expression in commercial and fine art photography will be explored.

PH 235 People Photography
This course explores all forms of people photography with emphasis on graphic design and emotional input portrays. Instruction will be relevant to all fields of photography including illustration, fashion and documentary. The class includes lighting instruction for both studio and natural light.

PH 250 Location Lighting
This course will teach students how to create a ‘studio’ look in photography while on the road. Utilizing strobe and ambient lighting, students will learn the techniques to do the most with the least amount of equipment while on location.

PH 256 Motion for Photographers
This course introduces photography students to the technical and conceptual aspects of effective communication using motion imaging. The course will emphasize basic camera operations, editing, and storyboard, which students will apply to two completed projects. Current industry trends and standards will be considered, as well as production and organization strategies.

PH 260 Documentary
In this course, students will explore the difference between documentary photography and photojournalism. Content explores major historical, contemporary and ethical markers in the field of photojournalism. Students will create images targeted for print or online publication. Projects include spot news, features and one long-term project.

PH 275 Concept Project
In this course, students will utilize skills and techniques to improve conceptual intent of the final image. Assignments will focus on conceptual development and refinement of individual styles. Students will make personal images that are memorable and evoke response from the viewer.

PH 300 Architectural Landscape Photography
The primary aim of this course is to create interesting and effective landscape photographs. Students develop a definition of the term ‘landscape’ that will add meaning and dimension to the photographs they take.

PH 310 Fine Art Photography
This course emphasizes photography as a means of artistic expression. Contemporary and historical ideas and movements are discussed. Students will also submit their own work for critique.

PH 316 Landscape as Fine Art
This is a course for advanced students wishing to make a personal and cohesive series of landscape photographs. Critiques are an in-depth look at the history of landscape photography are included.

PH 325 Advanced Digital Capture
This course will cover the techniques, software, studio production, and other skills related to advanced digital capture. Students will learn about tethered shooting and workflow, utilizing Phase One and Leaf digital backs, and Capture One software. Students will produce high quality files suitable for fine printmaking and/or client delivery.

PH 335 Contemporary Fine Art Practices
This course introduces students to contemporary fine art photographic practices. The emphasis is placed on the photographic process and presentation as means for conveying concepts. Students produce a body of work that reflects their photographic interests.

PHOTOGRAPHY
PH 338 Fine Art Portraiture
This class concentrates on the development of an individual style that will be applied to a portfolio of portraits. An overview of past and current fine art portraiture will be covered. Natural light and studio lighting may be used.

PH 345 Still Life 1
This course is a survey of all types of still photography, from tabletop to fine art illustrative. Appropriate studio and natural light will be covered.

PH 350 Architectural Photography
This course focuses on the conceptual and technical skills necessary for photographing buildings and exteriors. Topics will include lens movements, tilt, shift, lens choices, angle of view, sense of space, perspective, lighting, and choosing the appropriate time of day. Students will shoot under multiple light sources with different color temperatures.

PH 355 Portfolio Development 1
This is a portfolio production course where students will develop projects that fit within a specific marketable category of photography. Assignments will focus on making photographs to illustrate a concept, story, or mood. Emphasis will be placed on creative approach and utilizing advanced lighting techniques to support the storytelling qualities of the image.

PH 356 Motion Project
This course introduces photography students to the technical and conceptual aspects of effective communication with the motion image. Once students understand the basics of technique after completing the first part of the course, they will be asked to select presentation methods that are appropriate for their content and intended audience.

PH 365 Advertising Photography
This course emphasizes the practical application of conceptual photography. Students work on editorial, advertising and illustrative assignments.

PH 369 The Photo Essay
This course focuses on the art and craft of visual storytelling. Students learn to effectively capture images and write substantive essays that support and enhance their projects. Research, editing, access, page layout and basic audio recording are also strongly emphasized.

PH 370 Photo Illustration
In this portfolio building course, students will focus on making photographs to illustrate a concept, story, or mood. Emphasis will be placed on creative approach and utilizing Adobe Photoshop. Emphasis is also placed on the concepts and methodology relating to capturing source photos for use in final image creation.

PH 371 Advanced Location Lighting
In this course students will expand their ability to creatively light a variety of complex subjects including cars, buildings, interiors, people and macro objects. Employing professional lighting equipment, students will sync multiple light sources, work with remotes, ambient light and lighting modifiers and also paint with light to create specific effects.

PH 372 Environmental Portraiture
This course is an investigation of the relationship between ambiance and persona and what environment reveals about character. Students will be introduced to relevant historical and contemporary photographers. Assignments facilitate the development of a personal theme or concept.

PH 380 Still Life 2
This course is taught by art directors and photographers working in the industry. This course will be useful to fine art as well as commercial photographers.

PH 385 Advanced Photo Imagery
This course focuses on composing as a means to explore the unlimited possibilities of artistic and commercial applications of Adobe Photoshop. Emphasis is also placed on the concepts and methodology relating to capturing source photos for use in final image creation.

PH 414 Photography & Mixed Media
This course introduces students to the use of mixed media in photography. Students will learn how to combine their photographic images with other media to create works that are layered both visually and conceptually. Techniques include printing on alternative surfaces and materials, painting, drawing, sewing, collage and incorporating found objects.

PH 425 Advanced Digital Retouching
This course provides photographers with advanced imaging skills for advertising photography. Retouching, building shadows, and creating motion blur will be discussed. Eyes, hands, hair and skin will be important areas of focus.

PH 438 Fine Art Project 1
In this course, students begin to focus on creating a significant body of personal work. Students will explore the ideas that inspire them and will regularly present work for discussion and criticism.

PH 455 Fine Art Project 2
In this course, students will be expected to complete a project ready for presentation to galleries and fine art professionals.

PH 462 Editorial Photography
Editorial photography is a shooting-based course focused on portfolio development. Students will explore this market, based in print and online publications, and prepare for assignments in the editorial marketplace. Business strategies are also discussed.

PH 464 Self-Promotion & Marketing
This course offers a practical guide to self-promotion and marketing their photography business. Topics covered include developing a business identity and branding, diverse marketing approaches, and public relations. Students will develop marketing collateral and strategies specifically designed to help their photography business succeed.

PH 475 The Business of Photography
In this course, students begin to focus on creating a significant body of personal work. Students will explore the ideas that inspire them and will regularly present work for discussion and criticism.

PH 488 Senior Project
This is an advanced course with content created specifically for the individual student. The course will cover processes, techniques, concepts, styles, and approaches specific to the student involved. Course outcomes will be met through weekly assignments, discussions, and instructor review. Department Director approval is required.

PH 489 Fine Art Project 2
This course is a vehicle for development of a substantial body of personal work. This course includes information on self-promotion and marketing for the fine art photographer. Students will be expected to complete a project ready for presentation to galleries and fine art professionals.

PH 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic. Course fees and prerequisites may vary by topic.

PH 493 Senior Portfolio
In this course, students will focus on portfolio development, including both traditional and contemporary methods, to create a solid and cohesive presentation suitable for sharing work beyond the classroom setting. Physical and web-based portfolios are produced, as well as other marketing materials to be used professionally in the photographic marketplace.

PH 494 Environment
This course examines the impact of human activities on the environment. Students will learn how to protect natural resources and maintain biodiversity. The course also covers alternative energy sources and strategies for sustainable development.

PH 495 Environmental Studies
This course focuses on the relationship between human activities and the environment. Students will learn how to assess the impact of different actions and make informed decisions to preserve natural resources.

PH 496 Environmental Policy
This course examines the role of government in protecting the environment. Students will learn about environmental laws, regulations, and policies and how they are implemented at local, state, and national levels.

PH 497 Environmental Economics
This course explores the economic dimensions of environmental issues. Students will learn how market forces and economic incentives shape environmental outcomes.

PH 498 Environmental Science
This course covers the scientific principles underlying environmental phenomena. Students will learn about ecosystems, earth systems, and the physical processes that shape the environment.

PH 499 Environmental Studies
This course provides an overview of environmental studies. Students will learn about the interdisciplinary nature of the field and the various approaches used to study environmental issues.

PH 500 Environmental Action
This course focuses on the role of activism in promoting environmental solutions. Students will learn how to organize and participate in environmental movements and campaigns.
**PH 600 Digital Photography**

This course is designed to provide first semester photography majors a solid technical foundation in digital photography. Topics will include: use of camera controls, capture techniques, quality of light, image editing and composition. Industry standards for image quality and photographic concepts will be emphasized in the course discussions and assignments.

**PH 601 MS: Photography-Concept**

In this interactive studio course, students develop and sharpen their conceptual and technical abilities. This course guides each student toward an individual artistic style and aids students in the preliminary exploration of concept as it pertains to their ongoing photography classes and Thesis Project.

**PH 603 MS: The Language of Photography**

In this course, students will engage in an in-depth study of the fundamental language of photography comprised of the aesthetic, technical, and practical aspects of the medium. Artistic interpretation and technique will be examined through study of image capture, processing, and printing relevant to fine art, commercial, and documentary applications.

**PH 604 MS: Fine Art Applications**

In this course, students develop their own personal language and aesthetics in a series of projects. Fine art aspects of photography will be explored in depth.

**PH 605 MS: Photo - Illustration**

In this course, students learn to creatively respond to design constraints when illustrating with images. Producing strong conceptual content as well as critique of student work is a main component of this course.

**PH 608 MS: Lighting**

This course provides an exploration of fundamentals related to lighting. Various qualities of light will be explained and a wide range of tools to control light will be utilized. Softboxes, umbrellas, diffusion materials, and balancing various lighting environments will provide a platform for an individual approach.

**PH 610 MS: Photojournalism**

In this course, students are exposed to the issues and concepts that confront newspaper and magazine photographers. Emphasis is on point-of-view and storytelling ability.

**PH 611 MS: Contemporary Landscape**

In this course, students will explore the genre of landscape photography from five different conceptual approaches - expressive, descriptive, illustrative, statement-oriented and form-based. The history of the genre and the cultural impact of landscape representation will be discussed. Imaging techniques and tools available to landscape photographers will also be introduced.

**PH 612 MS: The Nature of Photography**

This course is dedicated to the investigation and understanding of photography as a visual language. The elemental relationship of form and narrative is explored as a means for individual artistic expression. Emphasis is placed on application of these principles through practical assignments and verbal discussion.

**PH 613 MS: Color and Light**

In this course, students will explore the fundamental relationship between color, quality of light, and mood. Emphasis will be placed on producing technically proficient and creative photographs through lighting, color filtration, and post-production of images. Technical, aesthetic, and conceptual aspects of using color and light will be discussed in depth.
PH 646 MS: Experimental Historic Processes
This course teaches historic 19th century processes such as Cyanotype, Van Dyke Brown, Tinype and Gum Printing. Students will learn to master historical techniques, and then use them experimentally.

PH 633 MS: Fashion & Beauty Photography
This course teaches an approach to photographing people and other subjects that fuses editorial and fashion techniques. The course concentrates on current styles and trends in editorial photography, while also covering lighting aspects of editorial and fashion assignments. Students will produce a portfolio of work as part of their final assignment.

PH 635 MS: Digital Printing
This course will concentrate on a broad range of digital solutions. Traditional photographic concepts will be translated into digital terms, with students in instruction in photo-realistic output. Scanning, printing and color management will be discussed, and students will learn to accurately reproduce color.

PH 626 MS: Self as Subject
In this course, students will explore the self by using photography as a creative medium. Encouraged to challenge themselves and take risks with their work, students will create a cohesive body of work unique to each individual's vision. Students will be introduced to artists working within the self-portraiture genre.

PH 622 MS: Documentary
This course explores the broad spectrum of documentary photography from its roots as objective witness in the service of social change, to deceptive images intended for subjective interpretation. Practical emphasis is placed on developing the skills necessary for successful visual storytelling including: editing, sequencing, access, flow, research, and caption/proposal writing.

PH 623 MS: Portraiture
This defining course examines the diverse approaches to portraiture and people photography in all tracks of study. Emphasis is placed on effective use of light using a multitude of lighting techniques, and on the creative and conceptual role of the portrait photographer.

PH 650 MS: Portfolio Development
This course is designed to guide students as they develop and present their Thesis Projects in preparation for their Midpoint Review. Through involved discussions and portfolio assignments, students will explore, confront and resolve issues of concept, narrative and technique relevant to their thesis projects.

PH 644 MS: Photography as Mixed Media
This course explores the use of mixed media in photography. Drawing and painting techniques, collage and multiple imagery are explored.

PH 621 MS: Experimental Photography
In this course, students study and practice still photography as it pertains to small objects and tabletop imagery. Students will experiment with a variety of studio lighting techniques and light modifiers, while maintaining a conceptual focus on style and design pertaining to both art for commerce and fine art applications.

PH 620 MS: Still Life
In this course, students study and practice still photography as it pertains to small objects and tabletop imagery. Students will experiment with a variety of studio lighting techniques and light modifiers, while maintaining a conceptual focus on style and design pertaining to both art for commerce and fine art applications.

PH 624 MS: Location Lighting
This course will instruct students in location lighting techniques, including maximization of the use of available light, controlling light and using strobe and mixed lighting on location. Both interior and exterior locations will be covered.

PH 645 MS: Experimental Contemporary Photography
This course concentrates on non-traditional methods of creating and displaying photographic work. A wide variety of creative techniques will be explored including: alternative capture, liquid emulsion, toning, colorization, image transfer, and experimentation with alternative print surfaces and scale. Emphasis is placed on intensifying artistic expression and creativity within the medium.

PH 625 MS: Environmental Portraiture
This course is designed to support students in creating portraits on location. Students will refine location lighting skills and will develop important interaction techniques. Students will gain valuable experience working with a wide range of subjects and environments. Emphasis is placed on pre-production planning and on-set production value.

PH 643 MS: Fashion & Beauty Photography
This course teaches an approach to photographing people and other subjects that fuses editorial and fashion techniques. The course concentrates on current styles and trends in editorial photography, while also covering lighting aspects of editorial and fashion assignments. Students will produce a portfolio of work as part of their final assignment.

PH 632 MS: Lighting & Large Format Techniques
In this course, this course will explore the use of pinhole and plastic cameras. Students will be introduced to many different camera types and artists working within this genre of photography.

PH 642 MS: Location Lighting
This course will instruct students in location lighting techniques, including maximization of the use of available light, controlling light and using strobe and mixed lighting on location. Both interior and exterior locations will be covered.

PH 614 MS: Black & White Photography
This course is designed to support students as they develop their promotional and marketing materials for their current photographic projects. Following current professional industry standards, students will design and produce a print portfolio and a portfolio-driven website to showcase their thesis work and other relevant photographic projects.

PH 652 MS: Visual Storytelling
This course supports photography students of all tracks of study in the conceptual development and creation of photographs involving compelling visual storytelling. The culmination of narrative, aesthetic and technical means will be emphasized as development of a visual concept and cohesion within a given project is explored.

PH 651 MS: Pinhole, Plastic, & Mobile Cameras
This course concentrates on experimental photography and is designed to support students in exploring, confronting and resolving issues of concept, narrative and technique relevant to their thesis projects.

PH 654 MS: Pinhole, Plastic, & Mobile Cameras
This course concentrates on experimental photography and is designed to support students in exploring, confronting and resolving issues of concept, narrative and technique relevant to their thesis projects.

PH 653 MS: Environmental Portraiture
This course is designed to support students in creating portraits on location. Students will refine location lighting skills and will develop important interaction techniques. Students will gain valuable experience working with a wide range of subjects and environments. Emphasis is placed on pre-production planning and on-set production value.

PH 655 MS: Digital Montage
In this course, students will explore the tools and techniques of digital montage using Adobe Photoshop. This advanced course builds on techniques learned in previous digital imaging courses. Conceptual and technical assignments will support topics covered in class; fine art and art for commerce applications will be explored.
PH 680 MS: Thesis Project Development - Fine Art
This course is designed to guide students as they define and develop their proposed Thesis Projects in preparation for their Midpoint Review. Through involved discussions and portfolio assignments, students will explore, confront and resolve issues of concept, narrative and technique relevant to their thesis projects.

PH 681 MS: Thesis Advancement
To be taken subsequent to Thesis Project Development, this intensive course is designed to support students as they further advance their thesis project concepts and supporting imagery in preparation for Midpoint Review. Focus will be on advancement of technical, conceptual, and intellectual skills through photographic, written, and oral presentation assignments.

PH 682 MS: Concept & Critical Processes
In this course, advanced students confront concepts and theories related to the visual arts. Influential theories surrounding the definition of art and their effects on the artist’s process are explored. This course involves abstract thinking, examination of critical processes, and meaningful application of such concepts in the student’s personal work.

PH 692 MS: Contemporary Topics in Photography
In this course, students will explore contemporary topics in photography through participation in artist lectures, interviews, and advanced-level group discussion. Artist talks and interviews with leaders in the industry will be presented through live and recorded webcasts. Course topics will be further explored through research, writing, and photography assignments.

PH 694 MS: The Art of Teaching Photography
This course is designed for advanced students aspiring to teach photography at the collegiate level. Contemporary educational practices in on-campus and online art education will be critically explored. Emphasis will be placed on curriculum development, complemented by an in-depth examination and practical application of pedagogical methodologies specific to photographic education.

PH 695 MS: Collaborative Project Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

PH 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in specific areas. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

PH 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring their Thesis Project to completion. Please note that some Directed Study Courses have a required course fee and course prerequisites may vary by topic.

PH 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project will receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

PH 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

PH 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Portfolio and/or Thesis Project will receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students will discuss approaches to their Final Projects as peers.

PH 810 MS: Concept & Image
This course offers students the opportunity to receive instruction and critique on their individual Thesis Projects in a small group environment. Designed for students who have recently passed their Midpoint Review, the emphasis of this course is placed on concept refinement, overcoming project challenges, and Thesis portfolio development.

PH 816 MS: Fine Art
This course offers photography students with a Fine Art emphasis the opportunity to receive instruction and critique on their Thesis Projects in a small group environment. Emphasis is placed on independent project advancement, individual Thesis Projects in a small group environment. Emphasis is placed on concept refinement, overcoming project challenges, and Thesis portfolio development.

PH 818 MS: Documentary
This course offers photography students with a Documentary emphasis the opportunity to receive instruction and critique on their Thesis Projects in a small group environment. Emphasis is on advancement of project concepts and portfolio development. Contemporary philosophies and practices related to Documentary Photography will be explored and discussed.

PH 830 MS: Context & Communication
In this course, students will define their thesis work in contemporary and historical context, with deep understanding of applied photographic methodologies, and refine personal aesthetic/philosophic relevant to Thesis projects. Emphasis is placed on research and verbal, written and written communication in preparation for Final Reviews and entrance into the photography industry.

PH 831 MS: Thesis Intensive
This summer intensive course is designed to provide students of all photographic interests a flexible course structure in which to advance their research, concepts, and imagery for their thesis projects. Emphasis is placed on independent project advancement, individualized instruction, and group critique on each student’s project progress.

PH 836 MS: Advanced Photoshop
This course offers students the opportunity to receive advanced Photoshop instruction and critique on their thesis projects in a small group environment. Emphasis is placed on advancement of creative post-processing and printing skills as students assemble their thesis portfolios. Assignments and discussions will be developed based on individual student needs.

PH 837 MS: Alternative Practices
This course offers students working with creative and/or historical capture and processing techniques the opportunity to receive instruction and critique on their thesis projects in a small group environment. Emphasis is placed on refinement of alternative capture and print- ing methods. Assignments and discussions will be based on individual student needs.

PH 856 MS: Final Review Preparation
This course offers students in their last semester the opportunity to receive guidance as they prepare for Final Reviews and entry into the professional industry of photography. Emphasis is placed on advancement of verbal and written skills relating to art, professional readiness, and completion of thesis projects.

PH 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit a formal job description to their Department Director and the Graduate School for approval.

PH 922 MS: Thesis Intensive
This course offers students the opportunity to receive instruction and critique on their Thesis Projects in a small group environment. Emphasis is on advancement of project concepts and portfolio development. Contemporary philosophies and practices related to an Art emphasis will be explored and discussed.

PH 927 MS: Thesis Intensive
This course offers students the opportunity to receive instruction and critique on their Thesis Projects in a small group environment. Emphasis is placed on independent project advancement, individualized instruction, and group critique on each student’s project progress.

PH 951 MS: Thesis Intensive
This course offers students the opportunity to receive instruction and critique on their Thesis Projects in a small group environment. Emphasis is placed on independent project advancement, individualized instruction, and group critique on each student’s project progress.

PH 956 MS: Final Review Preparation
This course offers students in their last semester the opportunity to receive guidance as they prepare for Final Reviews and entry into the professional industry of photography. Emphasis is placed on advancement of verbal and written skills relating to art, professional readiness, and completion of thesis projects.
Develop the Mood of a Story

Visual Development artists communicate narrative, thematic, and functional design ideas using visual media. Visual Development is key to envisioning complex scenes before the actor steps onto the set, or before characters become animated on film or in game play. They are the visual storytellers who design and stage scenes from a script with effective camera choices that enhance the development and mood of the story.

Academy of Art University offers an innovative curriculum that emphasizes the skills needed to succeed in the growing field of Visual Development. A trained eye can see artistic potential in a blank page. A trained hand can turn that potential into reality. Come and learn from industry professionals and create a unique portfolio that demonstrates your personal style as a visual development artist.
WHAT WE OFFER

Companies Hiring
Our Grads Include:

Bandai Namco
Blue Sky
Dreamworks
EA Games
Fantasy Flight Games
ILM
Lolapps
Lucas Arts
Massive Black
Nickelodeon
PDI
Disney Mobile
Pixar
Valve
Walt Disney Animation Studios
Warner Bros. Studios
Zynga
And More!

The Visual Development degree program offers students a solid grasp of all fundamental Visual Development principles and is designed to create a well-rounded education in the arts. Emphasis is placed on mastery of traditional, technical and conceptual abilities, as well as an emotional response, in all aspects of the Visual Development process. The Visual Development degree program fosters a strong development of the individual’s style as well as a wide range of methods to transform their traditional skills into those reflecting the breadth of the updated industry technology. Students will become skilled at the full range of tasks related to Visual Development, enhancing their creativity, problem solving, and professionalism.

CAREER PATHS

Graduates of the School of Visual Development can embark on careers such as:

Art Director
Background/Layout Designer
Character Designer
Concept Artist
Creature Designer
Environment Designer
Level Designer for Games
Maquette Sculptor
Model Packet Designer
Production Artist
Production Assistant
Production Designer
Prop Designer
Set Designer
Sketch Artist
Texture Artist
Texture Artist/Prop Designer
Visual Development Artist
AA VISUAL DEVELOPMENT DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  2 Written Communication courses
  2 Art Historical Awareness courses
  1 Employment Communications & Practices course
After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

BFA VISUAL DEVELOPMENT DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3 Written Communication courses
  4 Art Historical Awareness courses
  1 Historical Awareness course
  1 Quantitative Literacy course
  1 Cultural Ideas & Influences course
  1 Employment Communications and Practices course
After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

Bachelor of Fine Arts [BFA] in Visual Development

BFA UNIT REQUIREMENTS
MAJOR COURSEWORK
CORE 36 UNITS
MAJOR 42 UNITS
+ ELECTIVES 9 UNITS
+ LIBERAL ARTS 45 UNITS
TOTAL 132 UNITS

BFA VISUAL DEVELOPMENT CORE COURSES
FA 110 Still Life Painting 1
FASCU 270 Ecorche
FND 110 Analysis of Form
FND 112 Figure Drawing
FND 116 Perspective
FND 125 Color and Design
FND 131 Figure Modeling
VIS 103 Visual Development Imaging
VIS 150 Visual Development 1
VIS 205 Visual Development Production
VIS 250 Visual Development 2
VIS 405 Senior Portfolio for Visual Development

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION
LA 108 Composition for the Artist

CHOOSE ONE:
LA 110 English Composition: Narrative Storytelling
LA 133 Short Form Writing

CHOOSE ONE:
LA 202 English Composition: Creative Persuasion & Argument
LA 280 Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES
LA 291 Designing Careers

HISTORICAL AWARENESS
CHOOSE ONE:
LA 171 Western Civilization
LA 270 US History
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 359 Urban Sociology
ART HISTORICAL AWARENESS
LA 120  Art History through the 13th Century
LA 121  Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117  Survey of Landscape Architecture
LA 118/IND 118  History of Architectural Design
LA 131/GAM 131  History of Gaming
LA 132/ANN 102  History of Animation
LA 134/ANN 104  History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137  History of Visual Development
LA 177/LAN 177  Pre-Industrial Urban Open Spaces
LA 182  Genres in Film
LA 195/ILL 195  History of Comics: American Comics
LA 197/ILL 197  History of Comics: International and Alternative Comics
LA/ARH 219  History of Architecture: Ancient to Gothic
LA 220  American Art History
LA 221  California Art in Cultural Context
LA 222  20th Century Art
LA 224  Women, Art & Society
LA 226/AD 230  Survey of Traditional Interior Architecture
LA 229/AD 231  Survey of Contemporary Interior Architecture
LA 236/AD 232  Survey of Bay Area Architecture
LA 242/SP 242  History of Graphic Design
LA 243/ILL 310  History of American Illustration
LA 244/FSH 244  History of Fashion
LA 245/SEM 245  History of Jewelry & Metal Arts
LA 246/FSH 246  History of Textiles
LA 247  History & Techniques of Printmaking
LA/PASC 248  A History of Sculpture: Michelangelo to Present
LA 249  History of Architecture 2
LA 274  Art & Architecture of Renaissance Florence
LA 276  Seminar in Great Britain
LA 277/LAN 277  Post Industrial Urban Open Spaces
LA 278  Seminar in France
LA 279  Seminar in Italy
LA 281/MPT 255  Film History 1: Pre-1940
LA 282/MPT 256  Film History 2: 1940-1974
LA 283  Examining Film Noir
LA 284  Evolution of the Horror Film
LA 319  History of Architecture: Modernity
LA 327  Art of the Classical World
LA 333  Art of the Middle Ages
LA 361  The Artist in the Modern World
LA 382  Film History 3: Contemporary Cinema
LA 383  International Cinema in an Age of Change
LA 384  Underrated Cinema
LA 385  Close-up on Hitchcock
LA 386  Exploring Science Fiction Cinema
LA 387  Women Directors in Cinema
LA 388  Survey of Asian Cinema
LA 408  Analog Before Digital: Punk/Nu Wave Film & Music
LA 420  Art of the Italian Renaissance
LA 421  Northern Renaissance Art
LA 422  Italian Baroque Art
LA 423  The Golden Age of Dutch Art
LA 423  Art of Spain: From El Greco to Picasso
LA 433  18th & 19th Century European Art
LA 464  Survey of Dada & Surrealism
PH 101  Photo History and Concepts

QUANTITATIVE LITERACY
CHOOSE ONE:
LA 124  Physics for Artists
LA 146  Anatomy of Automobiles
LA 200  Introduction to Computer Programming
LA 253  Popular Topics in Health, Nutrition, & Physiology
LA 254  Human-Centered Design
LA 255  College Math
LA 271  College Algebra with Geometry
LA 288  Vector, Matrices and Transformations
LA 293  Precalculus
LA 296  Applied Physics

CULTURAL IDEAS & INFLUENCES
CHOOSE ONE:
LA 127  Topics in World Art
LA 221  California Art in Cultural Context
LA 238  World Literature
LA 292  Programming & Culture
LA 343  Comparative Religion
LA 368  Experiencing Culture: Anthropology for Today’s Artist
LA 462  Power of Myth and Symbol

Master of Fine Arts [MFA] in Visual Development

MFA UNIT REQUIREMENTS
MAJOR
+ DIRECTED STUDY 27 UNITS
+ ELECTIVES* 18 UNITS
+ GRADUATE LIBERAL ARTS 12 UNITS
TOTAL 63 UNITS
*Per director approval

MFA VISUAL DEVELOPMENT MAJOR REQUIRED COURSES
ANM 633  MS: Drawing and Design for Animation
ANM 689  MS: Story Development
FA 601  MS: Drawing
or FA 600  MS: Figure Studio
FA 630  MS: Color Theory
or FA 606  MS: Still Life Painting
ILL 610  MS: Clothed Figure Drawing
or ILL 612  MS: Sustained Figurative Concepts
ILL 625  MS: Perspective for Illustrators
VIS 611  MS: Visual Elements of Story
VIS 660  MS: Fundamentals of Environments
VIS 670  MS: Midpoint Production

MFA DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MFA VISUAL DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS
ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 624  History of Visual Development

CROSS CULTURAL UNDERSTANDING
GLA 677  Mythology for the Modern World

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 679  Professional Practices for Visual Development

ART HISTORICAL AWARENESS
LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117  Survey of Landscape Architecture
LA 118/IND 118  History of Industrial Design
LA 127  Topics in World Art
LA 129  History of Automotive Design
LA 131/GAM 131  History of Gaming
LA 132/ANN 102  History of Animation
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LA 137/VIS 137  History of Visual Development
LA 177/LAN 177  Pre-Industrial Urban Open Spaces
LA 182  Genres in Film
LA 195/ILL 195  History of Comics: American Comics
LA 197/ILL 197  History of Comics: International and Alternative Comics
LA/ARH 219  History of Architecture: Ancient to Gothic
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LA 224  Women, Art & Society
LA 226/AD 230  Survey of Traditional Interior Architecture
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LA 242/SP 242  History of Graphic Design
LA 243/ILL 310  History of American Illustration
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LA 245/SEM 245  History of Jewelry & Metal Arts
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LA 423  Art of Spain: From El Greco to Picasso
LA 433  18th & 19th Century European Art
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PH 101  Photo History and Concepts

QUANTITATIVE LITERACY
CHOOSE ONE:
LA 124  Physics for Artists
LA 146  Anatomy of Automobiles
LA 200  Introduction to Computer Programming
LA 253  Popular Topics in Health, Nutrition, & Physiology
LA 254  Human-Centered Design
LA 255  College Math
LA 271  College Algebra with Geometry
LA 288  Vector, Matrices and Transformations
LA 293  Precalculus
LA 296  Applied Physics

CULTURAL IDEAS & INFLUENCES
CHOOSE ONE:
LA 127  Topics in World Art
LA 221  California Art in Cultural Context
LA 238  World Literature
LA 292  Programming & Culture
LA 343  Comparative Religion
LA 368  Experiencing Culture: Anthropology for Today’s Artist
LA 462  Power of Myth and Symbol

Master of Fine Arts [MFA] in Visual Development

MFA UNIT REQUIREMENTS
MAJOR
+ DIRECTED STUDY 27 UNITS
+ ELECTIVES* 18 UNITS
+ GRADUATE LIBERAL ARTS 12 UNITS
TOTAL 63 UNITS
*Per director approval

MFA VISUAL DEVELOPMENT MAJOR REQUIRED COURSES
ANM 633  MS: Drawing and Design for Animation
ANM 689  MS: Story Development
FA 601  MS: Drawing
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or FA 606  MS: Still Life Painting
ILL 610  MS: Clothed Figure Drawing
or ILL 612  MS: Sustained Figurative Concepts
ILL 625  MS: Perspective for Illustrators
VIS 611  MS: Visual Elements of Story
VIS 660  MS: Fundamentals of Environments
VIS 670  MS: Midpoint Production

MFA DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MFA VISUAL DEVELOPMENT GRADUATE LIBERAL ARTS REQUIREMENTS
ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
GLA 624  History of Visual Development

CROSS CULTURAL UNDERSTANDING
GLA 677  Mythology for the Modern World

PROFESSIONAL PRACTICES & COMMUNICATIONS
GLA 679  Professional Practices for Visual Development
UNDERGRADUATE COURSES

VIS 103 Visual Development Imaging
This course introduces the main guidelines of composition and visual development. Students will employ digital photography to create images with story and a cohesive look. Imaging software will be utilized to push focal point, depth, and perspective. Emphasis will be placed on composition and analysis of effective storytelling.

VIS 137 History of Visual Development
This course will cover the beginnings of visual development up to and including modern production techniques as well as visual development designers and artists. Topics will include costs, financing, and marketing of commercial and independent projects. The course will conclude with discussions about the future of visual development.

VIS 150 Visual Development 1
This course is an introduction to the principles of visual development. Students will learn how to use basic values compositions, clothed figure, and color theory as they apply to visual development as well as Photoshop essentials for visual development.

VIS 205 Visual Development Production
This is a first step towards an industry standard portfolio. Students will organize work, design a personal website and present a visual pitch. Projects will include a pre-visualization of a short film or game that effectively communicates story/concept. The production phases for animation, documentary and live action will also be covered.

VIS 230 Digital Painting for Visual Development
This course is an intensive introduction to digital painting tailored to the visual development design process. Students will utilize Photoshop and 3D software to develop compositions emphasizing the design of cohesive story elements. Students will create a suite of thematically related pieces demonstrating consistent lighting and effective value, color, depth, and focal point(s).

VIS 235 3D Modeling & Character Design for Visual Development
This course offers an introduction to sculpting and painting models using 3D software. Topics will include creating organic and hard surface assets, adding surface details, and finishing models with UVs and textures. Students will generate their maquettes in clay and painting them using Zbrush software.

VIS 250 Visual Development 2
From selected stories and scripts, students will create characters and paintings depicting the setting and mood of the story. This course will stress strong drawing and painting skills and requires a vivid imagination.

VIS 270 Vehicle & Armor Design for Visual Development
This course combines vehicle and armor design with different time periods and themes such as post-apocalyptic, futuristic, and steam punk. Students will employ traditional and digital drawing media to develop their concepts and create conceptual paintings that tell a story.

VIS 300 Environment Design for Visual Development
This course will guide students through the different stages of generating a dynamic and dramatic environment design. The course will cover the basics, from thumbnails to finished product, including composition, lighting, and use of textures. Students will create three environment concept illustrations and a prop call out for a genre of their choosing.

VIS 310 Visual Development for Spot Animation
Students will create a spot animation and then develop art for a short film. Emphasis will be placed on retaining a viewer’s attention through limited use of characters and settings. Students will practice quick sketching and storyboarding for recognition, personal association and identity branding. Digital imaging, compositing, texture painting and retouching will be covered.

VIS 311 Visual Development for Web and Mobile Gaming
In this course, students will create animated artwork for social games and interactive media. Topics will cover storyboarding, visual communication, design solutions, digital imaging, compositing, texture painting, creating assets and movie optimization. Students will deliver a finished game environment with background, props, characters and game interface elements including buttons and sounds.

VIS 350 Visual Development for Live Action
In this advanced course, students will work from selected scripts to create a live action and family film-oriented professional package, including production paintings, thumbnail compositions, and value and color studies. Emphasis will be placed on representing both live action and family film style without compromising the integrity of the design.

VIS 364 Character Design 1: Bringing Characters to Life
In this course, students will first draw from life with an emphasis on quick drawing, line-of-action, volume and caricature. Then students will design their own characters, make model sheets and turnarounds.

VIS 374 Character Design 2: Production Ready Characters
Students will expand their technique and will develop art for a short film. Emphasis will be placed on composition and analysis of effective storytelling.

VIS 375 Creature Design for Visual Development
In this course, students will explore the various aspects of style as they apply to animation visual development. Examples include graphic, European, and Eastern techniques. This course will build upon the principles introduced in VIS 250 which include character design, prop design, environment design, composition, value, and color.

VIS 400 Visual Development Styles
In this course, students will explore the variety of styles as they apply to animation visual development. Examples include graphic, European, and Eastern techniques. This course will build upon the principles introduced in VIS 250 which include character design, prop design, environment design, composition, value, and color.

VIS 405 Senior Portfolio for Visual Development
The goal of this course is to develop a professionally marketable portfolio comprised of the student’s best work. Students will hone client and artist relationships by practicing the art of presentation and behavioral skills, and will develop a consistent professional identity and portfolio.

VIS 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

VIS 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

VIS 500 Internship in Visual Development
Internship is only open to qualified upper division students, offering an opportunity to work in a field related to Visual Development.

VIS 506 Internship in Visual Development
Internship is only open to qualified upper division students, offering an opportunity to work in a field related to Visual Development.

VIS 408 Visual Development Styles
In this course, students will explore the variety of styles as they apply to animation visual development. Examples include graphic, European, and Eastern techniques. This course will build upon the principles introduced in VIS 250 which include character design, prop design, environment design, composition, value, and color.

VIS 409 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.
VIS 611 MS: The Visual Elements of Story
This course will introduce students to various aspects of visual elements in story, including color and design, color theory, staging and composition, camera angles, perspective principles, and typography. Film vocabulary will also be introduced.

VIS 660 Fundamentals of Environments and Prop Design
This course will explore the foundations of environment design through the completion of assignments covering topics including cinematic composition and aspect ratios, atmospheric perspective, and architectural design fundamentals. Students will also complete prop designs in the form of model packets and texture/material callouts.

VIS 670 MS: Midpoint Production
This course will focus on intensive individualized feedback for students preparing for Midpoint Review. Assignments will include written thesis, story preparation, story analysis, color progression, concept drawing, character studies, environment studies, prop studies, beat boards, and project presentations.

VIS 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

VIS 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

VIS 801 MS: Group Directed Study
Graduate students working on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

VIS 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

VIS 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

VIS 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

VIS 803 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

VIS 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

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

Web Design & New Media graduates are strategic thinkers, producers, and creative technologists poised to lead innovation.

Think you’ve got what it takes to build the next generation of web sites, mobile apps, and motion graphics? Then join us on a journey into the future, where you are poised to lead innovation on a global scale!
WHAT WE OFFER

With industry professionals in every classroom, you’ll learn from the best. Hands-on tutorials, professional mentoring and in-person critiques make learning exciting.

The latest in software and equipment is standard. We keep up with current advancements in technology and industry practices. Whatever the pros are using, that’s what you will find in our classrooms and studios.

CAREER PATHS

Web, Mobile, and New Media Design

Creative Director or Technical Director
Art Director
Senior Designer or Developer: UX/UI Design, Product Design, Motion Graphics, Front-end Development
Junior Designer or Developer: UX/UI Design, Product Design, Motion Graphics, Front-end Development
Production Artist: Web Graphics, Front-end Coding, Motion Graphics
Associate of Arts [AA] in Web Design & New Media

AA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE 33 UNITS

MAJOR 15 UNITS

+ LIBERAL ARTS 18 UNITS

TOTAL 66 UNITS

AA WEB DESIGN & NEW MEDIA CORE COURSES

FND 113  Sketching for Communication
FND 122  Color Fundamentals
WNM 105  Design Technology
WNM 110  Visual Design Principles
WNM 120  User Experience 1
WNM 210  Visual Design 1
WNM 230  Digital Imaging 1
WNM 236  Digital Photography
WNM 249  Web Design 1
WNM 250  Web Design 2
WNM 310  Visual Design 2

BFA WEB DESIGN & NEW MEDIA DEGREE REQUIREMENTS

Bachelor of Fine Arts [BFA] in Web Design & New Media

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE 36 UNITS

MAJOR 42 UNITS

+ ELECTIVES 9 UNITS

+ LIBERAL ARTS 45 UNITS

TOTAL 132 UNITS

BFA WEB DESIGN & NEW MEDIA CORE COURSES

FND 113  Sketching for Communication
FND 122  Color Fundamentals
WNM 105  Design Technology
WNM 110  Visual Design Principles
WNM 120  User Experience 1
WNM 210  Visual Design 1
WNM 230  Digital Imaging 1
WNM 236  Digital Photography
WNM 249  Web Design 1
WNM 250  Web Design 2
WNM 310  Visual Design 2
WNM 482  Portfolio 2

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108  Composition for the Artist

CHOOSE ONE:

LA 202  English Composition: Creative Persuasion & Argument
LA 280  Perspective Journalism

EMPLOYMENT COMMUNICATIONS & PRACTICES

LA 291  Designing Careers

ART HISTORICAL AWARENESS

LA 120  Art History through the 15th Century
LA 121  Art History through the 19th Century

WEB DESIGN & NEW MEDIA DEGREE REQUIREMENTS

BFA WEB DESIGN & NEW MEDIA DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist
• Minimum 2.0 GPA and the following general education requirements:
  3  Written Communication courses
  4  Historical Awareness courses
  1  Employment Communications & Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.
ART HISTORICAL AWARENESS
LA 120 Art History through the 15th Century
LA 121 Art History through the 19th Century

CHOOSE TWO:
LA 117/LAN 117 Survey of Landscape Architecture
LA 118/IND 118 History of Industrial Design
LA 127 Topics in World Art
LA 129 History of Automotive Design
LA 131/GAM 131 History of Gaming
LA 132/ANM 110 History of Animation
LA 134/ANM 104 History & Technology of Visual Effects & Computer Animation
LA 137/VIS 137 History of Visual Development
LA 177/LAN 177 Pre-Industrial Urban Open Spaces
LA 182 Genres in Film
LA 196/ILL 195 History of Comics: American Comics
LA 197/ILL 197 History of Comics: International and Alternative Comics
LA/ARH 219 History of Architecture: Ancient to Gothic
LA 220 American Art History
LA 221 California Art in Cultural Context
LA 222 20th Century Art
LA 224 Women, Art & Society
LA 226 /IAD 230 Survey of Traditional Interior Architecture
LA 229/IAD 231 Survey of Contemporary Interior Architecture
LA 236/IAD 232 Survey of Bay Area Architecture
LA 242/GR 242 History of Graphic Design
LA 243/ILL 310 History of American Illustration
LA 244/FSH 244 History of Fashion
LA 245/JEM 245 History of Jewelry & Metal Arts
LA 246/FSH 245 History of Textiles
LA 247 History & Techniques of Printmaking
LA/FASCU 248 A History of Sculpture: Michelangelo to Present
LA 249 History of Architecture 2
LA 274 Art & Architecture of Renaissance Florence
LA 276 Seminar in Great Britain
LA 277/LAN 277 Post Industrial Urban Open Spaces
LA 278 Seminar in France
LA 279 Seminar in Italy
LA 281/MPT 255 Film History 1: Pre-1940
LA 282/MPT 256 Film History 2: 1940-1974
LA 283 Examining Film Noir
LA 284 Evolution of the Horror Film
LA 319 History of Architecture: Modernity
LA 327 Art of the Classical World
LA 333 Art of the Middle Ages
LA 361 The Artist in the Modern World
LA 382 Film History 3: Contemporary Cinema
LA 383 International Cinema in an Age of Change
LA 384 Underworld Cinema
LA 385 Close-up on Hitchcock
LA 386 Exploring Science Fiction Cinema
LA 387 Women Directors in Cinema
LA 388 Survey of Asian Cinema
LA 408 Analog Before Digital: Punk/No Wave Film & Music
LA 420 Art of the Italian Renaissance
LA 421 Northern Renaissance Art
LA 422 Italian Baroque Art
LA 423 The Golden Age of Dutch Art
LA 432 Art of Spain: From El Greco to Picasso
LA 433 18th & 19th Century European Art
LA 464 Survey of Dada & Surrealism
PH 101 Photo History and Concepts

QUALITATIVE LITERACY

CHOOSE ONE:
LA 124 Physics for Artists
LA 146 Anatomy of Automobiles
LA 200 Introduction to Computer Programming
LA 233 Popular Topics in Health, Nutrition, & Physiology
LA 254 Human-Centered Design
LA 255 College Math
LA 271 College Algebra with Geometry
LA 288 Vector, Matrices and Transformations
LA 293 Precalculus
LA 296 Applied Physics

CULTURAL IDEAS & INFLUENCES

CHOOSE ONE:
LA 127 Topics in World Art
LA 211 California Art in Cultural Context
LA 238 World Literature
LA 292 Programming & Culture
LA 343 Comparative Religion
LA 368 Experiencing Culture: Anthropology for Today’s Artist
LA 462 Power of Myth and Symbol

Certificate in Web Design & New Media

CERTIFICATE REQUIREMENTS

MAJOR CORE (FOLLOW BFA CORE) 36 UNITS
MAJOR 42 UNITS
+ BY ADVISEMENT 24 UNITS
+ ELECTIVES 12 UNITS
+ ART HISTORY 6 UNITS

TOTAL 120 UNITS

• Minimum 2.0 GPA
• Minimum grade of C- in all core courses and major courses
Master of Fine Arts [MFA] in Web Design & New Media

MFA UNIT REQUIREMENTS

MAJOR 27 UNITS
+ DIRECTED STUDY 18 UNITS
+ ELECTIVES* 6 UNITS
+ GRADUATE LIBERAL ARTS 12 UNITS
TOTAL 63 UNITS

*Per director approval

MFA WEB DESIGN & NEW MEDIA MAJOR REQUIRED COURSES
WNM 601 MS: Inside Programming
WNM 605 MS: Typography for Digital Masters
WNM 606 MS: Principles of UX
WNM 608 MS: Web Technology 1
WNM 643 MS: Interactive Design & Concepts
+ 4 Major Courses

MFA WEB DESIGN & NEW MEDIA DEGREE REQUIREMENTS
• Successful completion of Final Thesis Project
• Minimum 2.0 cumulative GPA
• Minimum grade of C in all required 63 units

MFA WEB DESIGN & NEW MEDIA GRADUATE LIBERAL ARTS REQUIREMENTS

ART HISTORICAL AWARENESS & AESTHETIC SENSITIVITY
CHOOSE ONE:
GLA 601 The Renaissance Art World & Its Classical Origins
GLA 602 The Art & Ideology of the 20th Century
GLA 607 Art & Ideas of the Enlightenment
GLA 609 Renovating Tradition: Art & Ideas of the 19th Century
GLA 903 Graduate Seminar in Europe

CROSS CULTURAL UNDERSTANDING
CHOOSE ONE:
GLA 603 Anthropology: Experiencing Culture
GLA 606 Crossing Borders: Art & Culture in a Global Society
GLA 611 Cultural Narratives
GLA 617 Mythology for the Modern World
GLA 619 Culture & Identity in Modern American Theater
GLA 627 Industrial Design in a Globalized World
GLA 903 Graduate Seminar in Europe

PROFESSIONAL PRACTICES & COMMUNICATION
GLA 676 Professional Practices for Designers & Advertisers

MAJOR DESIGNATED GRADUATE LIBERAL ARTS
GLA 610 Balancing Creativity and Profitability
WNM 124 Design Survey: Tools & Principles
Undergraduates with low English skills are introduced to basic design software as well as the elements and principles of design in this course, which is taught through interactive visual presentations and demonstrations. Students use digital tools to create hands-on projects, and develop their ability to describe design and production methods.

WNM 200 Introduction to Computer Programming
This course introduces the fundamentals of computer programming with a focus on quantitative and geometrical applications used in new media. Students will develop the programming skills needed to create interactivity, motion, data visualization and graphical representations. Topics include variable types, functions, coordinates, basic algebra, proportion and percent, rotation and scale, and the geometry of primitives.

WNM 205 Motion Graphics 1
This course introduces the theory and production of animated 2D graphics for multiple platforms. Concepts, research, design, and pre-production techniques for motion graphics projects are covered, focusing on animating with typography, graphic symbols, shapes, and color. Industry leading motion graphics tools will be employed with emphasis on classic animation principles and workflow.

WNM 210 Visual Design 1
This course focuses on developing design and production skills for print and interactive publications. Students use industry-standard digital tools to efficiently and accurately create graphic elements and content. Basic visual design and production techniques are covered, including typography, vector-based graphics, and approaches to corporate identity and branding.

WNM 230 Digital Imaging 1
This class acquaints the student with Photoshop's tool sets, techniques, commands, and capabilities. Students will learn to make accurate selections, create digital composites and work with contrast and color correction/production tools, while developing efficiency skills for the many applications of digital imaging.

WNM 236 Digital Photography
This course covers the general principles of photography used by digital artists, including the basic concepts and terminology of traditional and digital photography, composition, color theory, lighting methods and equipment. Students learn to compose and manipulate image capture destined for digital media and print projects.

WNM 249 Web Design 1
Students will construct web pages utilizing HyperText Markup Language (HTML) and Cascading Style Sheets (CSS). Site planning, page layout, navigation, file management, cross-browser compatibility and semantic markup strategies will be employed to create highly usable, standards-based web sites. Web typography, form styling and the CSS Box Model will be introduced.

WNM 250 Web Design 2
In this course, students will apply design fundamentals to develop and produce web-based applications. Using open web standards, students will employ HTML, CSS, and JavaScript to create optimized web experiences for users on their mobile phones, tablets, or traditional desktop browsers. Functionality, mobility, and scalability will be emphasized.

WNM 270 Type Design
This course emphasizes the importance of typography in the design process and focuses on providing the student with the digital tools and techniques necessary to achieve professional typographic solutions. Students will learn to construct principles of professional typography with essential technical skills.

WNM 282 Portfolio 1
This midpoint course provides specialized training in computer arts portfolio production and presentation. Students will redo, update, revise and improve their existing body of work and produce additional projects as required. Students build a strong foundation for a professional portfolio with a consistent identity and marketing system.

WNM 290 User Experience 2
Emerged will assist with the Information Architect as point person in the planning and development stages to ensure an interactive product for the internet best serves the user. The specific tasks indigenous to this role will be explored in depth.

WNM 300 Interactive Applications
This course focuses on designing and developing native applications for mobile devices. Topics will include the differences between apps, websites, and mobile websites, utilizing designer-centric programming languages and SDKs, and industry requirements for developers and publishing apps. Students will create, test, publish, and distribute their mobile applications and games.

WNM 315 Visual Design 3
The focus of this course is practical art direction, creative direction, critical thinking, and executing design strategies and concepts. The professional design process is examined, covering teamwork, collaboration and the cultivation of mobile app skills. Students learn the roles and procedures currently involved in the design industry, and will gain confidence in building creative solutions to design problems. NOTE: This class should not be taken with WNM 380 or WNM 482 due to its heavy workload.

WNM 330 Digital Imaging 3
This course delves deeper into compositional and creative imaging techniques using the most recent software developments and advances in digital photography. Projects from this course will include high concept, digital typography and creating problem solving using the most powerful imaging techniques available for purposes of creating exemplary new media portfolios.

WNM 335 Digital Imaging 2
This course focuses on high-end professional visual development and photo art direction, combining original photography and Photoshop to produce creative, conceptual visuals in a range of styles for commercial application.

WEB DESIGN & NEW MEDIA

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

WNM 349 Web Design 3
Students will design, plan, structure, and produce large-scale, easily updatable web sites using industry standard frameworks, libraries and content management systems. Emphasis will be placed on utilizing current web standards and scripting tools to build professional-quality websites that demonstrate principles of effective design, user interaction, and user experience.

WNM 355 Motion Graphics 3
Motion Graphics is the convergence of art, design, motion, and technology. Students will learn cutting-edge industry techniques, primarily focusing on Maya and its uses in the broadcast design industry. In addition to a strong 3D element, the course will also focus on the integration of type, design, and audio.

WNM 358 Digital Video 1
This course focuses on short-form story concepts for digital video, lighting, green-screen techniques and synchronizing music, sound and video with professional editing techniques. In addition, DVD authoring will be introduced to introduce the design and production of interactive DVDs. Essential video utilities, file formats, compression and streaming will be introduced.

WNM 369 Web Design 4
In this advanced project course, students will implement design ideas and develop complex database-driven websites. Students will incorporate PHP server-side scripting and MySQL database techniques to manage content. Emphasis will be placed on building interactive websites that deliver a dynamic, cohesive user experience.

WNM 482 Portfolio 2
In this course, students work with the instructor on refining their previously completed projects and developing presentation and interview skills. Students will create their final professional portfolio, including identity elements, online and hard copy portfolios and leave-behinds.

WNM 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

WNM 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

WNM 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

WNM 500 Internship in Web Design & New Media
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Computer Arts.

GRADUATE COURSES

WNM 600 MS: Digital Applications
Through the exploration of traditional techniques and digital media each student will discover a higher level of creativity and self-expression through exercises that transform the written word into visual message.

WNM 601 MS: Inside Programming
In this course, students will learn the basics of computers, computer programming, and the vocabulary of technical concepts required for success in the industry. Students will understand the software product development environment and learn how visual designers and usability experts fit into the software development process.

WNM 603 MS: Design Survey: Process & Principles
This course surveys western communication design practice, and equips linguistically/culturally diverse students with a professional vocabulary applicable to both print and digital design projects. Students will apply ideas to hands-on projects, while developing their ability to critique and discuss their design choices.

WNM 605 MS: Typography for Digital Masters
The fundamentals of typography and application, from historical fonts to the new classics will be introduced. Exercises for print media will lead up to design for screen resolution and legibility with emphasis in composition, grid and aesthetics for optimal purpose and message.

WNM 606 MS: Principles of UX
This course addresses the principles of usable design such as listening to users, understanding the medium and the ability to bridge the two with a well-designed user interface. Objectively evaluate the usability of products, design from user requirements, and test designs to verify successes or uncover flaws.

WNM 608 MS: Web Technology 1
Students will be introduced to the full advantage of opportunities afforded by the web. User interface, design principles and project management will be associated with hands on applications for the entire process of front-end web development. Languages include HTML, XHTML, CSS and JavaScript.

WNM 613 MS: Topics in Motion Graphics
This course gives an introduction to principles of motion graphics using Adobe After Effects new digital tools. Research and design for motion graphics projects will be covered, from concept and storyboarding through production and then to final delivery.

WNM 617 MS: Mobile Web Technology
Students will explore responsive and mobile web applications using HTML5, CSS3, JavaScript, and frameworks. Usability testing in regards to rapid mobile web design and development will be covered. Native and hybrid applications will also be discussed. Students will produce a final mobile application for virtually any mobile device.

WNM 618 MS: Web Technology 2
A deeper focus on the methodologies and technologies of interactive websites. Students explore in-depth examples of the Content Management System Drupal and review other client/server technologies, including PHP and MySQL. Students develop an active website and learn major strategies, applications, and current practices adopted in the industry today.

VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyleft.edu
WNM 619 MS: Advanced Digital Imaging
This course furthers the student’s digital imaging skills with practice in advanced techniques in photo editing and photo illustration, as well as its application in the digital film and game industries. Discovery in texture, color correction, motion graphics, backgrounds for composites, blue screen replacement, and image optimization for the web will be explored.

WNM 622 MS: Digital Capture
This graduate level course is designed to provide students with technical and artistic skills beginning with the most common applications. The course will cover basic digital camera controls and features, storage media and file size/ formats related to the expected use for the image.

WNM 642 MS: Time Based Media
Students create interactive projects that combine images, text, sound and animation. These elements are brought together to create a unique experience and memorable audience response.

WNM 643 MS: Interactive Design & Concepts
This class provides training in the preproduction process required during directed study that will lead to final project development. Students will examine, explore and define their purpose in the program to present a meaningful Final Project to completion. Please note that approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

WNM 645 MS: Time Based Media Scripting
This course adds breadth and depth to the student’s Interactive skill set and portfolios. More advanced applications and techniques will be introduced and exercised to tailor interactive function for a more meaningful and memorable user experience.

WNM 655 MS: Masters Portfolio
This course will give students the opportunity to refine past projects and compile them into a web and PDF portfolio. Students will also create a personal logo, business cards, stationery, a design-focused resume, and a new campaign specifically tailored to help strengthen the weak points of their portfolios.

WNM 661 MS: Interactive InfoGraphics
Information Graphics is the visual representation of complex information. In this course, students will explore the world of information languages through theoretical and practical design exercises at the interactive level. The culmination of this course is a student-developed interactive information system.

WNM 666 MS: Advanced Topics in Motion Graphics
This course provides intermediate and advanced motion graphics techniques, using standard and production tools for color keys, compound effects, scripting, and particles. A study of contemporary motion graphics trends, projects and practices will be explored.

WNM 695 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

WNM 699 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

WNM 700 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

WNM 801 MS: Group Directed Study
Graduate students working on their individual Final Portfolio and/or Thesis Project receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Portfolio and/or Thesis Project as peers. Please note that some Group Directed Study courses have a required course fee and course prerequisites may vary by topic.

WNM 802 MS: DS Mentorship Forum
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

WNM 803 MS: Visual Design
Graduate students working on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

WNM 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

WNM 810 MS: User Experience
Graduate students work in group directed study to work through all stages of their complex interactive thesis project using a user-centered design approach. Students conduct design research and requirements analysis to solidify information architecture and wireframes. Through iterative usability evaluation, students produce completed prototype and design specification for thesis projects.

WNM 820 MS: Responsive Web
In this course, graduate students will develop Final Thesis Projects as web applications that can run on any desktop or mobile platform. Students will learn techniques in coding HTML5, CSS3, and other appropriate open web standards including data storage and APIs. These methods can be applied to any thesis web application project.

WNM 830 MS: Visual Design
Students will explore in depth the visual style for their thesis. Students will learn how fundamental design research is an essential part of the creative process. From initial construction of mood boards, experimentation with typography, composition, color, balance, image compression and legibility, students will define the overall branded look and feel.

WNM 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.

WNM 800 MS: Directed Study
Directed study is the primary concentration of a Master’s degree candidate’s work toward the completion of a Final Portfolio and/or Thesis Project. With the approval of the Department Director, students may take any university coursework to develop specific conceptual and technical skills that will enable them to further develop their Final Portfolio and/or successfully bring a Final Thesis Project to completion. Please note that some Directed Study courses have a required course fee and course prerequisites may vary by topic.

WNM 802 MS: DS Mentorship
In this course, students will meet independently with their Directed Study Mentor and participate in weekly online peer reviews and discussions. Students will refine their thesis concepts, clearly express intent and set personal goals for work. Instructor critique, peer review, and advancing work based on feedback will be emphasized. Students must submit a DS Mentorship request to their Department Director and the Graduate School for approval.

WNM 803 MS: Visual Design
Graduate students working on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

WNM 805 MS: Continued Group Directed Study
Graduate students continuing work on their individual Final Projects receive instruction and critiques of their work. In addition to regular instructor critiques of their work in progress, graduate students discuss approaches to their Final Projects as peers.

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WNM 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
WRITING FOR FILM, TELEVISION & DIGITAL MEDIA
Writers create television. There are more than 15,000 television channels worldwide, each of them needing content producers. Most shows are written by a staff of writers, so there are multiple opportunities available on each show. The production of original series has broadened even beyond traditional networks and cable channels as distribution platforms like Netflix and Amazon are venturing into content production, and with great success. This trend will continue, as will the trend in advertising for story-based content that resembles short films more than traditional ads. Additionally, entertainment content is in high demand for mobile devices.

The demand for content production for cable television, the web, and mobile devices is growing exponentially worldwide. Film and television writing jobs are highly competitive and to break into the industry, students need a portfolio of professional, imaginative and current material. While there are a growing but finite number of writing jobs, Academy of Art University believes we can train candidates who are better equipped to enter the industry than the competition. Our writing program will cross-train screenwriters in film, television and digital media in order to maximize preparedness in seeking writing opportunities and professional representation.

If you’re an aspiring film or television writer, then join us for a rigorous and rewarding writing experience.
Exercise your imagination. Brainstorm your ideas. Take the journey. Find your voice.
WHAT WE OFFER

• Extensive experience in writing for feature film, short film, television comedy or drama, and the web.

• Opportunity to write more scripts than in any other program, making writers well-prepared to compete for work in a highly competitive industry.

• Opportunity to work as staff writers on at least one web series.

• Collaboration opportunities with the School of Motion Pictures and Television to produce web series and short film scripts.

• A program designed to be as rigorous as the nation’s best-known writing programs, and yet, more widely accessible.

• Personalized attention to imagination and originality in a highly collaborative, writing workshop environment.

• Degrees offered both onsite and online, and students can begin their studies in any semester, studying full-time or part-time.

CAREER PATHS
BACHELOR OF FINE ARTS [BFA] IN WRITING FOR FILM, TELEVISION & DIGITAL MEDIA

BFA UNIT REQUIREMENTS

MAJOR COURSEWORK

CORE 36 UNITS

MAJOR 30 UNITS

+ ELECTIVES 9 UNITS

+ LIBERAL ARTS 45 UNITS

TOTAL 120 UNITS

BFA WRITING FOR FILM, TELEVISION & DIGITAL MEDIA CORE COURSES

WRI 166 Crafting the Short Film Script

WRI 233 Writing Shorts for Production

WRI 239 Feature Film 1: Story Development

WRI 266 The Short Film Rewrite

WRI 269 Feature Film 2: Writing Act 1

WRI 295 Pitch 1

WRI 297 Writing for Film Genre

WRI 339 Feature Film 3: Writing Acts 2 & 3

WRI 369 Feature Film 4: The Feature Film Rewrite

WRI 439 Feature Film 5: Writing the Second Script

WRI 469 Feature Film 6: Rewriting the Second Script

WRI 495 Pitch 2

GENERAL EDUCATION REQUIREMENTS

WRITTEN COMMUNICATION

LA 108 Composition for the Artist

CHOOSE ONE:

LA 110 English Composition: Narrative Storytelling

LA 133 Short Form Writing

CHOOSE ONE:

LA 202 English Composition: Creative Persuasion & Argument

LA 290 Perspective Journalism

BFA WRITING FOR FILM, TELEVISION & DIGITAL MEDIA DEGREE REQUIREMENTS

• Minimum grade of C- in all core courses, major courses, and LA 108 Composition for the Artist

• Minimum 2.0 GPA and the following general education requirements:

  1. Written Communication courses
  2. Culture of Entertainment courses
  3. Cultural Ideas & Influences course
  4. Storytelling & Character Psychology course
  5. Historical Awareness course
  6. Quantitative Literacy course
  7. Employment Communications and Practices course

After above general education requirements are met, take Liberal Arts electives as needed to fulfill the Liberal Arts unit requirement.

CULTURE OF ENTERTAINMENT

CHOOSE TWO:

LA 113 Principles of Short Film Storytelling

LA 126 A Seminar in the Arts: Los Angeles

LA 126SF Seminar in the Arts: San Francisco

LA 132 History of Animation

LA 134 History & Technology of Visual Effects & Computer Animation

LA 140 Music Appreciation

LA 141 Storytelling: From Telephone to Transmedia

LA 142 Film Music Appreciation

LA 182 Genres of Film

LA 190 History of Opera

LA 195 History of Comics: American Comics

LA 197 History of Comics: International and Alternative Comics

LA 272 Fundamentals of Drama

LA 281 Film History 1: Pre-1940

LA 282 Film History 2: 1940-1974

LA 283 Examining Film Noir

LA 284 Evolution of the Horror Film

LA 285 Gestures & Emotions in Art

LA 289 Tune into the Tube: History of Television

LA 282 Film History 3: Contemporary Cinema

LA 383 International Cinema in an Age of Change

LA 384 Underrated Cinema

LA 385 Close-Up on Hitchcock

LA 386 Exploring Science Fiction Cinema

LA 387 Women Directors in Cinema

LA 388 Survey of Asian Cinema

LA 407 The Beatles in the Visual Arts

LA 408 Analog Before Digital: Punk/ No Wave Film & Music

STORYTELLING & CHARACTER PSYCHOLOGY

CHOOSE ONE:

LA 205 Developmental Psychology

LA 216 Science Fiction and Fantasy

LA 217 Writing for Comics & Graphic Novels

LA 312 Creative Writing

LA 318 Writing for Picture Books

LA 365 General Psychology

LA 402 Advanced Fiction Writing

LA 462 Power of Myth and Symbol

HISTORICAL AWARENESS

CHOOSE ONE:

LA 171 Western Civilization

LA 270 US History

LA 274 Art & Architecture of Renaissance Florence

LA 276 Seminar in Great Britain

LA 277 Seminar in France

LA 279 Seminar in Italy

LA 359 Urban Sociology

QUANTITATIVE LITERACY

CHOOSE ONE:

LA 124 Physics for Artists

LA 146 Anatomy of Automobiles

LA 200 Introduction to Computer Programming

LA 233 Popular Topics in Health, Nutrition, & Physiology

LA 254 Human-Centered Design

LA 255 College Math

LA 271 College Algebra with Geometry

LA 288 Vector, Matrices and Transformations

LA 293 Precalculus

LA 296 Applied Physics
### Master of Fine Arts [MFA] in Writing for Film, Television & Digital Media

**MFA UNIT REQUIREMENTS**

<table>
<thead>
<tr>
<th>Major Requirement</th>
<th>Units</th>
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<tbody>
<tr>
<td><strong>TOTAL</strong></td>
<td>60</td>
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</tbody>
</table>

**WRI 765** MS: Feature Film 5: Advanced Screenwriting
**WRI 770** MS: Feature Film 6: Advanced Rewriting
**WRI 780** MS: The Business of the Business

### Writing for Film, Television & Digital Media MAJOR REQUIRED COURSES

<table>
<thead>
<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>MPT 619</td>
<td>MS: Short Film 2</td>
</tr>
<tr>
<td>WRI 622</td>
<td>MS: Screenwriting: Adaptation</td>
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<tr>
<td>WRI 625</td>
<td>MS: Mastering Dialogue</td>
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<td>WRI 628</td>
<td>MS: Writing for Film Genres</td>
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<tr>
<td>WRI 630</td>
<td>MS: TV Comedy 1: The Half Hour Script</td>
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<tr>
<td>WRI 640</td>
<td>MS: TV Drama 1: The One-Hour Script</td>
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<tr>
<td>WRI 632</td>
<td>MS: Web Comedy 1: Writers’ Room</td>
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<td>WRI 642</td>
<td>MS: Web Drama 1: Writers’ Room</td>
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<tr>
<td>WRI 635</td>
<td>MS: TV Comedy 2: The Original Series Pilot</td>
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<tr>
<td>WRI 645</td>
<td>MS: TV Drama 2: The Original Series Pilot</td>
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<tr>
<td>WRI 637</td>
<td>MS: Web Comedy 2: Writing in Production 1</td>
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<td>WRI 647</td>
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<td>MS: Feature Film 2: Going to Script</td>
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<td>WRI 730</td>
<td>MS: TV Comedy 3: The Second Half-Hour</td>
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<td>WRI 735</td>
<td>MS: TV Comedy 4: Spec Script for Representation</td>
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<tr>
<td>WRI 760</td>
<td>MS: Feature Film 4: Rewrite &amp; Polish</td>
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</table>
UNDERGRADUATE COURSES

WRI 144 Imagination
This course focuses on tapping into the writer’s imagination and taking it to new levels. Students create original characters and write about them in imaginative situations, conflicts and settings. Classroom activities include reading student work and group discussions exploring additional creative possibilities to each scenario.

WRI 166 Crafting the Short Film Script
This course focuses on developing compelling short film ideas and translating those ideas to the page. Instruction will cover industry standards for formatting a script, beat sheets, outlines, and treatments. Students will write a 5 to 8-minute script, accompanied by a logline, premise, and demeanor. Students will learn how to tailor their efforts toward creating commercially viable material. Students with the most outstanding writing and leadership qualities will be considered for participation in the next Writers’ Room. (Offered onsite only.)

WRI 239 Feature Film 1: Story Development
Students will examine the fundamentals that go into feature film writing. Students will learn how to come up with ideas that connect with an audience, develop those ideas using Hero’s Journey, apply a note card system to help visualize a story, and write an outline for an original feature film.

WRI 244 Dialogue 1
Students will examine essential elements for writing effective dialogue. Emphasis is placed on dialogue and subtext, using dialogue to advance conflict and heighten tension, dramatizing exposition, and creating well-orchestrated characters. Students will write and rewrite original script pages, which will be read and will receive constructive feedback.

WRI 250 TV Drama 1: Spec Script 1
Students write a spec script for a current one-hour dramatic series. Emphasis will be placed on writing in the show’s specific format. Script pages will be read and critiqued as students exchange constructive feedback throughout the writing process. Production scripts and episodes of successful shows will also be discussed.

WRI 266 The Short Film Rewrite
Students will rewrite and polish the two 8 to 12-minute scripts written in MPT 233 Short Film 3: Writing Shorts for Production. Emphasis will be placed on completing two polished short film scripts suitable for production.

WRI 269 Feature Film 2: Writing Act 1
Students will expand on their outlines from MPT 239 Feature Film 1: Story Development, write a step outline, and write Act I of their screenplays. Creating a strong rooting interest, going deeper into character, plot, subplot, and writing effective dialogue will be emphasized.

WRI 277 Web Drama 1: Staff Writing 1
Students will gain firsthand experience at being part of a Writers’ Room, collaborating as the writing staff of an original dramatic web series. The staff will create characters, break stories and pitch the show to the head of the department. Students will write webisodes with a running time of under 10 minutes.

WRI 295 Pitch 1
Students will learn to pitch stories with confidence and style. Students will practice pitching well-known films, learning how to condense key ideas and engage prospective buyers. Students will work on: rehearsing; performance-level energy; projecting confidence and style. Students will practice how to come up with ideas that connect with an audience, develop those ideas using Hero’s Journey, apply a note card system to help visualize a story, and write an outline for an original feature film.

WRI 288 Web Comedy 1: Staff Writing 1
Students will gain firsthand experience at being part of a Writers’ Room, collaborating as the writing staff of an original comedy web series. The staff will create characters, break stories and pitch the show to the head of the department. Students will write webisodes with a running time of under 10 minutes.

WRI 297 Writing for Film Genre
This course provides a practical and detailed analysis of Hollywood’s most sought after genres with an in-depth exploration of their applicable conventions. These specific conventions will be dissected so that students will learn how to tailor their efforts toward creating commercially viable material.

WRI 320 TV Comedy 2: Spec Script 2
Students will write a spec pilot for an original half-hour comedy series. Students will also write a series presentation and pitch the show to the head of the department. Once the series idea is approved, students will go to outline. Once the outline is approved, students will write, rewrite and polish their pilot scripts.

WRI 322 Web Comedy 2: Production 1
The writing staff from Web Comedy 1 moves with the show into production. Students take notes at the table read and do script revisions throughout the production of each webisode. Students with the most outstanding writing and leadership qualities will be invited to be producers in Staff Writing 2. (Offered onsite only.)

WRI 323 Adaptation
This course will teach the craft of working with outside source material. Students learn to recognize useable story elements from literary work or a nonfiction source. The process of securing rights, building dramatic structure, and expanding and altering story elements will be covered.

WRI 339 Feature Film 3: Writing Acts 2 & 3
Students will complete the first draft started in Feature Film 2. Emphasis is placed on character arc, subplots, twists, and satisfying endings. Students will work in teams and give notes as scripts move toward completion.

WRI 344 Dialogue 2
Students will advance their dialogue skills by applying additional tools and key psychological dynamics. Areas of study include writing for the opposite sex, the drama triangle, the music of dialogue, effective voiceover, and writing for original vs. existing characters. Student work will be read and will receive constructive feedback.

WRI 350 TV Drama 2: Spec Script 2
Students write a spec pilot for an original one-hour dramatic series. Students begin by writing a series presentation and pitching the show to the network. Once the series idea is approved, students go to outline. Once the outline is approved, students will write, rewrite and polish their pilot scripts.

WRI 355 Web Drama 2: Production 1
The writing staff from Web Drama 1 stays with the show during production. Students take notes at the table read, do revisions after rehearsals, and address network notes. Students who demonstrate the most outstanding writing and leadership qualities will be invited to be producers in the next Writers’ Room. (Offered onsite only.)

WRI 369 Feature Film 4: The Feature Film Rewrite
Students will rewrite and polish their completed first drafts and deliver professional-quality scripts suitable for the marketplace. Students will also learn how to pitch their stories in a professional manner that meets industry expectations.

WRI 370 TV Drama 3: Spec Script 3
Students will write a spec script for a current one-hour dramatic series. The goal is to write a script that’s strong enough to be a writing sample when seeking industry representation. Students will exchange feedback throughout the writing process and will also discuss produced scripts and episodes of successful shows.

VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyart.edu
WRI 377 Web Drama 3: Staff Writing 2
Students will work as a writing staff to create or continue an original web series. Students who demonstrated the most outstanding writing and leadership qualities in Web Comedy 2 will serve as producers. Responsibilities include running the room, helping to break stories, assigning scripts to the staff, and doing the final pencil before the show goes into production.

WRI 380 TV Comedy 3: Spec Script 3
Students write a spec script for a current half-hour comedy series. The goal is to write a script that’s strong enough to be used as a writing sample when seeking industry representation. Students exchange feedback throughout the writing process and will also discuss produced scripts and episodes of successful shows.

WRI 388 Web Comedy 3: Staff Writing 2
Students work as a writing staff to create or continue an original web series. Students who demonstrated the most outstanding writing and leadership qualities in Web Comedy 2 serve as producers. Responsibilities include running the room, helping to break stories, assigning scripts to the staff, and doing the final pencil before the show goes into production.

WRI 420 TV Comedy 4: Spec Script 4
Students will build on their experience in Spec Script 3 to write a spec for a different half-hour comedy series. After completing this course, students will have writing samples from two existing shows to use when seeking representation by a literary agency or manager. Students will exchange feedback throughout the writing process and discuss produced scripts and episodes of successful shows.

WRI 422 Web Comedy 4: Production 2
The writing staff from Web Comedy 3 stays with the show during production. Producers who demonstrated the strongest leadership skills in the Writers’ Room will be named the showrunners and will take part in casting decisions, overseeing script revisions, post-production, and delivering webisodes to the network. (Offered onsite only.)

WRI 439 Feature Film 5: Writing the Second Script
In this advanced course, students are expected to show a higher level of efficiency and quality when delivering a second screenplay. Students will rewrite and polish their script from Advanced Screenwriting with the goal of selling the script and securing representation by a literary agency. Students will also learn how to write query letters.

WRI 450 TV Drama 4: Spec Script 4
Students will build on their experience in Spec Script 3 to write a spec for a different one-hour drama series. After completing this course, students will have writing samples from two existing shows to use when seeking representation by a literary agency or manager. Students will exchange feedback throughout the writing process and discuss produced scripts and episodes of successful shows.

WRI 455 Web Drama 4: Production 2
The writing staff from Web Drama 3 stays with the show during production. Producers who demonstrated the strongest leadership skills in the Writers’ Room will be named the showrunners and will take part in casting decisions, overseeing script revisions, post-production, and delivering webisodes to the network. (Offered onsite only.)

WRI 469 Feature Film 6: Rewriting the Second Script
In this advanced course, students are expected to show a higher level of efficiency and quality when delivering a second screenplay. Students will rewrite and polish their script from Advanced Screenwriting with the goal of selling the script and securing representation by a literary agency. Students will also learn how to write query letters.

WRI 479 TV Drama: Pilot in Production
This invitation-only course is for students who have written a professional quality spec pilot script. The writer is involved in casting, the table read, rehearsals, addressing network notes, and doing revisions during production. The writer will also be part of post-production and will deliver a finished pilot.

WRI 489 TV Comedy: Pilot in Production
This invitation-only course is for students who have written a professional quality spec pilot script. The writer is involved in casting, the table read, rehearsals, addressing network notes, and doing revisions during production. The writer will also be part of post-production and will deliver a finished pilot.

WRI 490 Portfolio Enhancement
Students will further their skill in specific areas as determined by the Department Director. Professional standards for process, technique, and execution will be emphasized. Outcomes will be topic specific. Department Director approval is required. Course fees and prerequisites may vary by topic.

WRI 499 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

WRI 500 Internship in Writing for Film, Television & Digital Media
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Writing for Film, Television & Digital Media.

WRI 498 Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project.

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WRI 500 Internship in Writing for Film, Television & Digital Media
Internship is only open to qualified upper-division students, offering an opportunity to work in a field related to Writing for Film, Television & Digital Media.
WRI 615 MS: Imaginative Scene Writing
This course uses a freestyle approach to exploring the writer’s imagination. Students are challenged to create fascinating characters and put them in compelling situations that cause great conflict in different settings. Student work is read and followed by feedback designed to offer new and imaginative options to the writer.

WRI 622 MS: Screenwriting: Adaptation
Students will explore how to work with material from novels, plays or non-fiction writing, learning to recognize usable story elements from these sources. Students will also explore the process of obtaining rights, creating dramatic structure, as well as enhancing or changing story elements.

WRI 625 MS: Mastering Dialogue
This course offers a comprehensive approach to writing strong, sharp, effective dialogue through in-depth character analysis. Students will examine the relationship between dialogue and subtext, learn how to use dialogue to advance conflict and heighten tension, and focus on differences in personality traits that make for well-orchestrated characters.

WRI 628 MS: Writing for Film Genres
This course provides a practical and detailed analysis of Hollywood’s most sought after genres with an in-depth exploration of their applicable contents. These specific conventions will be dissected so that students will learn how to tailor their efforts toward creating commercially viable material.

WRI 630 MS: TV Comedy 1: The Half Hour Script
The staff from Writers’ Room 1 moves into series production. The writing staff will take notes at the table read, do revisions after rehearsals, and address department notes. Students who exhibit the most outstanding writing and leadership qualities will be invited to be producers in the next Writers’ Room. (Offered only.)

WRI 632 MS: Web Comedy 1: Writers’ Room
In this highly collaborative environment, students work as the writing staff of an original comedy web series. The staff will create a cast of well-orchestrated characters, break stories and pitch the show to the head of the department. Students will write webisodes with a running time of under 10 minutes.

WRI 640 MS: TV Drama 1: The One-Hour Script
Each student will write a script for the same, currently televised half-hour comedy series. Students read scripts and watch previously aired episodes to promote in-depth analysis of the show’s tone, character attitudes, stories and conflicts. Throughout the writing process, students’ script pages will be read and the class will give feedback.

WRI 642 MS: Web Drama 1: Writers’ Room
In this highly collaborative environment, students work as the writing staff of an original dramatic web series. The staff will create a cast of well-orchestrated characters, break stories and pitch the show to the head of the department. Students will write webisodes with a running time of under 10 minutes.

WRI 645 MS: TV Drama 2: The Original Series Pilot
Students will write a spec pilot for an original one-hour dramatic series. The writing process will take each student from the Rough Draft to the Final Draft. Before going to script, students will write a presentation of the show and pitch their ideas to the head of the department.

WRI 647 MS: Web Drama 2: Writing in Production 1
The staff from Writers’ Room 1 moves into series production. The writing staff will take notes at the table read, do revisions after rehearsals, and address department notes. Students who exhibit the most outstanding writing and leadership qualities will be invited to be producers in the next Writers’ Room. (Offered only.)

WRI 648 MS: TV Drama 2: Writing in Production 1
The staff from Writers’ Room 1 moves into series production. The writing staff will take notes at the table read, do revisions after rehearsals, and address department notes. Students who exhibit the most outstanding writing and leadership qualities will be invited to be producers in the next Writers’ Room. (Offered only.)

WRI 650 MS: The Feature Film 1: Ideation to Outline
This course will cover the fundamental principles that are applied during the development of a feature film story. Students will learn methods that lead to compelling ideas, analyze structure and character, and write a feature outline.

WRI 655 MS: Collaborative Project
Students meeting set criteria are selected by their department to work on an interdisciplinary collaborative project as part of their studio requirement.

WRI 660 MS: Feature Film 2 - Completing the First Draft
Students will complete the first draft of a screenplay started in Feature Film 2. Instruction will cover character arc, subplots, plants and payoffs, twists, and satisfying endings. Students will work in teams and give notes as scripts move toward completion.

WRI 665 MS: Feature Film 3: Completing the First Draft
Students will complete the first draft of a screenplay started in Feature Film 2. Instruction will cover character arc, subplots, plants and payoffs, twists, and satisfying endings. Students will work in teams and give notes as scripts move toward completion.

WRI 670 MS: Feature Film 3: Completing the First Draft
Students will complete the first draft of a screenplay started in Feature Film 2. Instruction will cover character arc, subplots, plants and payoffs, twists, and satisfying endings. Students will work in teams and give notes as scripts move toward completion.

WRI 695 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have an additional course fee.

WRI 700 MS: The Art of the Pitch
Students will learn how to tailor their efforts to be producers in the next Writers’ Room. (Offered only.)

WRI 705 MS: TV Comedy 3: Spec Script for Representation
Students write a spec script for a second current half-hour comedy series. The strategy is for students to have writing samples from two different shows in the event an agent or a manager requests a second writing sample. Emphasis is placed on writing class dialogue and giving creative and insightful feedback.

WRI 710 MS: Web Comedy 4: Writing in Production 2
Students will work on creating a strong, convincing, interesting story. Students will work on a pilot for a new web comedy series. The staff will take each student through a half-hour series production, and deliver webisodes to the /network. Students will create a cast of well-orchestrated characters, break stories and pitch the show to the head of the department. Students will write webisodes with a running time of under 10 minutes.

WRI 720 MS: W riting in Production 2
Students will work on creating a strong, convincing, interesting story. Students will work on a pilot for a new web comedy series. The staff will take each student through a half-hour series production, and deliver webisodes to the /network. Students will create a cast of well-orchestrated characters, break stories and pitch the show to the head of the department. Students will write webisodes with a running time of under 10 minutes.

WRI 730 MS: TV Comedy 3: The Second Half-Hour
Students will have the choice of writing a spec script for a current half-hour comedy series or a second original spec pilot. Emphasis will be placed on writing a script that meets industry standards and can be used as a writing sample to show literary agents and managers.

WRI 735 MS: TV Comedy 4: Spec Script for Representation
Students write a spec script for a second current half-hour comedy series. The strategy is for students to have writing samples from two different shows in the event an agent or a manager requests a second writing sample. Emphasis is placed on writing class dialogue and giving creative and insightful feedback.

WRI 740 MS: The Writers’ Room
Students write a spec script for a second current half-hour comedy series. The strategy is for students to have writing samples from two different shows in the event an agent or a manager requests a second writing sample. Emphasis is placed on writing class dialogue and giving creative and insightful feedback.

WRI 745 MS: TV Drama 2: Script for Representation
Students write a spec script for a second current half-hour comedy series. The strategy is for students to have writing samples from two different shows in the event an agent or a manager requests a second writing sample. Emphasis is placed on writing class dialogue and giving creative and insightful feedback.

WRI 760 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have an additional course fee.

WRI 770 MS: TV Comedy 3: The Second Half-Hour
Students will have the choice of writing a spec script for a current half-hour comedy series or a second original spec pilot. Emphasis will be placed on writing a script that meets industry standards and can be used as a writing sample to show literary agents and managers.

WRI 775 MS: TV Comedy 4: Spec Script for Representation
Students write a spec script for a second current half-hour comedy series. The strategy is for students to have writing samples from two different shows in the event an agent or a manager requests a second writing sample. Emphasis is placed on writing class dialogue and giving creative and insightful feedback.

WRI 780 MS: The Art of the Pitch
Students will learn how to tailor their efforts to be producers in the next Writers’ Room. (Offered only.)

WRI 785 MS: Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have an additional course fee.
WRI 740 MS: TV Drama 3: The Second One-Hour
Students will have the choice of writing a spec script for a current one-hour dramatic series or a second original spec pilot. Emphasis will be placed on writing a script that meets industry standards and can be used as a writing sample to show literary agents and managers.

WRI 742 MS: Web Drama 3: The Writers’ Room 2
Staff writers will work on either Season 2 of the previous web drama series or Season 1 of a new series. Students who exhibited the most outstanding writing and leadership qualities during the series’ development and production will serve as producers.

WRI 745 MS: TV Drama 4: Spec Script for Representation
Students write a spec script for a second current one-hour dramatic series. The strategy is for students to have writing samples from two different shows in the event an agent or a manager requests a second writing sample. Emphasis is placed on lively class discussion and giving creative and insightful feedback.

WRI 747 MS: Web Drama 4: Writing in Production 2
Students from Writers’ Room 2 go with the show into production. Producers who exhibited the strongest leadership skills in the writers’ room will be named the showrunners and will participate in casting decisions, oversee script revisions, give notes in post-production, and deliver webisodes to the head of the department. (Offered onsite only.)

WRI 760 MS: Feature Film 4: Rewrite & Polish
Students will rewrite and polish screenplays from Feature Film 3 to complete professional-quality scripts suitable for the marketplace. Emphasis is placed on structural changes, character depth, and quality of dialogue. Students will also pitch their stories in a professional manner that meets industry expectations.

WRI 765 MS: Feature Film 5: Advanced Screenwriting
Students will refine their skills as they develop and write complete first drafts of a second feature-length screenplay. The course will condense the writing time from previous screenwriting courses so students are prepared to meet industry expectations and contractual obligations when hired to write a script.

WRI 767 MS: Feature Film 6: Advanced Rewriting
In this advanced course, students are expected to show a higher level of efficiency and quality when delivering a second screenplay. Students will rewrite and polish scripts from Feature Film 5 with the goal of selling the scripts and securing agency representation. Students will also learn to write query letters.

WRI 780 MS: The Business of the Business
This course gives aspiring writers a look at the business side of the entertainment industry. Students acquire skills on how to work effectively and strategically with agents, managers and producers. Emphasis is also placed on doing due diligence before meeting with production companies and industry executives.

WRI 800 MS: Directed Study
Directed Study is the primary concentration of an MFA candidates’ work toward the completion of a Final Thesis Project. Following approval of the Midpoint Review Committee of their thesis projects, students will work one-on-one with advisors to develop specific conceptual and technical skills that will enable them to successfully bring a Final Thesis Project to completion.

WRI 900 MS: Internship
Students will gain practical experience in a professional environment by performing under supervised internship at a host company. Students must submit the company’s job description to their Department Director and the Graduate School for approval.
SUPPORT CLASSES

FOUNDATIONS
ENGLISH FOR ART PURPOSES
LIBERAL ARTS
GRADUATE LIBERAL ARTS
Many students enter our program having had little or no experience with drawing, color or design. Our courses provide the beginning artist with the necessary tools to progress into their individual majors, and to later succeed in their chosen professions.

Pursuing a career in any creative field requires a strong understanding of the principles necessary for visual communication. Within a supportive environment of experienced and professional faculty, the Foundations program provides a disciplined, cohesive and practical approach to the study of art and design fundamentals. Additionally, the department fosters an awareness of professionalism and industry expectations to enable students to meet the standards of their respective majors.

These are the building blocks and the training essential to advancing your creative studies toward a successful and rewarding career in your chosen field.
UNDERGRADUATE COURSES

FND 110 Analysis of Form
In-depth study of classical drawing principles is critical to achieve heightened realism in drawings. In this course, students will analyze light and shadow utilizing the 5-value system, and apply form/cast shadow edge distinctions to model form using charcoal. Drawings will incorporate perspective, composition and value pattern concepts.

FND 112 Figure Drawing
This is an introductory course designed to explore the basic principles of drawing the human figure with accuracy. Students work directly from the nude model to develop an understanding of gesture, proportion, rhythm, balance, structure and musculature.

FND 113 Sketching for Communication
A firm grasp of drawing principles empowers artists and designers to visually communicate concepts and ideas. In this course students will learn how to draw objects, figures and environments to scale and in perspective. Employing basic sketching techniques, students will create drawings utilizing compositional strategies and camera angles that can be used in sequential imagery.

FND 116 Perspective
An introduction to the essential principles of perspective used in the creation of artistic imagery. Students will apply perspective principles and develop skills in quick sketches, completed drawings and storyboards. Students will learn how to integrate figures into scenes and plot light, shadows and reflections to create believable environments.

FND 122 Color Fundamentals
This course provides an examination of color and design principles through the use of digital and traditional media. Students will identify and utilize a variety of color palettes to explore color harmony and contrast. Topics will include components of color, desaturation of color, color psychology, advancing/receding color, simultaneous contrast, color proportion, the influence of light temperature on color, and design principles.

FND 125 Color and Design
An in-depth study of color and design principles. Students will use analogous, complementary and analogous split complementary palettes to explore color harmony. Additional topics include mixing and toning of color, color psychology, advancing/receding color, simultaneous contrast, color proportion, the influence of light temperature on color, design unity and visual emphasis. Supplies for this class are estimated at $390.00 or more.

FND 127 Expressive Watercolor
In this introductory course, students practice the basic techniques and textures of watercolor. They learn about color use, composition, and critique, while creating simple environments, collages, portraits, and landscapes.

FND 128 Drawing Fundamentals
In this introductory course, students will focus on basic drawing skills. Students will learn how to break down objects and environments into simpler shapes. This course will cover quick sketching techniques and usage of basic perspective, both in studio and on location.

FND 131 Figure Modeling
The principles and concepts of the three dimensional nude human form are presented in this sculpture course. Human proportion, structure, geometry, balance and anatomy will be explored in projects designed to enhance understanding of 3-D form, volume and space.

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

Academy of Art University is the best choice for non-native speakers who wish to study art and design. We will fully support you with EAP courses and many kinds of EAP support.

We offer a specialized English for Art Purposes curriculum, for students of all levels. We will give you the EAP coursework that you need to succeed in your art and design classes, whether your English skills are beginner or advanced.

- Our EAP curriculum allows low proficiency English speakers to enroll in art and design classes while they improve their language skills.
- EAP support is available for on campus and online courses.
- Placement in on campus EAP courses is determined by an ESL Placement Test.

Our EAP Support Program provides in-class language support and free individual tutoring for both on campus and online classes. After you have taken one or more EAP courses, we will continue to support you in and out of the classroom. EAP support teachers are assigned to classes based on qualifying need. EAP teachers, depending on the need, may also hold study groups.

Academy of Art University is strongly committed to its international population. Our English for Art Purposes program makes the Academy the best choice for non-native English speakers who wish to study art and design in the United States. EAP services available include EAP courses, individual EAP support which can be arranged for any art and design class at the university, EAP writing, speaking, and multimedia labs, as well as online EAP support.
EAP A English for Art Purposes Intensive A
English for Art Purposes A (EAP A) at Academy of Art University introduces artists to the English language. The course emphasizes the acquisition and application of basic grammar structures and the development of foundational skills in listening, speaking, pronunciation, reading, and writing.

EAP B English for Art Purposes Intensive B
The emphasis of this course is on the acquisition and application of basic grammar structures and the development of foundational skills in listening, speaking, pronunciation, reading, and writing. EAP B teachers strive to help new international students learn the language and strategies they need to thrive at Academy and in the bay area.

EAP 1 English for Art Purposes Intensive 1
This course helps high beginner undergraduate ESL students become more effective and accurate listeners, readers, writers, and speakers of English. Students learn to participate in Academy and American culture, and comprehend short conversations, lectures, and readings. Students complete basic academic writing assignments, participate in conversations and group discussions, and complete class presentations on class topics, American culture, and original art projects.

EAP 2 English for Art Purposes 2
This course offers intermediate ESL instruction in speaking, listening, grammar, writing, pronunciation, reading, and cross-cultural communication skills relevant to the fields of art and design. Activities and materials are designed to increase comprehension and participation in foundations art classes. Students who register for EAP 002 must register for EAP-designated art classes.

EAP 3 English for Art Purposes 3
This is a high-level intermediate ESL course that provides an in-depth review emphasizing descriptive essay development, art terminology and language skills relevant to artists and designers. Students who register for EAP 003 should register for EAP-designated art classes.

EAP 3W English for Art Purposes 3 Writing
In this course, students will further develop effective reading strategies and increase their vocabularies by reading and analyzing pieces of fiction and non-fiction. Interactive activities will help students develop intermediate level grammatical skills. Students who register for EAP 003W should register for EAP-designated art classes.

EAP 4 English for Art Purposes 4
In this course, students have the opportunity to refine all language skills while learning about various art and design disciplines. Analytical writing is emphasized. Students who register for EAP 004 should register for EAP-designated art classes.

EAP 1 ARH English for Art Purposes: Level 4 for Architecture, Interior Architecture, & Landscape Design
In this course, students have the opportunity to refine all language skills while learning about content focused on the fields of Architecture, Interior Architecture and Landscape Architecture. Analytical writing is emphasized. Students who register for EAP 004 should register for EAP-designated art classes.

EAP 100 Specialized Study
Independent study is advanced level instruction between a teacher and one to three students. It covers processes, projects, techniques, concepts and styles specific to the students involved. Outcomes will be unique to the individual. Department Director approval is required. Course fees and prerequisites may vary by topic.

EAP 400A English for Art Purposes Intensive
This course emphasizes the acquisition and application of basic grammar structures and the development of foundational communication skills. Students will apply these skills to develop language strategies for success at AAU and with their daily communities. Additionally, students will learn fundamental art skills in photography and methods for creating graphic layouts using current media software.

EAP 401 MS: English for Art Purposes: Level 4
In this advanced English as a Second Language course for graduate students, students will develop listening and speaking skills for their art and design classes and the midpoint review process. In EAP604, listening/speaking, students will refine oral and aural language skill areas. Students will refine oral and aural language skill areas and increase general vocabulary for communicating concepts in art and design-related fields. Students who register for EAP 604 must register for EAP604B for their specific major and EAP-designated art classes.

EAP 600A English for Art Purposes Intensive
This course offers intermediate ESL instruction in speaking, listening, grammar, writing, pronunciation, reading, and cross-cultural communication skills relevant to the fields of art and design. Activities and materials are designed to increase comprehension and participation in foundations art classes.

EAP 600B MS: English for Art Purposes: Level 2
In this course, students have the opportunity to refine all language skills while learning about various art and design disciplines. Analytical writing is emphasized. Students who register for EAP 004 should register for EAP-designated art classes.

EAP 601 MS: English for Art Purposes Intensive 1
This course will help high-beginner graduate ESL learners become more effective and accurate listeners, readers, writers, and speakers of basic English structures as they learn about American classroom culture and student life at Academy of Art University. Students develop their public speaking skills and art vocabulary by giving presentations on the fundamental visual elements and principles of art. Students also learn how to create video presentations in English using current media software.

EAP 603 MS: English for Art Purposes: Level 3
In this course, students have the opportunity to refine all language skills while learning about content focused on the fields of Architecture, Interior Architecture and Landscape Architecture. Analytical writing is emphasized. Students who register for EAP 004 should register for EAP-designated art classes.

EAP 604 MS: English for Art Purposes: Level 4
In this advanced English as a Second Language course for graduate students, students will develop listening and speaking skills for their art and design classes and the midpoint review process. In EAP604, listening/speaking, students will refine oral and aural language skill areas. Students will refine oral and aural language skill areas and increase general vocabulary for communicating concepts in art and design-related fields. Students who register for EAP 604 must register for EAP604B for their specific major and EAP-designated art classes.

**UNDERGRADUATE COURSES**

**EAP A English for Art Purposes Intensive A**
English for Art Purposes A (EAP A) at Academy of Art University introduces artists to the English language. The course emphasizes the acquisition and application of basic grammar structures and the development of foundational skills in listening, speaking, pronunciation, reading, and writing.

**EAP B English for Art Purposes Intensive B**
The emphasis of this course is on the acquisition and application of basic grammar structures and the development of foundational skills in listening, speaking, pronunciation, reading, and writing. EAP B teachers strive to help new international students learn the language and strategies they need to thrive at Academy and in the bay area.

**EAP 1 English for Art Purposes Intensive 1**
This course helps high beginner undergraduate ESL students become more effective and accurate listeners, readers, writers, and speakers of English. Students learn to participate in Academy and American culture, and comprehend short conversations, lectures, and readings. Students complete basic academic writing assignments, participate in conversations and group discussions, and complete class presentations on class topics, American culture, and original art projects.

**EAP 2 English for Art Purposes 2**
This course offers intermediate ESL instruction in speaking, listening, grammar, writing, pronunciation, reading, and cross-cultural communication skills relevant to the fields of art and design. Activities and materials are designed to increase comprehension and participation in foundations art classes. Students who register for EAP 002 must register for EAP-designated art classes.

**EAP 3 English for Art Purposes 3**
This is a high-level intermediate ESL course that provides an in-depth review emphasizing descriptive essay development, art terminology and language skills relevant to artists and designers. Students who register for EAP 003 should register for EAP-designated art classes.

**EAP 3W English for Art Purposes 3 Writing**
In this course, students will further develop effective reading strategies and increase their vocabularies by reading and analyzing pieces of fiction and non-fiction. Interactive activities will help students develop intermediate level grammatical skills. Students who register for EAP 003W should register for EAP-designated art classes.

**EAP 4 English for Art Purposes 4**
In this course, students have the opportunity to refine all language skills while learning about various art and design disciplines. Analytical writing is emphasized. Students who register for EAP 004 should register for EAP-designated art classes.

**EAP 1 ARH English for Art Purposes: Level 4 for Architecture, Interior Architecture, & Landscape Design**
In this course, students have the opportunity to refine all language skills while learning about content focused on the fields of Architecture, Interior Architecture and Landscape Architecture. Analytical writing is emphasized. Students who register for EAP 004 should register for EAP-designated art classes.

**EAP 100 Specialized Study**
Independent study is advanced level instruction between a teacher and one to three students. It covers processes, projects, techniques, concepts and styles specific to the students involved. Outcomes will be unique to the individual. Department Director approval is required. Course fees and prerequisites may vary by topic.

**EAP 400A English for Art Purposes Intensive**
This course emphasizes the acquisition and application of basic grammar structures and the development of foundational communication skills. Students will apply these skills to develop language strategies for success at AAU and with their daily communities. Additionally, students will learn fundamental art skills in photography and methods for creating graphic layouts using current media software.

**EAP 401 MS: English for Art Purposes Intensive 1**
This course will help high-beginner graduate ESL learners become more effective and accurate listeners, readers, writers, and speakers of basic English structures as they learn about American classroom culture and student life at Academy of Art University. Students develop their public speaking skills and art vocabulary by giving presentations on the fundamental visual elements and principles of art. Students also learn how to create video presentations in English using current media software.

**EAP 600A English for Art Purposes Intensive**
This course offers intermediate ESL instruction in speaking, listening, grammar, writing, pronunciation, reading, and cross-cultural communication skills relevant to the fields of art and design. Activities and materials are designed to increase comprehension and participation in foundations art classes. Students who register for EAP 004 must register for EAP-designated art classes.

**EAP 601 MS: English for Art Purposes Intensive 1**
This course will help high-beginner graduate ESL learners become more effective and accurate listeners, readers, writers, and speakers of basic English structures as they learn about American classroom culture and student life at Academy of Art University. Students develop their public speaking skills and art vocabulary by giving presentations on the fundamental visual elements and principles of art. Students also learn how to create video presentations in English using current media software.

**EAP 603 MS: English for Art Purposes: Level 3**
In this course, students have the opportunity to refine all language skills while learning about content focused on the fields of Architecture, Interior Architecture and Landscape Architecture. Analytical writing is emphasized. Students who register for EAP 004 should register for EAP-designated art classes.

**EAP 604 MS: English for Art Purposes: Level 4**
In this advanced English as a Second Language course for graduate students, students will develop listening and speaking skills for their art and design classes and the midpoint review process. In EAP604, listening/speaking, students will refine oral and aural language skill areas. Students will refine oral and aural language skill areas and increase general vocabulary for communicating concepts in art and design-related fields. Students who register for EAP 604 must register for EAP604B for their specific major and EAP-designated art classes.

[VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyart.edu]
EAP 604B MS: English for Art Purposes: Level 4 - Writing & Reading

In this advanced English as a Second Language course for graduate students, students will develop writing and reading skills for classes and midpoint review process in specific majors. Students will refine written communication skills and increase vocabulary related to their major. Students who register for EAP 604B should register for EAP 604 and EAP-designated art courses.

EAP 605S MS: English for Art Purposes: Level 5 Speaking

This masters course offers international students intensive practice in oral skills through methods and materials that enhance students’ artistic and academic performance. This course is required for students who do not have adequate performance in listening and speaking skills in EAP 604.

EAP 605W MS: English for Art Purposes: Level 5 Writing

This advanced masters English as a Second Language course continues to help students improve language skills. The emphasis is on addressing reading and writing issues that may be obstacles in communication for international students. While discussing various art and design topics, students refine their vocabulary, and their reading and writing skills. This course is required for students who did not have adequate performance in reading and writing skills in EAP 604.

EAP 690 Specialized Study

Independent study is advanced level instruction between a teacher and one to three students. It covers processes, projects, techniques, concepts and styles specific to the students involved. Outcomes will be unique to the individual. Department Director approval is required.
At the core of our Liberal Arts curriculum are comprehensive Art History and English curricula. The Academy celebrates the artistic traditions of the past and encourages emerging artists to situate themselves in this cultural continuum. The Art History sequence brings the great masterworks and their creators to life, engaging students both visually and critically. Highly literate as visual communicators, artists must also be able to express their ideas through written and oral communication.

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

Academy of Art University strives to nurture the entire artist, and the Liberal Arts program is an integral component in this process.
Emphasis is placed on spelling, grammar, and maintaining an academic and peer support community and helping them establish and maintain a support system for incoming students into the Academy.

This is an introductory writing course that places special emphasis on what makes a great story. This course is aimed at students who need to improve their speaking, listening, and pronunciation skills.

LA 108 Composition for the Artist
This is an introductory writing course that prepares students for coursework and the professional world. This course will welcome incoming students into the Academy community and help them establish and maintain academic and peer support. Emphasis is placed on spelling, grammar, and punctuation.

LA 110 English Composition: Narrative Storytelling
This is a creative writing course designed to teach students the elements of narrative storytelling, including dialogue, point of view, character development, plot, setting and variations in narrative genre.

LA 113 Principles of Short Film Storytelling
This course examines the fundamental storytelling principles of short film. Emphasis will be placed on what makes a great short film. Students will analyze films, write critiques, and practice essential storytelling skills needed before moving into the script stage in the following course.

LA 115 The Natural World I: The Base Layer
This course provides the opportunity to gain a deeper understanding of the natural landscape. By exploring local sites, students will learn to identify and analyze soil types, geological forms, watersheds, and other topographical features, and how they affect design decisions. Strategies for mapping and recording this information will be introduced.

LA 117 Survey of Landscape Architecture
This course provides an overview of the profession and highlights the responsibilities and challenges of the 21st-century landscape architect. Students will study the history of landscape architecture and the role landscape architects have in shaping our natural spaces. Influences for positive changes in the environment will be discussed.

LA 118 History of Industrial Design
This course begins with early mechanization and the industrial revolution, then looks at the social ramifications of historic periods and their influence on contemporary design. Special emphasis is placed on the glory years of the 30’s and 40’s as the era associated with the birth of industrial design.

LA 119 Fabric and Fiber Technology
Students are introduced to the basic properties of textiles, and how they relate to performance and end use. The course includes hands-on analysis of fabric swatches.

LA 120 Art History through the 15th Century
This class examines the major period styles of art in Western civilization from prehistoric times to the late Gothic and early Renaissance periods. Students are introduced to the language of the arts in various media while examining the purposes of art. Students taking this course online may be required to take a proctored exam at an approved testing facility. Students who need testing accommodations related to a disability should contact Classroom Services.

LA 121 Art History through the 19th Century
This course examines the major period styles of art in Western civilization from the high Renaissance through the nineteenth century. Students are introduced to the language of the arts in various media while examining the purposes of art. Students taking this course online may be required to take a proctored exam at an approved testing facility. Students who need testing accommodations related to a disability should contact Classroom Services.

LA 123 Design Philosophy: Aesthetics, Logic, and Ethics
The course introduces students to philosophical concepts and narratives that are embedded in our design problems. A dialectical system of Socratic method will be exercised in the class to critique and resolve oppositions. Students will compare and contrast a range of philosophies in the defense of a philosophical stance.

LA 124 Physics for Artists
This course exposes students to the principles that underlie complex motion found in the real world. Topics covered include motion, matter, sound, light, and heat, with specific emphasis on the role of physics in photography, product design, architecture, animation and visual effects.

LA 125 The Creative Process
This course exposes students to the various perspectives on creativity and the creative process, both from scientific and first-person artist perspectives. Through projects and group discussions, students will analyze their own creative process, identify their creative strengths and develop creative problem-solving skills that will help them realize their creative potential.

LA 126 Seminar in the Arts: San Francisco
This course offers students firsthand exposure to genres of the performing and visual arts. Students will engage in group discussion and written analysis of performances attended on biweekly fieldtrips throughout San Francisco. Topics studied include fine art, classical and modern music, opera, film and theater, literature, performance art and dance.

LA 127 Topics in World Art
This course explores the art of non-European countries, emphasizing how and what art communicates about the culture from which it is produced. The cross-cultural approach will focus on the art of the following regions: Asia, Africa, Polynesia and Pre-Columbian America.

LA 128 Seminar in the Arts: Los Angeles
This course introduces students to the evolution of automotive and coachwork design in historical and cultural context. Students study the connections between technological advancement and changes in safety requirements, and their influences in automotive design. Emphasis is placed on the era associated with the advancement of assembly line and the glory years of the 1930’s and 40’s.

LA 129 History of Automotive Design
This course introduces students to the evolution of automotive and coachwork design in historical and cultural context. Students study the connections between technological advancement and changes in safety requirements, and their influences in automotive design. Emphasis is placed on the era associated with the advancement of assembly line and the glory years of the 1930’s and 40’s.

LA 131 History of Gaming
Covering games from ancient board games to modern consoles, this course gives relevance and meaning to the human experience of interaction through games. Game design and theory, non-linear storytelling theory, an overview of video game industry companies, technology and terminology are introduced.

LA 132 History of Automotive Design
This course introduces students to the evolution of automotive and coachwork design in historical and cultural context. Students study the connections between technological advancement and changes in safety requirements, and their influences in automotive design. Emphasis is placed on the era associated with the advancement of assembly line and the glory years of the 1930’s and 40’s.

LA 133 History of Gaming
Covering games from ancient board games to modern consoles, this course gives relevance and meaning to the human experience of interaction through games. Game design and theory, non-linear storytelling theory, an overview of video game industry companies, technology and terminology are introduced.
LA 132 History of Animation
This course examines aesthetic and technical evolutions in animation in historical context. Students will identify and analyze the work of the creative visionaries, fine artists, and technical pioneers behind classic animated characters such as Bugs Bunny, to contemporary animated feature films and beyond.

LA 133 Short Form Writing
This writing course explores brevity as a creative option. Students will work through the reductive writing process and learn how powerful story, voice, and style develop with fewer words. The goal? Simple. Clear. Concise.

LA 134 History & Technology of Visual Effects & Computer Animation
This class will analyze the history of special effects techniques and apply that knowledge to contemporary visual effects and animation, compositing and production methods.

LA 137 History of Visual Development
This course will cover the beginnings of visual development up to and including modern production techniques as well as visual development designers and artists. Topics will include costs, financing, and marketing of commercial and independent projects. The course will conclude with discussions about the future of visual development.

LA 140 Music Appreciation
This course is an introduction to classical music as an art form. Special attention is placed on music of specific composers and understanding the place of classical music in culture and civilization.

LA 141 Storytelling: From Telephone to Transmedia
Explore the impact “storytelling” has on various media technologies and their relationship with local and global electronic media institutions, audiences, and events. Students will research and analyze integration and adoption of transmedia storytelling across multiple mediums and the future of multimedia communication.

LA 142 Film Music Appreciation
This course surveys the development of the film score for motion pictures from its earliest inception through today. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of the film score and how it functions to support the aesthetic and narrative elements of the story.

LA 146 Anatomy of Automobiles
This course introduces the various components used in vintage automobiles. In this course, students identify common automotive components and those that work together as a system. This course satisfies a Quantitative Literacy requirement and includes the following topics: conversion of units (metric and imperial), conservation of energy (Fahrenheit and Celsius), and calculating volume.

LA 151 First Year Seminar for Academic Success
This class provides strategies and individualized support to help students excel. Students share, develop and implement best practices for topics such as time management, motivation, project planning and communication. This seminar is required for first year students on academic probation; it is recommended to students who are striving for academic success.

LA 157 The Genius of Appeal
This course will examine the nature of audience appeal in entertainment design and production. Students will review and evaluate examples of appealing and unappealing properties in film, television, animation, and games. Emphasis will be placed on understanding the means, methods, and principles by which creative teams can achieve more appeal in their work.

LA 160 Golden Section/Sacred Geometry
This course studies the unique geometric constructions and proportions that form the structure of the universe. Artistic, mathematical, philosophical and aesthetic aspects will be examined. Students examine the symbolic and practical theories and applications of these divine principles from both classical and contemporary sources. This course is open to all majors.

LA 161 Western Civilization
This course will cover the history of Western civilization from the beginnings of ancient civilizations to the Renaissance. The civilizations of ancient Egypt, Greece and Rome will be emphasized, as well as Islamic religion and societies.

LA 164 International and Alternative Comics
This course explores comics and graphic novels from around the world. This course delves deep into the history of comics from the UK, Spain, France, Russian, and more, including manga, manhwa, and bande dessinée. Underground and alternative comics will be analyzed for style and content.

LA 167 Pre-Industrial Urban Open Spaces
This course offers a comprehensive survey of the history of human impacts on environments from Stonehenge to the urban spaces, gardens and parks of the Renaissance. By systematically studying classic examples, students will learn to assess the qualities and relevance of each in their historical context.

LA 168 History of Opera
This course serves as an overview of the major operatic composers and their place in the history of opera. Each student will learn how to listen to opera. Topics covered will include the history of operatic set and costume design.

LA 169 History of Comics: American Comics
Comics are often described as a uniquely American art form. This course is a comprehensive survey of the work of significant American comic strips, comic books, and graphic novels. Students will analyze the styles, trends, and subject matter of cartoonists, illustrators, and authors and explore the relationships between social conditions and styles.

LA 170 History of Comics: International and Alternative Comics
This course explores comics and graphic novels from around the world. This course delves deep into the history of comics from the UK, Spain, France, Russian, and more, including manga, manhwa, and bande dessinée. Underground and alternative comics will be analyzed for style and content.

LA 171 Western Civilization
This course will cover the history of Western civilization from the beginnings of ancient civilizations to the Renaissance. The civilizations of ancient Egypt, Greece and Rome will be emphasized, as well as Islamic religion and societies.

LA 172 Astronomy for Artists
This course introduces students to the structure and evolution of planets, stars, galaxies, and our current understanding of cosmology. Contemporary topics such as black holes, relativity, planets outside of our solar system, and the possibility of life on other planets will also be covered.

LA 173 History of Animation
This course examines aesthetic and technical evolutions in animation in historical context. Students will identify and analyze the work of the creative visionaries, fine artists, and technical pioneers behind classic animated characters such as Bugs Bunny, to contemporary animated feature films and beyond.

LA 180 Digital Programming I: Scripting and Programming Languages
This course builds on previous programming/scripting courses to broaden students’ skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C++, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

LA 181 Digital Programming II: Scripting and Programming Languages
This course builds on previous programming/scripting courses to broaden students’ skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C++, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

LA 182 Genres in Film
This course covers a variety of film genres, such as drama, comedy, westerns, science fiction, suspense mystery, and film noir. Films will be viewed as homework and excerpts of each film will be discussed in class. Students will study the unique styles of these various genre films and some of the filmmakers who became popular as a result of their work.

LA 183 Digital Programming III: Scripting and Programming Languages
This course builds on previous programming/scripting courses to broaden students’ skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C++, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

LA 184 Digital Programming IV: Scripting and Programming Languages
This course builds on previous programming/scripting courses to broaden students’ skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C++, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

LA 187 Digital Programming V: Scripting and Programming Languages
This course builds on previous programming/scripting courses to broaden students’ skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C++, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

LA 188 Digital Programming VI: Scripting and Programming Languages
This course builds on previous programming/scripting courses to broaden students’ skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C++, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

LA 189 Digital Programming VII: Scripting and Programming Languages
This course builds on previous programming/scripting courses to broaden students’ skills with hands-on assignments writing simple programs in several popular programming languages. Topics will include Lua, C++, Python, development tools, writing automation scripts, and the value of being versatile with knowledge of multiple programming languages.

LA 190 History of Opera
This course serves as an overview of the major operatic composers and their place in the history of opera. Each student will learn how to listen to opera. Topics covered will include the history of operatic set and costume design.

LA 191 History of Visual Effects & Computer Animation
This course will analyze the history of special effects techniques and apply that knowledge to contemporary visual effects and animation, compositing and production methodology will be covered.
LA 202 English Composition: Creative Persuasion & Argument
This course offers an examination of the art of persuasion in creative non-fiction and contemporary arguments. Students learn to support their points of view through research and argumentation and to express their opinions in written, thesis-based expository essays.

LA 205 Developmental Psychology
In this course students will examine current theories and research pertaining to the cognitive, social, emotional, and physical development in young people from infancy through adolescence. Students will practice observation techniques with applications to art classrooms, museums and community settings. The course will also include the role of visual arts in human development.

LA 216 Science Fiction and Fantasy
This course offers a critical and historical survey of science fiction and fantasy literature. Emphasis is placed on social and cultural analysis of the genre. Students will analyze professional work, emulat,e and create their own work using classic storytelling structures, figures, and themes.

LA 217 Writing for Comics & Graphic Novels
This course teaches effective strategies for professional comic book scripting. Students will read graphic novels and critical writing about comics which emphasize the physical space words occupy. Students will produce a completed comic book script by the end of the semester.

LA 218 Blogging: Content Creation & Promotion
Blogs form part of the contemporary media and marketing landscape alongside social media tools such as Facebook and Twitter. This course aims to define the term, analyze various elements of successful blogging, and offer practical experience in conceptualizing, producing, and marketing your own blog online as art professionals.

LA 219 History of Architecture: Ancient to Gothic
This course provides a critical investigation into major developments in architecture from approximately 3000 B.C. through the start of the 15th century. Students will study Egyptian, Mesopotamian, Greek, Roman, Pre-Columbian, Indian, East-Asian, Islamic, South American, African, Byzantine, and Gothic architecture.

LA 220 American Art History
This course is a survey of American Art from the 1500s to the present day. Students will study the personal and socio-historical conditions that have shaped the production and reception of their work.

LA 221 California Art in Cultural Context
Students will develop an informed appreciation for a wide range of art produced in California, spanning the pre-Gold Rush era through much of the 20th century. Through presentations, discussions, readings, field experiences and hands-on learning, students will examine the images and ideas that have shaped and reflected the state’s identity.

LA 222 20th Century Art
This class presents a critical study of the major movements in Western fine art from the late nineteenth century to the present including Post-Impressionism, Expressionism, Fauvism, Art Nouveau, Cubism, Futurism, Dadaism, Surrealism, Abstract Expressionism, Minimalism, Pop Art, Performance Art, Graffiti and Post-Modernism.

LA 223 Popular Topics in Health, Nutrition, & Physiology
This course explores current issues in health and nutrition science. Students gain the scientific background required to interpret health claims and news and to make informed personal decisions. Topics include genetically engineered food, nutritional supplements, drugs, addiction, stem cell research, and environmental health. This course meets the quantitative literacy requirement.

LA 224 Women, Art & Society
This course explores the work of Western women artists from the Middle Ages to the Present. Students will be exposed to the artwork of women artists and gain an understanding of their lives while analyzing the personal and historical conditions that have shaped the production and reception of their work.

LA 225 History of Art Education
Students will analyze art education theory and practices from the late 19th through 20th centuries. In addition, students will identify the characteristics of a sound art education program and the considerations for implementing art education in various settings. Students will examine various approaches to teaching art through structured field experiences.

LA 226 Survey of Traditional Interior Architecture
This course will focus on major movements, innovations and advancements in architecture, design, furniture, and materials from pre-history to the early 19th century. Students apply design language and further examine societal, political, historical, and economical influences in a series of assignments and discussions.

LA 227 Survey of Traditional Interiors
This course will focus on major movements, innovations and advancements in architecture, design, furniture, and materials from pre-history to the early 19th century. Students apply design language and further examine societal, political, historical, and economical influences in a series of assignments and discussions.

LA 228 World Literature
This course introduces students to a wide variety of historical periods and literary traditions. Students will read major works of various genres and study the historical and cultural contexts informing these works. Students will experiment in writing with styles covered in the course.

LA 229 Survey of Contemporary Interior Architecture
Students will study the evolution of modern concepts of architecture and interior design from the Industrial Revolution to the present. Social philosophy is explored with special attention to the historical, political, and geographic influences.

LA 233 History of American Art
This course is a survey of American Art from the beginnings of European colonization in the 1500s to the present day. Subjects and styles in American art will be explored as reflections of cultural values that have shaped American thought and history.

LA 236 Survey of Bay Area Architecture
Students study San Francisco architecture and interiors within the context of Bay Area history. Students learn general structural terms and how to place materials and furnishings in historical contexts. Orders of architecture, roof types, windows, porches, towers and interior detailing are explored.

LA 238 Blogging: Content Creation & Promotion
Blogs form part of the contemporary media and marketing landscape alongside social media tools such as Facebook and Twitter. This course aims to define the term, analyze various elements of successful blogging, and offer practical experience in conceptualizing, producing, and marketing your own blog online as art professionals.

LA 239 Materials & Processes
This course covers the various product manufacturing processes and parameters involved in designing parts primarily out of plastics and metals. The major types of plastics and metal categories and their respective characteristics, actual design problems addressing proper detailing for the process, and product parts examination are all discussed.

LA 242 History of Graphic Design
This course offers a comprehensive survey of the historical and cultural events, technical innovations, art and design movements and important designers and typographers that have formed the origins of the art form that we now call graphic design.

LA 243 History of American Illustration
This is a comprehensive survey of the work of significant American illustrators of the twentieth century. Compositions are analyzed for their styles, trends and subject matter. The relationships between social concerns and styles are explored. Modern illustration is discussed in the context of Historical awareness.

LA 244 History of Fashion
This course traces the Western clothing tradition from antiquity to the 20th century as a source of fashion and design. Students begin with an exploration of the Western ideals of beauty and continue with a specific study of the major areas of fashion revivals: classical, exotic, country and romantic.

LA 245 History of Jewelry & Metal Arts
This course provides a comprehensive study of the progression of design and craftsmanship of jewelry and metal arts starting with primitive materials from the ancient world and ending with 21st century digital innovations. Emphasis will be placed on materials, symbolism, techniques, and key artisans and their signature styles and contributions.

LA 246 History of Textiles
This survey course investigates textiles from prehistory to the present, examining traditional textiles of Asia, Africa, and the Americas as well as western textile design and production, with an emphasis on the late 19th and early 20th century design movements. Textile use in interiors, clothing, cars, and industry will be explored.
LA 247 History & Techniques of Printmaking
This course surveys the art of printmaking, from its ancient origins to the stylistic and technological innovations of the present day. Emphasis is placed on the distinctive characteristics of relief, intaglio, lithographic, and silkscreen techniques, as students explore the expressive power and changing cultural role of the printed image throughout history.

LA 248 A History of Sculpture From Michelangelo to the Present
This course surveys the history of sculpture from Michelangelo's groundbreaking approach and its classical influences, to the artistic innovators of the 20th Century. Topics include how sculpture has become a central part of the urban landscape, the influences of sculpture on architecture, and the complex relationship between sculpture, politics, and society.

LA 249 An Artistic and Intellectual History of the Renaissance
This course introduces students to the art, architecture, and cultural aspects of the Renaissance through the literary and philosophical texts of the period. Emphasis is placed on analysis of paintings, sculptures, and buildings using primary source readings. Inquiry-based class discussions will relate key ideas to life and artistic practice today.

LA 254 Human-Centered Design
This course introduces students to the science of ergonomics, providing them with an awareness of how to make products that satisfy the physical, physiological and psychological needs of consumers.

LA 255 College Math
This course provides the opportunity for the artists to strengthen basic math skills. Math skills are applied to personal finance, accounting and investing. Topics include fractions, percents, ratio and proportion, probability, converting units of measurement, and fundamentals of algebra and geometry. NOTE: There are place out options for this course. Students with the following scores are exempt from this course and the Quantitative Literacy requirement: Academy of Art University (AAU) Quantitative Literacy Placement Exam score of 200 or higher.

LA 258 Creative Perspectives in Sound Design 1
This course surveys the development of sound design and sound tracks from before the invention of motion pictures through 1978. Selected examples throughout history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies and key historical figures to help them in developing their own creative works. Emphasis will be placed on how sound design functions to support the aesthetic and narrative elements of the story.

LA 260 French 1: Basic Grammar & Speech
This course covers the basic principles of pronunciation, vocabulary and grammar. Emphasis is placed on practical applications to and appreciation of French culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 262 French 2: Conversational French
In this course, emphasis continues to be placed on understanding idioms, useful phrases and conversational patterns. Topics deal with true-to-life situations. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 263 Beginning Chinese
This course introduces the principles of pronunciation, vocabulary and grammar. Emphasis is placed on conversational Mandarin Chinese with practical applications to and appreciation of Chinese culture. Reading and writing are required at a high beginning level. This course is not intended for native or advanced speakers.

LA 264 Intermediate Chinese
This course builds on the listening and speaking skills introduced in Beginning Chinese. Emphasis is placed on conversational Mandarin Chinese with practical applications to and appreciation of Chinese culture. Students will increase their knowledge of Chinese characters and begin reading basic texts. This course is not intended for native or advanced speakers.

LA 265 Advanced Chinese
This course is designed for native or advanced speakers. This course is not intended for native or advanced speakers.

LA 266 Chinese 1: Basic Grammar & Speech
This course covers conversational Mandarin Chinese with practical applications to and appreciation of Chinese culture. Emphasis is placed on conversational Mandarin Chinese and practical applications to and appreciation of Chinese culture. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 267 Italian 1: Basic Grammar & Speech
This course covers the basic principles of pronunciation, vocabulary and grammar. Emphasis is placed on practical applications to and appreciation of Italian culture. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 268 Spanish 1: Basic Grammar & Speech
This course covers the basic principles of pronunciation, vocabulary and grammar. Emphasis is placed on conversational Spanish with practical application and appreciation of Spanish and Latin American culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 269 Italian 2: Conversational Italian
In this course, emphasis continues to be placed on understanding idioms, useful phrases and conversational patterns. Topics deal with true-to-life situations and cultural awareness. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 270 U.S. History
This course surveys the history of the United States from Colonial times through the 20th Century. Special emphasis is placed on the American Federalism and the significant political, historical, and cultural events in the years between Industrialization and the 1970s.

LA 271 College Algebra with Geometry
This course provides an introduction to linear systems, algebraic modeling of lines and curves, and applications including angles, triangles, area, and volume. Students with the following scores are exempt from this course: Academy of Art University (AAU) Quantitative Literacy Placement Exam score of 300 or higher.

LA 272 Fundamentals of Drama
This course presents an overview of Western theater history from Ancient Greece to the Present. Students will read and analyze scripts considering genre and socio-historical contexts. The roles of the actor, director, and designers will also be explored. Students will take on creative roles in the production of final scene.

LA 273 Spanish 2: Conversational Spanish
In this course, emphasis continues to be placed on understanding idioms, useful phrases and conversational patterns. Topics deal with true-to-life situations. The course covers conversational Spanish for practical applications, as well as appreciation of Spanish and Latin American culture. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 274 Quantitative Literacy Placement Exam
This course is intended for native or advanced speakers. Reading and writing are required at a high level. This course is not intended for native or advanced speakers.

LA 275 Liberal Arts
This course covers the basic principles of pronunciation, vocabulary and grammar. Emphasis is placed on conversational Italian with practical applications to and appreciation of Italian culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 276 Italian 1: Basic Grammar & Speech
This course covers the basic principles of pronunciation, vocabulary and grammar. Emphasis is placed on practical applications to and appreciation of Italian culture. Some reading and writing are required. This course is not intended for native or advanced speakers.
LA 274 Art & Architecture of Renaissance Florence
This immersion-study-abroad course based in Florence, Italy introduces students to the primary works of Renaissance art and architecture. Visits to key buildings, collections and museums, as well as lectures, sketching assignments, and written essays, will expose students to the rich history and influence of Florence’s Renaissance past.

LA 276 Seminar in Great Britain
In this three-week course, students will be exposed to the art of a particular city or region of Europe. Lectures will accompany visits to the architecture of the chosen locality and visits to the city’s museums. The seminar designation will vary each year; please consult the class schedule for location specifics.

LA 277 Post Industrial Urban Open Spaces
Designed spaces are the product of a specific era, culture and location. This course continues the exploration of urban open spaces. Students will compare and contrast designated outdoor spaces from the Renaissance to the present day and discuss their significance in historical context.

LA 278 Seminar in France
In this three-week intensive, students will study and then write about the art collections of France. Lectures will accompany visits to the architecture of the chosen locality and visits to the city’s museums. Students will explore the extraordinary architecture of Paris and visit the extensive collections of paintings, sculpture and decorative objects housed in the city’s world-renowned museums.

LA 279 Seminar in Italy
In this three-week intensive, students will study and then write about the art collections of Italy. Lectures will accompany visits to the museums. Students will explore the extraordinary architecture of Rome, and visit the extensive collections of paintings, sculpture and decorative objects housed in the Vatican’s world-renowned collection.

LA 280 Perspective Journalism
In this course, students learn the elements of writing and reporting for print and online media. Students will develop reporting skills, including information gathering and interviewing. Legal, moral and ethical rights and responsibilities on reporting will be covered.

LA 281 Film History 1: Pre-1940
This course explores major film movements from 1895 to 1940, from the silent era to the advent of color film. Students learn the fundamental forms of cinema as developed by Eisenstein and Griffith, the introduction of ‘mise-en-scène’, montage editing, expressionism, and film noir.

LA 282 Film History 2: 1940-1974
This course explores the major movements in the Golden Age of Cinema from 1940 to 1974 including Neo-Realism, the French New Wave, Cinema Verte, and a New Golden Age of Hollywood. The work of Vittorio DeSica, Billy Wilder, Francois Truffaut, Akira Kurosawa, Mike Nichols, Francis Ford Coppola, and other great directors will be examined. Lectures and screenings are accompanied by assigned readings.

LA 283 Physical Theatre
This course focuses on acting and directing skills that will strengthen the artists’ and animators’ ability to communicate visually and verbally. The course will concentrate on three essential elements: pantomime, voice-over acting, and improvisational acting.

LA 284 Evolution of the Horror Film
This course examines the horror film genre from the Silent Era to the Present. Students will discuss the differences between artistic creation and exploitation; as well as become familiar with genre styles and movements. Students will apply their knowledge to a semester-long project and the course will end with the selection of one project each student will present.

LA 285 Vector, Matrices, & Transformations
This course introduces matrices by solving linear systems with various applications. The mathematics of 3D vectors is presented, including dot and cross product operations and applications. Matrix operations are then presented and used to perform transformations such as translations, rotations, and scale. Advanced topics such as quaternions will be introduced.

LA 286 Applied Physics
This fundamental physics course emphasizes the mathematical and physical concepts in relationship to their own work. This course covers the basic principles of quantum mechanics, classical mechanics, electromagnetic theory, and an introduction to calculus.

LA 287 Landscape Social Factors
An underlying mandate of landscape architecture is to build positive relationships between people, each other, and the outdoor environment. Applying theories and methods of prevalent social and psychological research, students will learn the research techniques and observation skills necessary to determine how people use, interact with and perceive the landscape.

LA 288 Transformations
In this course, students will study fundamental preculsuar with concepts and applications geared toward studies in architecture and design. Topics include algebraic modeling, trigonometry, vector algebra, linear programming, analytic geometry, and an introduction to calculus.

LA 289 Tune into the Tube: History of Television
The history of television is nostalgic, amusing, and provocative and continues to influence us from broadcast to pool cast. Contemporary broadcast television content and cable television programming will also be fully explored. So let’s turn on the flickering tube and find out more.

LA 290 Designing Careers
This course focuses on communication skills for collaboration, self-promotion, and professional interactions. Topics will include industry research, entrepreneurial and employee-based career opportunities, and legal issues associated with the workplace. Students will write a persuasive project proposal and also collaborate across disciplines in group projects. Audience and purpose will be emphasized.

LA 291 Designing Careers
This course focuses on communication skills for collaboration, self-promotion, and professional interactions. Topics will include industry research, entrepreneurial and employee-based career opportunities, and legal issues associated with the workplace. Students will write a persuasive project proposal and also collaborate across disciplines in group projects. Audience and purpose will be emphasized.

LA 292 Programming & Culture
This course approaches design from a humanities and sociological position, examining the interrelationship between human behavior and the role of buildings in the city. Students will learn to observe, gather, and interpret cultural information into ideas that can shape the organization, form, or design intent of a building.

LA 293 Precalculus
In this course, students will study fundamental precalculus with concepts and applications geared toward studies in architecture and design. Topics include algebraic modeling, trigonometry, vector algebra, linear programming, analytic geometry, and an introduction to calculus.

LA 294 German 1: Basic Grammar/Speech
This course covers the basic principles of pronunciation, vocabulary, and grammar. Emphasis is placed on practical applications to and appreciation of German culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 295 German 2: Conversational German
In this course, emphasis continues to be placed on understanding idioms, useful phrases and conversational patterns. Topics deal with true-life situations. Some reading and writing are required. This course is not intended for native or advanced speakers.

LA 296 Applied Physics
This fundamental physics course emphasizes the concepts and math-based applications most essential for architectural practice. Topics include vibrations and waves, sound, seismology, laws of motion, forces, gravity, energy, heat, and thermodynamics, fluids, properties of materials, properties of light, and electrical circuits.

LA 297 Landscape Social Factors
An underlying mandate of landscape architecture is to build positive relationships between people, each other, and the outdoor environment. Applying theories and methods of prevalent social and psychological research, students will learn the research techniques and observation skills necessary to determine how people use, interact with and perceive the landscape.

LA 298 Tune into the Tube: History of Television
The history of television is nostalgic, amusing, and provocative and continues to influence us from broadcast to pool cast. Contemporary broadcast television content and cable television programming will also be fully explored. So let’s turn on the flickering tube and find out more.

LA 299 German 1: Basic Grammar/Speech
This course covers the basic principles of pronunciation, vocabulary, and grammar. Emphasis is placed on practical applications to and appreciation of German culture. Minimal reading and writing is required. This course is not intended for native or advanced speakers.

LA 300 Introduction to Public Speaking
This introductory course focuses on developing basic communication skills for public speaking. Preparing and delivering speeches, active listening, critiquing presentations, researching pertinent topics, and preparing formal outlines will be emphasized. This course is designed for both English language learners and native speakers to practice and gain confidence in public speaking.

LA 301 Topics in Literature
Topics in modern and/or classical literature covering genres and/or specific writers. Examples: Post-Modern Literature, American Romanticism, Symbolism, Transcendentalism, Shakespeare, Hugo, Melville, etc.

LA 302 Film Theory & Criticism
This course will address central trends in film theory and criticism. Students will explore different approaches to analyzing the meaning and cultural significance of films. Students will also learn about the influence of photography and computer graphics on film.

LA 303 Introduction to Philosophy
This course provides an introduction to western philosophy and the history of ideas. Students will evaluate the effects of the work of various philosophers on modern-day philosophy and apply their theories to current issues while formulating solid arguments assessing the validity of philosophical concepts in relationship to their own work.
LA 304 Crowdfunding & Social Media Marketing
This course will examine the increasingly important role of social media in project creation. Students will enhance, promote, and facilitate projects by integrating such concepts as crowdfunding, crowdsourcing, and transmedia development into their work. Through practical strategies, students will build a brand for their projects that can be used from development through production and distribution.

LA 306 Creatively Speaking: Presentation for Designers
Creative communication is essential to professionally present designs and articulate ideas to clients. In this course, students will learn how to read and identify with their audience, speak with confidence and tell a story. Students will practice presentations, vocal techniques and pacing in a supportive, engaging environment.

LA 307 History of Aesthetics
This course focuses on the major definitions of beauty and the development of modern art from the 18th through 20th centuries. Modern architecture will be addressed in three phases: “Emergence to World War I,” “Development 1900s to 1960s,” and “Plurality: Global Modernisms.” Students will analyze the vernacular manifestations of modernism and key 20th-century architects.

LA 308 Writing for Picture Books
In this course, students will analyze outstanding picture books that convey and validate the momentous moments in a child’s life. Universal themes of childhood including family, friendship, sibling rivalry, problem solving, and independence will be explored. Through in-class writing exercises, students will develop picture book texts and characters with whom children can empathize.

LA 311 History of Architecture: Modernity
This course focuses on the major developments in architecture from the 18th through 20th centuries. Modern architecture will be addressed in three phases: “Emergence to World War I,” “Development 1900s to 1960s,” and “Plurality: Global Modernisms.” Students will analyze the vernacular manifestations of modernism and key 20th-century architects.

LA 312 Art of the Classical World
This course examines the art and architecture of the ancient classical era, focusing on Greece and Rome, and their foundational influences of Mesopotamia and Egypt. Students will analyze artwork in the in the context of historical, literary, and philosophical texts of the era, applying knowledge in research, theoretical papers, and presentations.

LA 313 Style Icons & Fashion Objects
This course focuses on iconography of style, fashion avatars and media interpretation and re-invention of icons. Historical eras, youth movements, style capitals and the roots of iconic fashion imagery in editorial work will be discussed in depth. Students will examine legendary images and trace their influences on popular culture.

LA 314 Creative Perspectives in Sound Design
This course surveys the development of sound design and soundtracks from 1978 through the present. Selected examples throughout its history will be demonstrated in class. Students will learn the importance of sound design, the influence of technologies, and key historical figures to help them in developing their own creative works. Emphasis will be placed on design functions to support the aesthetic and narrative elements of the story.

LA 315 Marketing Essentials
This course will introduce students to the world of marketing through the study of research, theoretical papers, and knowledge in research, practical applications, and theoretical understanding of how art has influenced modern architecture.

LA 316 Business Law
This course analyzes the role and function of business law. Attention is given to laws covering partnerships, corporations, employment, copyright, insurance, transactions and bankruptcy.

LA 317 The Artist in the Modern World
This course presents a critical study of contemporary art, through a survey of art movements from 1980 to the Present. The social, political and technological contexts of contemporary art movements such as Graffiti Art, Trans-avant-garde, Britart, Neo-Pop, Slukism, the New Leipzig School, and beyond will be examined.

LA 356 General Psychology
This is a survey course of the science of psychology. Subject matter will include human development, perception, physiological psychology, psychopathology, learning and personality. Application of these concepts will be both practical and theoretical.

LA 360 Contemporary Cinema
This course explores the major movements in contemporary cinema and the birth of the video/ digital revolution from 1975 to the present including: The Hollywood Blockbuster, Sundance Film Festival, Dogme 95, The Political Documentary, and Third World New Wave. The work of Steven Spielberg, Spike Lee, Jane Campion, David Lynch, The Coen Brothers, Lars Von Trier, Wong Kar Wai, and other great directors will be examined. Lectures and screenings are accompanied by assigned readings.

LA 400 The享受ing Culture: Anthropology for Today's Artist
This course introduces students to the field of anthropology and explores the depth of human and cultural diversity. Students will compare and contrast how people identify themselves in terms of kinship, economics, religion, and artistic production. Students will research and analyze people's attitudes and interpretations of cultural differences.

LA 410 Comparative Religion
This survey course focuses on the ideals and history of classic world religions such as Hinduism, Buddhism, Judaism, Christianity and Islam. Students are also introduced to the basics of primal religions such as Taoism and Confucianism.

LA 453 The Art of Science, the Science of Art
In this course, students gain an insight and understanding of how art has influenced scientific research, and how science has influenced artistic work. Students will look at artistic movements and how artists have applied scientific knowledge to create stunning visual impact.
LA 385 Close-Up on Hitchcock
This course focuses on the enduring, influential cinema of Alfred Hitchcock, including the process from which his cinema evolved from his roots in silent cinema to his early British sound years to his American period. Assigned readings and viewing assignments for homework accompany in-class screenings and lectures.

LA 387 German 3: Reading & Writing
This course focuses on German grammar presentation and review. Students will also study vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various German-speaking cultures. There is continued listening and speaking practice, as well as development of reading and writing skills.

LA 389 Survey of Asian Cinema
This course exposes students to a wide range of Asian films through stylistic analysis of narrative and film language. Students will analyze how social context has influenced film as an art, an industry, and a political instrument. Films and filmmakers from Japan, China, India, and Korea will be explored.

LA 392 French 3: Reading & Writing
This course focuses on French grammar presentation and review. Students will also study vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various French-speaking cultures. There is continued listening and speaking practice, as well as development of reading and writing skills.

LA 393 Spanish 3: Reading & Writing
This course focuses on Spanish grammar presentation and review. Students will also study vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various Spanish-speaking cultures. There is continued listening and speaking practice, as well as development of reading and writing skills.

LA 402 Advanced Fiction Writing
Students will master the art and craft of fiction in this creative writing course. Students’ original work will be critiqued in carefully controlled workshops to achieve sophisticated and mature final drafts. Technical and theoretical issues, such as narrative form (the long short story, the novella, and the novel) and strategies for self-discipline and language will also be discussed.

LA 405 Teaching: Principles & Practices
This course focuses on German grammar presentation and review. Students will also study vocabulary and idiomatic expressions based on situational dialogues, articles, and readings that reflect various German-speaking cultures. There is continued listening and speaking practice, as well as development of reading and writing skills.

LA 407 The Beatles in the Visual Arts
This course focuses on the evolution of the Beatles style of fashion, design, film and music during the course of their career and how the visual media associated with them influenced the work of other artists.

LA 408 Analog Before Digital: Punk/No Wave Film & Music
This course covers the film, music, and art world cross-over activities that were unique to New York from 1977-1987. This course will screen and discuss the historical background of each film through the filters of the late 1970s through the mid-80s art world, club scene, and music with selected readings.

LA 410 E-Commerce
This course provides students with the fundamentals of selling fashion products online. New strategies in e-commerce technology, emerging web-based business models, marketing innovations, and the latest techniques for an enhanced customer interface will be explained.

LA 420 Art of the Italian Renaissance
This course examines the major artists, artworks and historical context related to the production of sculpture, painting, and architecture in Italy from 1300 to 1600. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Renaissance scholarship in written work and oral presentations.

LA 421 Northern Renaissance Art
This course examines topics related to the sculpture, painting, and architecture in Northern Europe including, Netherlands, Flanders, France, Germany and England from 1300 to 1600. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Renaissance scholarship in written work and oral presentations.

LA 422 Italian Baroque Art
This course examines the art and architecture of Italy from 1600 to 1700. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Baroque scholarship in written work and oral presentations.

LA 423 The Golden Age of Dutch Art
This course examines the art of the 17th century Dutch Republic and its surrounding regions. Artists covered include: Rembrandt, Rubens, Van Dyck, Vermeer, Hals, Dou, and Leyser. Students will engage in critical analysis of artwork through application of primary source readings and seminal theories of Netherlandish scholarship in written work and visual presentations.
LA 433 18th & 19th Century European Art
This course examines 19th century European art and its 18th century origins. Focus will be placed on the Enlightenment and aesthetic themes of the Rococo, Neoclassicism, Romanticism, Realism and Impression. Students will engage in critical analysis of artwork through application of primary source readings and recent scholarship in written and oral presentations.

LA 435 The Power of Signs: Semiotics & The Visual Arts
This course investigates semiotics, the theory and study of signs and symbols. This course will explore the relationship between the visual arts and the language of signs in the areas of fine art, film, graphic design, advertising and mass media.

LA 449 Urban Design Theory
This course enables students to analyze and articulate the city as a condition of networks. Students will explore rapidly accelerating urban conditions, ecologies, and various emerging logics as catalysts for new architectural possibilities, while developing their own perspective on critical theory and its various effects on design practices.

LA 462 Power of Myth and Symbol
This course focuses on diverse cultural mythologies and their symbolic representations. Students learn to recognize the myths and symbols prevalent in modern society and to identify these themes within their own work.

LA 464 Survey of Dada & Surrealism
Dada and Surrealism represent turning points in the evolution of modern art history. Both movements are fundamental to the understanding of both Modernism and postmodernism. This course focuses on the art, literature, philosophy and film of international Dada and Surrealist artists from World War I to the years immediately following World War II.

LA 464 LA Special Topics
Special Topics class offerings change each semester and are conducted by special guest artists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

LA 469 Power of Myth and Symbol
This course focuses on diverse cultural mythologies and their symbolic representations. Students learn to recognize the myths and symbols prevalent in modern society and to identify these themes within their own work.

LA 470 The Small Business Entrepreneur
This course takes a practical approach to conceiving, planning, organizing and managing a small business. Presented from a how-to perspective, with many practical examples and applications from the business world, the course asks students to complete a well-reasoned business plan for future implementation.

LA 483 Interactive Media Production & Entrepreneurship
This course delves into the roles of project managers and studio bosses in the game and interactive entertainment industries. Students will study the skills necessary to organize teams and build successful studios. Topics will include managing resources and keeping schedules and budgets. Indie studio business issues including business formation and studio operations will also be covered.

LA 492 French 4: Proficiency
In this course, emphasis continues to be placed on French grammar presentation and review, emphasizing more advanced structures. Students will also read, analyze, and evaluate short stories and literary selections related to art and design. There will be extensive practice in spoken and written communication.

LA 493 Spanish 4: Proficiency
In this course, emphasis continues to be placed on Spanish grammar presentation and review, emphasizing more advanced structures. Students will also read, analyze, and evaluate short stories and literary selections related to art and design. There will be extensive practice in spoken and written communication.

LA 495 German 4: Proficiency
In this course, emphasis continues to be placed on German grammar presentation and review, emphasizing more advanced structures. Students will also read, analyze, and evaluate short stories and literary selections related to art and design. There will be extensive practice in spoken and written communication.

LA 497 Italian 4: Proficiency
In this course, emphasis continues to be placed on Italian grammar presentation and review, emphasizing more advanced structures. Students will also read, analyze, and evaluate short stories and literary selections related to art and design. There will be extensive practice in spoken and written communication.
Higher education keeps getting higher. A Bachelor’s Degree has become a standard expectation. Industry leaders now want more. In many areas of endeavor, a Master’s Degree is now a requirement. The Academy prides itself on catering to the increasing needs of higher expectations.

Graduate Liberal Arts is a liberal arts-based curriculum designed specifically for the needs of the graduate student. Great ideas come from a storehouse of knowledge and passion from within. Let us teach you the mastery of tools and techniques to share your vision with the world.
GLA 601 The Renaissance World & Its Classical Origins
Using the traditional notion of aesthetics, this course will consider works of Renaissance art from the basis of classical concepts of beauty. Various Greek and Roman thinkers as well as the ideas of philosophers, humanists and specific artists who influenced the Renaissance will be explored.

GLA 602 The Art & Ideology of the 20th Century
After a brief review of the art of the 19th century and the avant-garde, this course will focus on the artistic movements, styles and world of ideas of the 20th Century. Various philosophies, social movements, and artists will be considered, while exploring what constitutes modernism, art, and culture.

GLA 603 Anthropology: Experiencing Culture
Through readings, field projects, and active participation, students will apply the dominant theories in anthropology in their analysis of cultural patterns within and across contemporary social groups as they apply to contemporary society. To further develop students’ intercultural communication as a visual artist, focus will be placed on areas related to art, design and marketing.

GLA 605 Motion Picture Theory & Style
This course addresses the formation and evolution of motion picture style in the areas of camera, lighting, editing, mise-en-scène, sound, story, and performance. The history of cinema is examined with an emphasis on aesthetic developments and the forces behind innovations which influence contemporary works.

GLA 606 Crossing Borders: Art & Culture in a Global Society
This course explores the historical relationships between the dominant, Euro-American culture and other cultures. Students consider concepts including post-colonialism, transnationalism, and globalization, and examine how these factors have shaped the production, circulation, and consumption of art.

GLA 607 Art & Ideas of the Enlightenment
This course explores the art of the Enlightenment by examining the evolution of artistic styles and philosophies from the Renaissance to the Early Modern era. Students will examine the history of ideas that informed artists and artwork of the Baroque and Rococo movements of 17th and 18th century Europe.

GLA 608 Professional Presentation and Communication Development
Presentation formats will be explored and employed throughout the course. Many forms of communication will be covered, including question and answer formats, speaking to clients, listening, and how to simplify complex ideas and/or drawings, guided presentations, audience and/or client analysis, interviews, presenting a skill set, articulation and vocabulary.

GLA 609 Renovating Tradition: Art & Ideas of the 19th Century
In this course, students will be instructed in the ideas and art of the 19th century. Students will study the philosophy, art history and selected literature in the context of the European-American aesthetic milieu.

GLA 610 Balancing Creativity and Profitability
This class is suited for those mapping in the Web Design & New Media graduate school. Students will demonstrate in their portfolio the necessary skills to steer the creative direction for an organization’s web presence.

GLA 611 Cultural Narratives
This course explores the analysis of storytelling, narrative, and the transformation of art objects as cultural productions. Students will develop a critical thinking skills in written essays.

GLA 612 Writing & Research for the Master’s Student
With an emphasis on audience and purpose, this course will guide students through the writing process and provide strategies to address its various stages, including idea generation, research, drafting, and editing. Activities will help students develop and articulate final project concepts as well as meet future writing demands in the professional world.

GLA 613 History of 20th Century Fashion Arts
This course explores the historical and cross-cultural influences of fashion design from the beginning of the 20th Century to present day. Students will examine the key looks of each decade while developing an understanding of the social and economic environment of the period and how it relates to contemporary fashion.

GLA 614 Architectural Professional Practices
This course explores the role of the architect in the development and design of projects with emphasis on the professional world.

GLA 615E History of Graphic Design
This course examines graphic design, its role in which earlier works are reflected in the animation of today.

GLA 616 Sacred Geometry
This course is a visual exploration into how the principles of sacred geometry affect the circle, sphere and wheel, as well as the universe, sun, moon, planets, heavens, and mandala. The creative processes of artists and designers are also explored.

GLA 617 Mythology for the Modern World
This course explores diverse cultural mythologies and their symbolic representations from various perspectives. Students will interpret and discuss myths applying standard analytical models, explore the history of mythological studies, and learn to recognize mythic forms and how they operate in ancient and tribal societies as well as modern culture.

GLA 618 Film Music History: The Art of the Film Score
This course surveys the development of the film score for motion pictures from its beginnings in silent film through the multitude of styles we hear today. Selected examples will be demonstrated in class. Students will learn how the score functions to support the aesthetic and narrative elements of the story.

GLA 619 Culture & Identity in Modern American Theater
This course examines themes of identity, community, gender, race, and sexuality in American plays post-1940 with emphasis on the work of influential female, gay/lesbian, and multicultural literary voices in dramatic literature. Students will analyze plays from the actor’s perspective and identify their social and historical significance and artistic contribution in American culture.

GLA 621 History & Techniques of Character Animation
Through a combination of lectures and extensive screenings, students will learn the history of animation as both an art and a technology. Topics will include different regional styles, animation as a reflection of society, early attempts to break the 3D curse, and the manner in which earlier works are reflected in the animation of today.
GLA 628 Business Practices & Principles for Photographers
In this course, students will review and build upon business practices and standards within the photography industry in order to set up a viable business and marketing plan for their individual concentration. Contemporary business and professional practices for Fine Art, Art for Commerce, Documentary and Teaching Photography will be discussed.

GLA 627 Industrial Design in a Globalized World
This course explores industrial design as a form of cultural expression, and as a transnational, professional activity. Topics covered include the nature of design and its cultural implications and the practice of intercultural design in today’s globalized world.

GLA 629 150 Years of American Illustration
This course is a comprehensive survey of the work of significant American illustrators beginning in the mid-19th up to the 21st century. Techniques and styles are analyzed in conjunction with the printing and advertising capabilities of the time. The influences of illustration to the cultural patterns of the time are explored.

GLA 630 Survey of Sustainable Design
This course will focus on sustainable design concepts and environmental issues influencing design in the 21st century. Students will examine facts and establish opinions regarding sustainability leading to a personal philosophy.

GLA 631 Industrial Design Processes
This highly interactive course explores the industrial design process and how it applies to various creative disciplines. Through videos, demos, lectures, group activities, individual assignments, presentations, readings, and case studies, students will learn the processes and exercises needed to pursue opportunities and solve problems creatively.

GLA 632 The Science of Design: Ethnographic Methods
This course analyzes the motivations and behaviors of potential consumers and users. Working in real life contexts, students will apply interview and survey strategies, observation, and other ethnographic research methods. Using qualitative and quantitative data, students will craft stories and create insights to inform the design process.

GLA 634 Professional Practice for Interior Designers
This course places emphasis on the business skills necessary to be effective as a professional interior designer. Professional ethics, fee generation, billing and accounting, pursuing documentation, and post-advertising evaluations are discussed. Professional organization involvement and the benefits of a career path, including national examination, state certification and/or licensing is illustrated.

GLA 636 MS: Acting for Animators
This course focuses on acting and directing skills which will strengthen students’ abilities to communicate visually and verbally. The course will concentrate on three essential elements: pantomime, voice-over acting, and improvisational acting. An emphasis will also be made on learning how to create and enact comedy.

GLA 640 MS: The History of Urban Landscapes
This course will explore the cultural history of open spaces such as gardens, parks, plazas, and state and national park systems around the world. Students will be introduced to the perceptions of nature as impacted by industrialization, increased urbanization, social reform, concerns about ecology, and the preservation of natural resources.

GLA 670 Professional Practices for Animation, VFX, & Games
This course exposes students to the business and legal aspects of the motion picture industry. Emphasis is placed on understanding how professional film projects and production companies are organized and administered, project financing, protection of intellectual property, drafting and negotiation of agreements, fees, profit participation and other compensation, insurance, and responsibilities with cast and crew.

GLA 671 Professional Practices & Communication for Fashion
This course equips students to the expectations of the professional environment in the fashion industry. Emphasis is placed on developing resumes, preparation for job interviews, and development of professional portfolios.

GLA 672 Professional Practices & Communication for Industrial Designers
In this course, students will learn to operate in the business world. Students conceive, plan and organize a small business, applying skills in professional communication and research, to the conception of fund, prototype and bring new product to market while creating a sound professional identity.

GLA 673 Entertainment Professional Practices
This course exposes students to the business and legal affairs of the motion picture industry. Emphasis is placed on understanding how professional film projects and production companies are organized and administered, project financing, protection of intellectual property, drafting and negotiation of agreements, fees, profit participation and other compensation, insurance, and responsibilities with cast and crew.

GLA 674 Professional Practices for Fine Artists
This course will enable students to prepare their artwork for professional presentation and expose them to business issues in their field. Emphasis is placed on the creation of a portfolio package and artist website containing a resume, statement, artist bio, and a collection of professional photographs of the artist’s work.

GLA 675 Professional Practices for Illustrators
This course enables Illustration students to prepare their artwork for professional presentation and exposes them to business issues in their field. Emphasis will be placed on a personal career analysis, followed by building a supportive financial strategy, resulting in the creation of a persuasive, multi-channeled portfolio package centered on an artist website.

GLA 676 Professional Practices for Designers & Advertisers
This course focuses on professional practices in graphic design, web design, new media and advertising. The most common business issues are shared by these three affiliated fields will be covered in depth. Students will create personal career plans and will study legal and project management issues and solutions.

GLA 677 Professional Practices for the Teaching Artist
This course is designed for artists and designers wishing to teach outside of public (K-12) schools. Students will build basic skills grounded in an understanding of learning by designing and teaching lessons to peers, developing a portfolio appropriate for presentation to a potential employer, and identify existing employment opportunities.
GLA 678 Professional Practices for Game Developers
This course exposes MFA candidates to the expectations of the professional game industry. Students will also become familiar with the various professional settings and differences in development practices between game genres in order to best prepare students for their intended careers.

GLA 679 Professional Practices for Visual Development
This course focuses on professional practices in visual development for the animation, games and film industries. The most common business issues shared by these three affiliated fields will be covered in depth. Students will create personal career plans and study legal and project management issues and solutions. Emphasis is placed on communication, collaboration, crowdfunding, networking, marketing, and workplace pipelines.

GLA 680 Music and Sound Design Professional Practices
This course exposes students to the business and legal affairs that will affect them as composers, sound designers and audio artists. Emphasis is placed on understanding how professional projects and companies are organized and administrated, music licensing, project financing, protection of intellectual property, drafting and negotiation of agreements, fees, profits participation and other compensation, insurance, and relationships with other business, legal and creative professionals.

GLA 681 Professional Practice for Landscape Architecture
The focus of this course is on the professional business skills and knowledge necessary to be an effective and responsible landscape architect. Students will learn about the various legalities and contractual arrangements involved in the design and construction process. Topics such as professional ethics, insurance will also be discussed.

GLA 685 Social Media Marketing for Entertainment
Whether you are creating an app, fashion line, game, product, film, or other endeavor, this course delivers the most current information about the increasingly important world of crowdfunding and social media marketing. Learn how to secure funds, build your brand, attract supporters, and bring your dream project to life.

GLA 699 Special Topics
Special Topics class offerings change each semester and are taught by experts in a specific area. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee, prerequisites, and/or may require Department Director approval.

GLA 712 Genres in Science Fiction and Fantasy
This course provides a critical and historical survey of science fiction and fantasy in literature, film and gaming. Emphasis is placed on the history, genres and evolutions of science fiction and fantasy, and on the way the works reflect upon their social and cultural contexts.

GLA 713 Creative Writing
This class is designed to familiarize students with the creative writing process. Students will express themselves through original poetry, prose and fiction. Focus is placed on metaphor as well as theme, emotion, plot motif and character.

GLA 714 Acting
Students will learn how to bring a script to life using acting techniques that produce invigorated, physically-connected performances. Students will learn how actors approach scripts in imaginative and physical ways, and will perform scenes and monologues from contemporary stage and screen plays.

GLA 716 MS: Fast & Furious: The World of Shorts
This course will expose students to the history and nature of short films. Students will learn to develop short film story concepts, ranging from ten seconds to twelve minutes in length, work on originating workable concepts using skills necessary to develop them from scripts and storyboards to audience-pleasing motion media.

GLA 903 Graduate Seminar in Europe
In this three-week course, students will be exposed to the art of a particular city or region of Europe. Lectures will accompany visits to the architecture of the chosen locality and visits to the city’s museums. The seminar destination will vary each year; please consult the class schedule for location specifics.

GLA 905 Graduate Seminar in Florence: Renaissance Art & Architecture
This immersion-style course introduces students to the seminal works of art and architecture in Florence, Italy, through onsite experience. Lectures and readings present the rich history of Florence’s cultural heritage, while writing and sketching assignments give students the opportunities to learn of the Renaissance period and its tremendous influence.
Creative. Interactive. Flexible.

Academy of Art University Online Education offers flexible and innovative programs to help you make the most of your creative abilities. Our classes are taught by industry professionals, and are multimedia rich.

If you are interested in undergraduate or graduate degree programs, or if you simply want to take a few art classes, learn more about online classes today! Call us at 800.544.2787 or 415.274.2200 (outside of the U.S). You may also visit us online at www.academyart.edu.

Can I complete an entire degree online? Can I study both online and on campus? The answer to both of these questions is yes! You can either earn an entire degree online, or you can take a combination of online and on campus classes toward your degree. The choice is up to you! You may also study online for personal enrichment.

What makes online education at the Academy different from online programs offered at other schools? Ours is a content-rich, highly focused curriculum that utilizes a multimedia approach to foster communication, learning, and skill acquisition. We give you a completely interactive learning experience, complete with professional demonstration videos, audio, and visual interfaces.

How do I check the latest course and degree offerings? In addition to the online classes currently being offered, new degrees and classes are added on a continuing basis. For all the latest information about current course offerings, degrees, and awards of completion, visit onlineacademyart.edu.

Will I have any contact with my classmates? Limited class size, integrated use of the Internet, and conferencing software enable online instructors to create a seminar-style “classroom” environment in which students interact with each other as much as they do with their professor. Since the online discussions are asynchronous (simultaneous participation is not necessary), you can ask questions as they arise and contribute to discussions at any time.

Can I contact an instructor if I need help? You can contact an instructor through the online discussion, class e-mail, or by phone.
We’ve re-written the definition of the term “home schooled.”

Can I get academic or language help in my online classes?

Academic Support: Our Online Academic Support team provides individualized academic help. We focus on online learning strategies which include:
- effectively manage your time in a flexible class environment
- communicate with your instructors and fellow classmates
- successfully participate in discussion

Requesting help is easy – all you have to do is click on the Academy Resource Center link on your student homepage.

Writing Support: Students can use the Online Writing Lab (OWL) to get feedback on their writing via e-mail. The OWL is available for all students enrolled in classes at the Academy of Art University. Students in the Bay Area can also use the on-campus Writing Lab, where they can work in-person with a Writing Tutor to get tips on how to improve their writing.

English Language Support: English language support is available to all online students. Some online courses have English instructors in the class to answer questions and help clarify difficult concepts. Students who do not have an English instructor in their class can request help by clicking on the English as a Second Language link on the right side of their homepage. Study groups are also held on campus for local students taking online classes.

What are the components of online classes, and how do I participate?
Just like a physical campus, your online class has students, instructors, advising, and staff. The only difference is that students interact using web-based discussion, e-mail, phone, and fax. Instead of raising your hand, you ask a question in an online discussion. You never have to worry about getting to class on time because the content is available to you whenever you need it. Discussions, lectures, and assignments can all be reviewed online whenever and wherever it is convenient for you, provided you are completing material and assignments within the allocated time frame for each module, or lesson. You will be given clear participation requirements in your course content. The level of instruction and interaction between students from around the world is exceptional.

Online Discussions: You can either post to the online discussion or e-mail your instructor through your web browser. Conferencing for online classes is entirely web-based. A web-based conferencing system is the most effective interactive device for distance learning today. You can post text, graphics, HTML and Internet links to a class discussion. All you need is a current web browser to access and interact in your class discussions.

What class materials will I need and where will I purchase them? For many classes you will be required to purchase books or other materials. Please be sure to order your textbooks as soon as possible and in time for your first day of class!! Instructions are provided on each class description web page about what books or materials you will need to order, if any, and how to order them. You may contact us at online@academyart.edu if you have textbook or software questions.

What are the prerequisites? How do I know if I qualify? Prerequisites are the same as those stated in the general Academy of Art University catalog and class bulletins. Information for online programs is also provided in the online Course Schedule.

Should I have a Mac or a PC computer? While the majority of online classes can be completed on either a Macintosh or PC computer, the individual online class description pages in the course catalogue will identify particular online classes requiring software that is only available for either a Macintosh or PC computer. It is recommended that online students refer to these online class description pages for the degree that they are pursuing prior to purchasing a new computer.
GET YOUR HANDS DIRTY!

Academy of Art University has a hands-on program for every level. Whether you want to explore something you’ve never tried before, or hone your existing skills, the Academy has a program for you.

Pre-College Art Experience Programs
Dream and bring your imagination to life
Explore your passion for art and design while earning college credit
Discover your potential and interact with other young artists

Benefits of Pre-College
Academy of Art University’s Pre-College Programs are open to all current high school students proficient in English. Benefits of these innovative, hands-on programs include:

- Classes designed to build confidence and portfolios
- Introducing current high school students to life at a top art and design university.
- Assisting current high school students in building a solid portfolio.
- Offering current high school students college credit towards Academy of Art University for up to 2 undergraduate elective classes (3 PCAE classes successfully completed with a grade “C” or higher = 1 undergraduate elective class).
- Exposing students and their families to career opportunities in various fields of art and design before enrolling as an undergraduate student.
- $50 undergraduate application fee waived for participants attending Summer or Fall semester directly after graduation.
- Current High School seniors graduating this year will not be eligible for the Summer Pre-College Art Experience program but are welcome to apply at http://www.academyart.edu/content/bau/en/admissions/how-to-apply.html

Eligibility Requirements
- Open to all high school students
- Must be proficient in English

Curriculum
- Choose from a variety of classes in any undergraduate major
- Designed to accommodate all educational and artistic backgrounds
- Students will build new skills, strong portfolio pieces, and confidence

Program Costs
- Pre-College Art Experience classes are tuition free.
- All classes are offered on a first come, first served basis. Early application is recommended.
- A Non-refundable/Non-transferable processing fee applies:
  - Fall or Spring: $235.00. Students can take a maximum of two classes. One online and One on campus or two online. (All on campus classes run from 12:00pm-3:50pm, Saturdays).
  - Summer: $525.00. Students can take a maximum of four classes, either on campus or online.

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Personal Enrichment

Our flexible admissions and registration process allows you to design a program to meet your individual goals, whether personal or professional.

- Enroll as a part-time or full-time student
- Participate in our degree or non-degree programs
- Apply for the Spring, Summer or Fall semesters
- Transfer into our undergraduate or graduate programs
- Attend day, night or weekend classes

Continuing Art Education

Continuing Art Education allows you to enroll in any of the Academy’s non-prerequisite courses for personal enrichment purposes. If you are a more advanced student and you wish to take classes that have prerequisites, you may do so by showing completion of a similar course or equivalent knowledge. You may contact an admissions representative at 415.274.2200 for more information. If you are seeking professional-level courses, you may want to consider the Academy’s PRO (Professional Development) course offerings.

Professional Development

Professional Development (PRO) courses are specially designed offerings from the schools at Academy of Art University. These courses are tailored for students who wish to gain exposure to and the experience of various areas of art, design, and communication. These courses are designed to offer students the chance to acquire hands-on skills or gain an understanding of the historical or business aspects of a given discipline. These courses will meet the needs and interests of continuing education students, in-service teachers*, and upper-division students of art and design who wish to develop skills outside of their major.

PRO classes are geared toward:

- Juniors and Seniors looking for an Elective to add new skill sets that would supplement their major skill sets.
- Practicing artists and designers seeking to acquire basic skills in a new field.
  - Note: Artists and designers who wish to take classes in their current field should submit a portfolio to the appropriate school for placement in an advanced course.
- Working Professionals seeking to acquire new skills in art and design, to supplement their work skills.
- Teacher Summer Grants and Educators wishing to take classes for professional development purposes*

* In-service teachers will need to have these courses approved in advance by their district offices for professional advancement purposes.

Visit www.academyart.edu for a complete listing of Pre-College, Personal Enrichment, Continuing Art Education, and Professional Development courses and schedules.
PRO LA510 Marketing Essentials
This course exposes students to the world of marketing through the study of creating and managing profitable customer relationships and understanding consumer needs. This course will introduce students to the essentials of basic marketing and reinforce the notion that marketing is the strategic underpinning of product market development.

PRO LA520 Business Law
This course analyzes the role and function of business law. Attention is given to laws covering partnerships, corporations, employment, copyright, insurance, transactions, and bankruptcy.

PRO LA550 The Small Business Entrepreneur
This course takes a practical approach to conceiving, planning, organizing, and managing a small business. This class is presented from a how-to perspective, with many practical examples and applications from the business world. It will present up-to-date thinking about preparing, starting, organizing, and operating a small business, and what is involved in forming and/or owning a small business.

PRO PH510 Digital Photography: Shooting
In this course, camera operations and exposure will be explained and the essential elements of good composition will be examined. Students will be given tips for improving their photography through critiques of their work. Students will also receive an introduction to the necessary software to manage their images.

PRO PH512 Digital Photography: Photoshop
In this course, students will gain proficiency with Adobe Photoshop. Essential tools and layers will be utilized to correct photographs and improve skill within the software. Color correction techniques will be applied to adjust images and gain better control over the image editing process.

PRO PH517 Digital Photography: Presentation
In this course, students will focus on their presentation techniques. Students will create digital slide shows, web portfolios and produce high quality color prints to showcase their work.

PRO 499 Special Topics
Special Topics class offerings change each semester and are conducted by specialists. You may contact your academic department director or advisor for more information. Please note that some Special Topics have a required course fee and course prerequisites may vary by topic.

PRO PH515 Social Media Content Development
This course focuses on producing content for cross-platform social media channels utilizing text, video, audio, and visual images. Emphasis will be on developing a unique social media voice and footprint for established, such as Twitter, Facebook, Pinterest, and Instagram, and emerging social media channels.

PRO PH525 Social Media Strategies
This course focuses on developing social media strategies to meet client expectations. Emphasis will be on clarifying business social media goals, ROI (Return On Investment) benchmarks, auditing current social media footprint, and developing key content strategies. Topics will include target audience, frequency, production teams, and effective promotion tactics.

PRO PH535 Social Media Data Analytics
This course provides a deeper understanding of social media data insights including tracking online performance, A/B testing, segmentation, context and conversion attribution, defining KPI (Key Performance Indicators) and other metrics. Emphasis will be placed on interpreting data to evaluate social media performance.

PRO 545 Social Media Management
In this culminating course, students will apply all of the social media skills learned to develop a social media campaign for a prospective client, small business or non-profit organization. Emphasis will be placed on research, reporting, and management, monitoring and evaluating the effectiveness of the campaign.

VIEW the schedule, prerequisites, and course fees & REGISTER at https://catalog.academyart.edu
Academy of Art University is the only four-year art school with membership in the NCAA.

Introducing the concept of competitive "artist-athletes" in 2008, the Urban Knights secured full-fledged NCAA Division II status in 2012 and continue to support 16 intercollegiate sports which make Academy of Art more than just one of the top art schools.

In addition to competitive sports, Academy of Art University has a Recreational Sports and Fitness Department. Artists often forget that their body is an instrument to creating their masterpieces. Nutritional classes and intramural teams help achieve awareness of the body and channel creative energy for a lasting career in the arts.
Athletics at the Academy

Knights By The Numbers

- 200 Artist-Athletes
- 122 NCAA All-West Region Honors
- 55 NCAA DII All-American Trophies
- 35 Countries Represented
- 16 Sports Teams
- 13 NCAA DII Post-Season Appearances
- 3 Pacific West Conference Championships
- 1 Art School in the NCAA

The Recreation & Wellness Department offers a variety of activities ranging from dance classes to intramurals.

Campus Life offers numerous clubs ranging from health and fitness to major-specific groups.

Numerous intramural sports and clubs are also offered.

Intercollegiate Sports

NCAA & PacWest Conference members

Fall Intercollegiate Teams
- Cross Country (m/w)
- Soccer (m/w)
- Volleyball (w)

Winter Intercollegiate Teams
- Basketball (m/w)
- Indoor Track & Field (m/w)

Spring Intercollegiate Teams
- Baseball (m)
- Softball (w)
- Outdoor Track & Field (m/w)
- Golf (m/w)
- Tennis (w)
A Campus in the Heart of The City
Academy of Art University offers students a uniquely urban campus: The city of San Francisco. The Bay Area is a buzzing and bustling hub of innovation. Fusing cutting-edge technology, sustainable design and the creative arts, Academy of Art University students benefit from this one-of-a-kind location. Students taking courses on-campus will join a vibrant community of artists and designers in the school and in the city itself. With state-of-the-art facilities and equipment and the originality of the Bay Area as a stunning backdrop, students can bring their creative visions to life. Come study with us in the City by the Bay.

Primary Site of Instruction
79 New Montgomery Street
San Francisco, CA 94105

ONLINE
Our unparalleled online undergraduate and graduate degree programs in art and design provide the same great education we offer on campus, but with greater flexibility. Studying online allows students to balance course work with career, family, and other responsibilities. The Academy’s accreditation assures the highest standard of education, instruction, and effectiveness. Our classes teach the skills and techniques used by professional artists and designers, skills which can help you make the most of your creative abilities.

Learn more at www.online.academyart.edu

Financial Aid & Tuition

Academy of Art University
79 New Montgomery Street
San Francisco, California 94105
800.544.2787 or 415.274.2222
School Code 007531

Students may view their financial aid awards through Student Self Service via the Academy of Art University website at www.academyart.edu.

What Kinds of Financial Aid We Offer
Academy of Art University offers financial aid packages consisting of:

• Federal grants, loans and work-study: for eligible students with demonstrated financial need
• Low-interest unsubsidized loans: for all eligible students regardless of financial need

Academy of Art University participates in the following financial aid programs:

• Pell Grant Program (up to $5,730 for the 2014/2015 academic year – full time)
• SEOG Program ($500 to $1,000 per year)
• Federal Work Study Program
• Federal Direct Student Loan Program
• Stafford-Subsidized
• Stafford-Unsubsidized
• Plus Loan Program (Graduate students and parents of dependent students)
• Private Alternative Loans
• Veterans Benefits (including the Yellow Ribbon Program)

(Consumer information regarding financial aid at Academy of Art University may be obtained from the Financial Aid Office or by clicking on the Financial Aid link at www.academyart.edu)

How to Apply for Financial Aid
Complete the Free Application for Federal Student Aid (FAFSA). We strongly recommend that you complete the FAFSA online at www.fafsa.gov. Follow the directions carefully: you must either sign electronically using your PIN number, complete and mail the required signature page to the processor.

Applications for campus-based Federal aid programs, as well as private alternative loans, are available online at www.academyart.edu. Links and downloads for other financial information and required forms are also available on this web site.

Financial Aid Timeline
Financial Aid students should complete the FAFSA at least 2-4 weeks prior to the start of the semester to ensure that an awards letter will be received prior to the start of classes.

If you do not have an awards letter by the first day of classes you can still receive financial aid, but you will have to settle any tuition balance with Accounts Receivable.

You must complete all of your financial aid paperwork within 14 days following the start of the Spring and Fall semesters, and within 7 days following the start of the Summer semester. This may include federal tax documents and a verification worksheet if your application is selected for verification by the US Department of Education.

Scholarship Programs
• Summer Portfolio Grant Program
• Teacher Grant Program

Pre-College High School Programs
More Scholarship Information
For more information or to apply for any of our Scholarships, please visit our website at www.academyart.edu. You may also call us at 800.544.2787 or 415.274.2222.
Tuition Information
Undergraduate Tuition: $835 per unit
Graduate & Art Teaching Credential Tuition: $935 per unit

Financial Aid
Many students need financial assistance to go to college. We have many financial aid sources available for students, and we welcome you to contact us to discuss our financial aid options. We are here to encourage and help you in finding financial assistance.

How Tuition is Billed
- Tuition is charged on a per-unit basis.
- Students pay for the number of units enrolled each semester.
- Students are required to pay application and registration fees, as well as specified additional course fees.
- Tuition is due on the Saturday prior to the first day of classes each semester.

Course-Related Fees
Many courses require the payment of a course-related fee. Course fees are listed with the course descriptions in this catalog. Course-related fees must be paid by the tuition deadline. Fees pay for class supplies and equipment expenses.

Sample of Typical Tuition for Academic Year
Undergraduate (24 units x $835) = $20,040
Graduate Tuition (24 units x $935) = $22,440

Additional Fees
(Non-Refundable)
Typical Fees for Academic Year (varies by major) $500
Typical Cost of Supplies for Academic Year (varies by major) $1,710
Course Drop Fee Per Course $25
Locker Rental Fee (Fall and Spring / Summer) $20
Returned Check Handling Fee $15
Late Registration Fee $50
Late Tuition Payment Charge $50
Payment Plan Fee $50
Photo I.D. replacement fee $30
Student Activity fee $30

Changes in Tuition and Fees
Tuition and fee charges are subject to change at any time. Students are advised that the information contained in this Catalog is subject to change without notice. Information in this Catalog does not constitute a contract between the Academy of Art University and a student or applicant for admission.

How to Pay Tuition
Option #1 (Recommended)
If you are paying by Visa or MasterCard, you can pay online by logging in to Student Self Service. Go to www.academyart.edu (click on Current Students, then click on Self Service). Payments can be made 24 hours a day.

Option #2
If you are paying by Check please make it payable to the Academy of Art University and send it to:

Accounts Receivable
Attn: Tuition Payments
Academy of Art University
79 New Montgomery St
San Francisco, CA 94105

***Note: Please indicate the student ID# on the check for identification purposes***

Option #3
Cash payments may be made at the Accounts Receivable Department on the 2nd floor of the 79 New Montgomery building during normal business hours or deposited in our secure drop box.

Electronic Disbursement of Financial Aid
(Highly Recommended for All Students)
All Academy of Art University students are recommended to sign up for electronic disbursement, which allows you to receive your financial aid refund in the quickest and easiest manner. With electronic disbursement, your financial aid refunds are awarded via a Sallie Mae Debit Mastercard. Once the card is in your possession, any time you receive another financial aid refund, your Mastercard will be credited. Signing up is easy! You may fill out the simple, required form at http://salliemaebank.com/academyart or on the Academy website at www.academyart.edu (click on Financial Aid).

Installment Payment Plan
(All Academy of Art University students are eligible to apply.)
- The Installment Payment Plan an affordable and convenient option for students and parents to make tuition payments.
- The Installment Payment Plan is available for both Fall and Spring semesters.

Students and parents may pay tuition in four equal payments. If you receive partial financial aid, you may use the Installment Payment Plan to pay tuition costs not covered by your financial aid package.

How to Apply for the Installment Payment Plan
You must be registered for classes before applying to the Installment Payment Plan. A payment plan fee of $50.00 is due with the first installment.

Apply online:
You may apply online via Student Self Service. Go to www.academyart.edu. You will find additional instructions within the “make a payment” page.

Apply In Person:
Come to the Accounts Receivable Department, 79 New Montgomery Street, 2nd Floor, San Francisco. Bring a copy of your current Financial Aid Awards Letter (if applicable) and your current course schedule.

For more information, call the Accounts Receivable Department at 800.544.2787 or 415.274.2222, or visit us online at: www.academyart.edu.
A substantial part of an artist’s growth and inspiration occurs outside the classroom or studio. At Academy of Art University, we understand this.

We have developed a robust Campus Life & Leadership division that adds value to your academic experience. There will be many opportunities for you to get involved and getting involved is a key to success for many students. Our number one goal is to motivate you to do your best.

Campus Life & Leadership also offers:
- Student Activities
- Recreation & Wellness Classes (for more info, see the Athletics section)
- Student Organizations
- Career and Entrepreneurial Development

When you arrive on campus, we will greet you with our New Student Orientation. “Start Smart” was designed with you in mind. We sponsor a series of events and fun activities to help you achieve a successful start to your Academy of Art University experience.

Campus Housing
Artists in Residence
- We offer campus residence halls across San Francisco, in the city’s most vibrant neighborhoods.
- Housing is guaranteed to all new students.
- Housing communities are available for first year students, transfer and continuing students, and students 21 years of age and older.
- Every campus building has an assigned Residence Director, and in many buildings a Residence Assistant lives on-site.
- Safety is a primary concern in all campus housing buildings and across campus.
- Meal plans are available — enjoy our restaurant-quality dining program!

Apply for housing online! You may find out more information and complete your campus housing application online at www.academyart.edu. Or contact us at:

800.544.2787 (toll free)
415.274.2222 (from outside the U.S.)
housing@academyart.edu

Student Housing
Academy of Art University
79 New Montgomery Street
San Francisco, CA 94105
Library & Academic Resources

Student Services
Student Services is a department for continuing students. New students will receive a letter from their advisor in the first month of school offering assistance in academic counseling. All students are assigned an advisor to assist in re-registration for future semesters, class changes and program evaluation and planning for a graduating term at the Academy. Self-service may offer the convenience of registration and class changes online. However, students should discuss their academic progress with their advisor in-person or by phone every semester. Regular meetings for program evaluation with advisors help students to stay on track toward their degrees.

Please call or email if you do not know who your advisor is:

Undergraduate Students:
Phone: 800.544.2787 or 415.274.2222
Email: studentservices@academyart.edu

Graduate Students:
Phone: 800.544.2787 or 415.274.2222
Email: graduateschool@academyart.edu

Online Students:
Students who began their academic careers entirely online from the Summer of 2005 and forward can contact their Online Student Services Advisor by calling 800.544.2787 or 415.274.2222 and asking for Online Student Services.

Academy of Art University Library
This is not your typical library! Academy of Art University Library has a extensive and well-curated collection of books, periodicals, movies, screenplays, and electronic resources directly supports the diverse needs of the school’s art and design programs. Our onsite and online resources are specifically tailored to the visual research needs of our student artists, who are encouraged to work together in a vibrant atmosphere where they can conduct visual research, collaborate, learn, and create.

Library services include:
- Online and in-person research help
- Digital image collections
- Full-text periodical databases
- Computers, scanners, and printers
- Theater Room
- Quiet and Group study areas

Learn more at http://library.academyart.edu

Academy of Art University Library

Accessibility
The Academy of Art University ensures equal access for students with disabilities. The Classroom Services office facilitates reasonable accommodations and provides individualized academic coaching, a quiet place to study, resources, and referrals. Classroom Services promotes the use of Universal Design throughout the curriculum.

EAP Support
The Academy is strongly committed to its international population. Our English for Art Purposes courses makes the Academy a great choice for non-native English speakers who wish to study art and design in the United States. The EAP curriculum at the Academy integrates the study of art and the study of language. EAP services available include EAP courses, individual EAP support which can be arranged for any art and design class at the university, EAP writing, speaking and multimedia labs, as well as online EAP support.

Online Support
No other university offers the breadth and quality of online art and design educational support which is available here at the Academy of Art University. Every educational support service available on campus is also available online. We also provide academic support materials catered specifically to the needs of students learning in an online environment. Academic coaches are available to help students with their online learning needs, and online students also have EAP support and the Online Writing Lab available to them.

Workshops
In addition to time management and other general academic workshops, Academy of Art University offers students the unique opportunity to attend regular drop-in art and design workshops. Every academic department at the Academy holds drop-in workshops, where students may have extra time with professional instructors to improve upon their skills or to receive additional course help. All Academy workshops are free to all students, and students may attend as many workshops affiliated with their classes as they wish.

Writing Lab
At the Academy of Art University, we understand the needs of art and design students and we have designed our writing curriculum to support the visual culture of the campus. Whether you want to hone your writing skills, or if you need help with the basics, writing support is here for you. Students may schedule one-on-one appointments at the writing lab anytime throughout the semester. Writing lab support is available on campus as well as online.

Student Academic Support
Student Academic Support promotes success by assessing the individualized needs of our students, developing customized success plans through academic coaching, and connecting students to vital academic and community resources.
<table>
<thead>
<tr>
<th>Dates</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SPRING 2016</strong></td>
<td></td>
</tr>
<tr>
<td>First day to petition to graduate for Spring 2016</td>
<td>September 21, 2015</td>
</tr>
<tr>
<td>Registration for Spring 2016 begins</td>
<td>September 28, 2015</td>
</tr>
<tr>
<td>New Year’s Holiday (All Buildings Closed)</td>
<td>January 1, 2016</td>
</tr>
<tr>
<td>Winter Intersession begins</td>
<td>January 11, 2016</td>
</tr>
<tr>
<td>Financial Aid Initial paperwork deadline</td>
<td>January 11, 2016</td>
</tr>
<tr>
<td>(to guarantee timely award letter by end of January 2016)</td>
<td></td>
</tr>
<tr>
<td>Martin Luther King Jr. Day Locker sales begin</td>
<td>January 18, 2016</td>
</tr>
<tr>
<td>New Student Move In</td>
<td>January 26, 2016</td>
</tr>
<tr>
<td>Spring 2016 Welcome Week</td>
<td>January 26, 2016</td>
</tr>
<tr>
<td>Parent’s Orientation</td>
<td>January 27, 2016</td>
</tr>
<tr>
<td>(Location: Morgan Auditorium at 10:30 am)</td>
<td>January 28, 2016</td>
</tr>
<tr>
<td>President’s Welcome</td>
<td>January 29, 2016</td>
</tr>
<tr>
<td>(Location: Morgan Auditorium at 1:00 pm)</td>
<td></td>
</tr>
<tr>
<td>Meet Your Department Director</td>
<td>January 29, 2016</td>
</tr>
<tr>
<td>Continuing Student Move In</td>
<td></td>
</tr>
<tr>
<td>Last day to submit “Incomplete” for Fall 2015</td>
<td>January 30, 2016</td>
</tr>
<tr>
<td>Winter Intersession ends</td>
<td>January 30, 2016</td>
</tr>
<tr>
<td>Tuition due for Spring 2016</td>
<td></td>
</tr>
<tr>
<td>Installment payment plan contract deadline</td>
<td>January 30, 2016</td>
</tr>
<tr>
<td>Installment plan deadline: 1st payment due</td>
<td>January 30, 2016</td>
</tr>
<tr>
<td>Financial Aid students must contact Accounts</td>
<td>January 30, 2016</td>
</tr>
<tr>
<td>Receivable to confirm award will cover tuition and fees</td>
<td></td>
</tr>
<tr>
<td>Spring classes begin</td>
<td>February 1, 2016</td>
</tr>
<tr>
<td>Last day to register for Spring 2016 without a late fee</td>
<td>February 2, 2016</td>
</tr>
<tr>
<td>Last day for course changes without a late fee</td>
<td>February 2, 2016</td>
</tr>
<tr>
<td>Last day to petition to graduate for Spring 2016</td>
<td>February 3, 2016</td>
</tr>
<tr>
<td>Late Registration Period for Spring 2016 (late fee will apply)</td>
<td>February 4, 2016</td>
</tr>
<tr>
<td>Spring Pre-College Art Experience classes begin</td>
<td>February 5, 2016</td>
</tr>
<tr>
<td>Last day to register for Spring 2016 (late fee will apply)</td>
<td>February 6, 2016</td>
</tr>
<tr>
<td><strong>DATES</strong></td>
<td></td>
</tr>
<tr>
<td>First day to petition to graduate for Summer &amp; Fall 2016</td>
<td>February 15, 2016</td>
</tr>
<tr>
<td>Financial Aid file deadline</td>
<td>February 15, 2016</td>
</tr>
<tr>
<td>Registration for Summer &amp; Fall 2016 begins</td>
<td>February 22, 2016</td>
</tr>
<tr>
<td>Installment plan deadline: 2nd payment due</td>
<td>March 1, 2016</td>
</tr>
<tr>
<td>San Francisco Open Studio</td>
<td>March 5, 2016</td>
</tr>
<tr>
<td>Midterm grading period for Spring 2016</td>
<td>March 7-19, 2016</td>
</tr>
<tr>
<td>Daylight savings time begins (set clocks one hour forward)</td>
<td>March 13, 2016</td>
</tr>
<tr>
<td>Drop without “W/F” penalty deadline</td>
<td>March 20, 2016</td>
</tr>
<tr>
<td>Spring Break Week (no classes this week)</td>
<td>March 21-26, 2016</td>
</tr>
<tr>
<td>Spring Holiday (All Buildings Closed)</td>
<td>March 27, 2016</td>
</tr>
<tr>
<td>Installment plan deadline: 3rd payment due</td>
<td>March 30, 2016</td>
</tr>
<tr>
<td>Last day to petition to graduate for Summer 2016</td>
<td>April 2, 2016</td>
</tr>
<tr>
<td>Spring Pre-College Art Experience classes end</td>
<td>April 9, 2016</td>
</tr>
<tr>
<td>Spring Pre-College Art Experience Final Exhibition</td>
<td>April 16, 2016</td>
</tr>
<tr>
<td>Installment plan deadline: 4th payment due</td>
<td>April 30, 2016</td>
</tr>
<tr>
<td>Fashion Show</td>
<td>May 5, 2016</td>
</tr>
<tr>
<td>Final grading period for Spring 2016</td>
<td>May 9-21, 2016</td>
</tr>
<tr>
<td>Academy of Art University Media Awards</td>
<td>May 13, 2016</td>
</tr>
<tr>
<td>Spring classes end</td>
<td>May 21, 2016</td>
</tr>
<tr>
<td>Residence Halls Close</td>
<td>May 21, 2016</td>
</tr>
<tr>
<td>Spring Show Reception &amp; Exhibition</td>
<td>May 23, 2016</td>
</tr>
<tr>
<td>Spring 2016 Academy of Art University Graduate Commencement (Location: Cow Palace)</td>
<td>May 26, 2016</td>
</tr>
<tr>
<td>Spring 2016 Academy of Art University Undergraduate Commencement (Location: Cow Palace)</td>
<td>May 27, 2016</td>
</tr>
<tr>
<td>Final grades for Spring 2016 to students</td>
<td>June 15, 2016</td>
</tr>
</tbody>
</table>

**ACADEMIC CALENDAR - 2016**

Dates subject to change. Please refer to the school’s website for the most up-to-date information.

SUMMER 2016
First day to petition to graduate for Summer & Fall 2016
Registration for Summer & Fall 2016 begins
Last day to petition to graduate for Summer & Fall 2016
Financial Aid initial paperwork deadline
(to guarantee timely award letter by mid June)
Summer Intersession begins
Locker sales begin
New Student Move In
Summer 2016 Welcome Week
President’s Welcome
Meet Your Department Directors
Last day to submit “Incomplete” for Spring 2016
Summer Intersession ends
Continuing Student Move In
Financial Aid students must contact Accounts Receivable
Tuition due for Summer 2016
Summer classes begin
Financial Aid file complete deadline
Summer Pre-College Art Experience classes begin
Independence Day (All Buildings Closed)
Drop without “WP” penalty deadline
Final grading period for Summer 2016
Summer Pre-College Art Experience classes end
Summer Pre-College Art Experience Final Exhibition
Summer classes end
Residence Halls Close
Final grades for Summer 2016 to students

DATES
February 15, 2016
February 22, 2016
April 2, 2016
May 17, 2016
May 31, 2016
June 14, 2016
June 15, 2016
June 15, 2016
June 16, 2016
June 17, 2016
June 17, 2016
June 18, 2016
June 18, 2016
June 20, 2016
June 20, 2016
June 26, 2016
June 27, 2016
July 4, 2016
July 4, 2016
July 4, 2016
July 4, 2016
July 13, 2016
August 19-26, 2016
August 6, 2016
August 10, 2016
August 22, 2016

FALL 2016
First day to petition to graduate for Summer & Fall 2016
Registration for Summer & Fall 2016 begins
Last day to petition to graduate for Spring 2017
Financial Aid initial paperwork deadline
(to guarantee timely award letter by the end of August)
Locker sales begin
New Students Under 21 Move In
New Students Over 21 Move In
Fall 2016 Welcome Week
President’s Welcome & Parent’s Orientation
Meet Your Department Directors
Continuing Student Move In
Final grading period for Summer 2016
Installment plan deadline: 1st payment due
Financial Aid students must contact Accounts Receivable
Tuition due for Fall 2016
Fall classes begin
Late Registration Period for Fall 2016
Installment plan deadline: 2nd payment due
Installment plan deadline: 3rd payment due
Fall Pre-College Art Experience classes begin
Midterm grading period for Fall 2016
Drop without “WP” penalty deadline
Installment plan deadline: 3rd payment due
Daylight savings time ends (set clocks one hour back)
Thanksgiving Break (All Buildings Closed)
Installment plan deadline: 4th payment due
Fall Pre-College Art Experience classes end
Final grading period for Fall 2016
Fall Pre-College Art Experience Final Exhibition
Fall classes end
Residence Halls Close for Winter Break
Winter Holiday (All Buildings Closed)
New Years Holiday (All Buildings Closed)
Final grades for Fall 2016 to students
Last day to petition to graduate for Spring 2017
(or last day to Register for SP17 without late fee)

DATES
February 15, 2016
February 22, 2016
September 19, 2016
August 1, 2016
August 22, 2016
August 22, 2016
August 23, 2016
August 24, 2016
August 24, 2016
August 25, 2016
August 26, 2016
August 27, 2016
August 27, 2016
August 27, 2016
August 27, 2016
September 1, 2016
September 5, 2016
September 12, 2016
September 12, 2016
September 13-17, 2016
September 17, 2016
September 17, 2016
September 19-26, 2016
September 26, 2016
October 8, 2016
October 17-31, 2016
October 26, 2016
October 27, 2016
November 6, 2016
November 24-27, 2016
November 27, 2016
December 3,2016
December 10, 2016
December 17, 2016
December 25, 2016
January 1, 2016
January 2, 2017
February 4, 2017
December 2, 2016
January 1, 2017
January 3, 2017
February 4, 2017
ADMISSIONS

When to Apply

- Academy of Art University has rolling admissions; you may apply year-round to enroll in classes for Fall, Spring, and Summer semesters.
- It is recommended that you apply as early as possible to ensure enrollment in your first choice of classes.
- You may apply up to two years before you plan to enroll at the Academy. (Application fee is non-refundable, and application cannot be deferred.)
- Applications are accepted through the second week of the Spring and Fall semesters, and the first week of the Summer semester.

Undergraduate Admissions Philosophy
Academy of Art University was built on the educational philosophy that all students interested in studying art, design and communications deserve the opportunity to do so. It is our belief that all students willing to make the appropriate commitment have the ability to learn professional-level skills. We maintain an inclusive admissions policy for all undergraduate programs.* Previous experience with art, design, communications, or acting is not required for admission. Students of all skills levels, beginning to advanced, will be accommodated with the proper coursework. We prepare students for advanced courses by offering foundations courses that teach fundamental art, design, communications and acting skills.

Graduate Admissions Philosophy
Academy of Art University graduate programs are designed for students who desire focused, master-level study in their field of choice. All students who hold a bachelor’s degree are encouraged to apply. Graduate students undergo an individualized program of study that includes one-on-one instruction from a professional advisor and a faculty-guided final project. Applicants to the graduate programs are asked to submit a portfolio and other materials to demonstrate their level of ability (see Graduate Admissions Requirements for more information). The portfolio is used for program placement purposes; the Academy provides skills-mastery courses for first semester students who need preparatory work.

*Please note that the Academy may reject any applicant whose records indicate inadequate preparation and/or interest for the programs. An applicant who has been denied admission will not be allowed to register for classes.

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Access Statement

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

How to Apply

DOMESTIC ADMISSIONS

U.S. Citizens or Permanent Residents (Green Card Holders)

If you are a U.S. citizen or permanent resident (Green Card holder), please follow the application instructions for either Domestic Undergraduate or Domestic Graduate admissions. If you have any questions, please contact us at 800.544.2787 or 415.274.2222, or e-mail the department at admissions@academyart.edu.

Step-by-step instructions for submitting your application are listed on the back of each application form.

There are 5 simple ways to apply for Domestic Admissions:

ONLINE: Visit the Academy website at www.academyart.edu to apply and submit your application fee online.

BY PHONE: Call 800.544.2787 or 415.274.2222 and an Admissions Representative will assist you.

BY FAX: Fax your application to 415.618.6287 and mail your application fee to the address below.

BY MAIL: Send your application and fee to:
Academy of Art University
PO Box 193844
San Francisco, CA 94109-3844

IN PERSON: Visit the Admissions Office:
79 New Montgomery Street (between Mission and Market)
4th Floor, Mon. – Sat., 9am – 5pm

INTERNATIONAL ADMISSIONS

Non-U.S. Citizens

If you are a non-U.S. citizen, please follow the application instructions for either International Undergraduate or International Graduate admissions. If you have any questions, please contact us at 800.544.2787 or 415.274.2208, or e-mail the department at intladmissions@academyart.edu.

If you are a U.S. Citizen, living abroad, and applying for Online classes, please fill out the Undergraduate or Graduate Domestic Application.

The International Student Admissions/Services Department helps and guides international students with any questions or concerns they may have. The advisors assist each student with the application and admissions process, student visa and immigration procedures, academic advising and class registration. Every semester, the department hosts an international student orientation to help new students get acquainted with Academy of Art University and San Francisco. Additionally, the Academy has its own English for Art Purposes (EAP) program. Students may enroll in art and design classes while taking EAP classes at the same time. Please see the Student Resources section for more information.

Step-by-step instructions for submitting your application are listed on the back of each application form.

There are 5 simple ways to apply for International Admissions:

ONLINE: Visit the Academy website at www.academyart.edu to apply and submit your application fee online.

BY PHONE: Call (+1) 415.274.2208 and an Admissions Representative will assist you.

BY FAX: Fax your application to (+1) 415.618.6278 and mail your application fee to the address below.

BY MAIL: Send your application and fee to:
International Student Admissions
79 New Montgomery Street, 4th Floor
San Francisco, CA 94105-3410
USA

IN PERSON: If you are planning a trip to San Francisco, please visit us at
79 New Montgomery Street (between Mission and Market)
4th Floor, Mon. – Sat., 9am – 5pm
Admissions Requirements

UNDERGRADUATE ADMISSIONS REQUIREMENTS

Y For AA, BA, BFA, BS, B.Arch (Candidate Status), Second BFA/BA & Personal Enrichment

Academy of Art University requires one of the following:

· High School Diploma
· GED / CHSPE

Academy of Art University accepts the following as proof of high school graduation:

· Official, sealed copy of high school transcript or GED
· Official, sealed copy of a completed Bachelor’s degree transcript
· Signed Home School Program Certification Form along with home school transcripts.

If you are sending transcripts or other proof of high school graduation, they must be delivered or mailed to:

Academy of Art University
Office of the Registrar
79 New Montgomery Street, 435
San Francisco, CA 94105-3410

Home School Students

We welcome and encourage home school students to enroll in our degree and non-degree programs. An experienced admissions representative will review your application and help you through the admissions process. The Academy of Art University open door admissions policy equally applies to home school students who participate in a program officially recognized by the state in which they live. To qualify for admission you must submit a signed Home School Program Certification Form along with home school transcripts.

*Please note that the Academy may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.

GED Test Center

to locate a GED Test Center go to:
http://www.cde.ca.gov/ta/tg/gd/gedstudents.asp

Enter your zip code to find the center closest to you.

How and When to Submit Your Proof of High School Graduation

· Proof of high school graduation (which clearly shows the graduation date) must be received before the start of your first semester.
· Proof of your completed GED or CHSPE.

If you are sending transcripts or other proof of high school graduation, they must be delivered or mailed to:

Academy of Art University
Office of the Registrar
79 New Montgomery Street, 435
San Francisco, CA 94105-3410

Home School Students

We welcome and encourage home school students to enroll in our degree and non-degree programs. An experienced admissions representative will review your application and help you through the admissions process. The Academy of Art University open door admissions policy equally applies to home school students who participate in a program officially recognized by the state in which they live. To qualify for admission you must submit a signed Home School Program Certification Form along with home school transcripts.

*Please note that the Academy may reject any applicant whose records indicate inadequate preparation and/or interest for its programs. An applicant who has been denied admission will not be allowed to register for classes.

ART TEACHING CREDENTIAL ENTRY REQUIREMENTS

Application: Complete the online www.academyart.edu/admissions/apply.htm application (A non-refundable and non-deferrable $50 application fee is required)

Proof of Earned Bachelor’s Degree or Higher:

Official or unofficial transcripts must show the granting of a Bachelor’s degree or higher in Fine Art or in a related program with a minimum GPA of 2.5. www.academyart.edu/assets/pdf/international-transcript-policy.pdf International transcripts must be accompanied by an English translation.

CBEST Test Results: Official results of passing the California Basic Education Skills Test (CBEST)

CSET Test Results: Official results of passing the California Subject Matter Examination Test (CSET) in Art

NOTE: Candidates must successfully pass both parts of the CSET in ART: Subtest 1 and Subtest 2.


Certificate of Clearance from Department of Justice (DOJ & Federal Bureau of Investigation (FBI)): Official documentation of the fingerprint clearance from the DOJ and FBI

Resume: An outline of educational and professional experience

Letters of Recommendation: Three verifiable letters of recommendation from academic or professional sources

CPR and First Aid Workshop Certificate:

Official documentation proving successful completion of an approved CPR and First Aid workshop/class NOTE: The CPR/First Aid Workshop or class must be approved by the California Emergency Medical and Safety Authority (EMS) NOTE: Completion of the CPR/First Aid Workshop must be completed prior to second semester courses that require fieldwork

Optional Portfolio: Students are recommended to submit a body of work to showcase their skills. Please contact an Admissions Representative for details.

GRADUATE ADMISSIONS REQUIREMENTS

The Academy requires graduate applicants to demonstrate their ability and intent to complete a Master of Arts (MA), Master of Fine Arts (MFA) or Master of Architecture program (M. Arch.). After submitting the application form and application fee, graduate applicants must submit the following additional items. Students may only register for graduate classes after being admitted into a Master of Arts, Master of Fine Arts or Master of Architecture program.

Statement of Intent: Explain your goals in Graduate School, leading to your MA, MFA or M. Arch. Final Project, in a one-page, typed essay.

Resume: Describe your educational and professional experience.

Official or unofficial College Transcripts: Sealed transcripts may be sent directly from the college(s) attended or may be submitted by the applicant by mail. Transcripts from applicant may also be emailed to transcripts@academyart.edu. Transcripts must show completion of an undergraduate degree. You must submit official or unofficial transcripts from the institution from which you graduated. Academy of Art University accepts electronic submission of official transcripts. Students sending an official electronic transcript should have it directed to the following email address transcripts@academyart.edu. Academy of Art University is also a member of the National Student Clearinghouse Electronic Transcript Exchange Registry and can accept transcripts directly from other member organizations.
How to Register for Classes

For degree requirements and more course information, contact us at 800.544.2787 or 415.274.2222. You may also visit us online at www.academyart.edu.

Students may register by any one of the following ways:

1. Register in person or by phone
   - New Undergraduate Students: Schedule a registration appointment or register by phone by calling the Undergraduate Admissions Office at 800.544.2787 or 415.274.2222.
   - New Graduate and Art Teaching Credential Students: Schedule a registration appointment or register by phone by calling the Graduate Admissions Office at 800.544.2787 or 415.618.6326.
   - New International Students: Schedule a registration appointment or register by phone by calling the International Admissions Office at 800.544.2787 or 415.274.2208.
   - Returning/Continuing Domestic (U.S. Citizen or Resident Green Card Holders), and International Undergraduate Students: Schedule a registration appointment or register by phone by calling the International Admissions Office at 800.544.2787 or 415.274.2208.
   - Returning/Continuing Domestic (U.S. Citizen or Resident Green Card Holders), and International Graduate Students: Schedule a registration appointment or register by phone by calling the Graduate Office at 800.544.2787 or 415.274.2222.

2. Register online
   All continuing students may register, look up class schedules, and view course descriptions at catalog.academyart.edu.

Transfer Information

Academy of Art University invites all applicants interested in receiving transfer credit from previous post-secondary institutions to submit their official transcripts for review.

How to Transfer

Transferring into Academy involves two steps:
1. Complete an application to Academy of Art University.
2. Submit official or unofficial college/university transcript(s) by mail in a sealed envelope to: Academy of Art University, Office of the Registrar, 79 New Montgomery Street, 435 San Francisco, CA 94105-3410 or Academy of Art University accepts electronic submission of official and unofficial transcripts. Students sending an official or unofficial electronic transcript should have it directed to the following email address: transcripts@academyart.edu.

Academy of Art University is also a member of the National Student Exchange Registry and can accept transcripts directly from other member organizations.

Transfer Policies

Academy of Art University accepts unofficial and official transcripts for the purpose of applying transfer credit to a student’s record. Only an official transcript may be used to apply transfer credit to the student’s record at Academy of Art University for student athletes.

Transfer evaluations are based on the current transfer policies during the student’s semester of admission and will be binding for the student’s entire matriculation at Academy of Art University. Subsequent evaluations are not permitted unless the student changes his or her degree program (i.e. from an Associate of Arts degree to a Bachelor of Fine Arts degree).

Coursework from accredited post-secondary institutions will be considered for transfer if it carries the equivalent credit, prerequisites, content, and level of instruction. Remedial or pre-college courses are not eligible for transfer.

Coursework presented for transfer must be successfully completed with a letter grade of “C” or above and a grade of “pass” in a pass/fail course. student has started a degree program or any degree eligible classes at Academy of Art University will not be considered for transfer.

The deadline for submission of all official and unofficial transcripts is prior to the end of the student’s first degree seeking semester. Courses may only be transferred from transcripts received by the deadline.
Undergraduate Degrees
Liberal Arts courses: All degree programs have unique Liberal Arts requirements. Courses that cannot be applied toward a degree will not be transferred. Major courses: A portfolio review is required to determine if courses may be transferred toward the major.

Second Bachelor’s Degrees
Students who have completed a bachelor’s degree and are seeking a second bachelor’s degree may have 50% of the required units transferred based on a department’s predetermined agreement. Major courses may be waived based on portfolio review. **NOTE:** Not all departments offer a predetermined transfer agreement. Speak with an Admissions Representative for details.

Students who have completed a bachelor’s degree and are seeking an associate of arts degree may have 18 units transferred based on a department’s predetermined agreement. Major courses may be waived based on portfolio review. **NOTE:** Not all departments offer a predetermined transfer agreement. Speak with an Admissions Representative for details.

Graduate Degrees
A maximum of 6 transfer units from another graduate program may be transferred towards degree requirements.

Transcript Submission Deadline
Upon enrollment at Academy of Art University, all official transcripts must be received prior to the end of the student’s first semester. Transfer evaluations for degree-seeking students are conducted during the student’s first semester and are considered final. Transfer credit will not be awarded after the end of the student’s first semester. Any appeals must be presented to the Office of the Registrar Transfers Office by the end of the first semester.

Undergraduate students who fail to submit proof of High School graduation and/or completion of a Bachelor’s degree by the end of their first semester will not be allowed to enroll in subsequent terms until proof of graduation has been received by the Office of the Registrar.

Graduate degree seeking students who fail to submit proof of completion of a Bachelor’s degree by the end of their first semester will not be allowed to enroll in subsequent terms until proof of graduation has been received by the Office of the Registrar.

Undergraduate Residence Requirement
Students seeking a degree must complete a minimum of 50% of required units at Academy of Art University to satisfy the undergraduate residency requirement.

Transferability
Students who wish to continue their education at other schools must not assume that credits earned at Academy of Art University will be accepted by the receiving institution. It is the responsibility of the student planning to transfer to another school to research the requirements of the selected school. Institutions of higher learning vary in the nature and number of credits that are acceptable, and it is at the discretion of the institution to accept credits earned at other schools.

See University Policies [here](http://www.academyart.edu/student-and-academic-policies) for full transfer policies. Transfer information is subject to change. Please contact the Office of the Registrar at 800.644.2787 or 415.274.2222 or visit www.academyart.edu for more information.

Placement & Portfolio Reviews
Students may place into a course by demonstrating necessary knowledge and skill level. Major course placement or transfer is determined by a portfolio review conducted by the Department Director. Students who place out of a required course will have that requirement waived but must make up the units with a substitute Academy of Art University course which will be determined by the Department Director.

Detailed instructions for portfolio submissions are provided by the Admissions Office. Portfolios may be submitted digitally. Physical portfolios of original work are also accepted. Applicants are responsible for picking up portfolios or reels that are unclaimed or returned due to incorrect address or inadequate postage will be returned via US Postal Service. Only portfolios/reels with prepaid return postage will be returned via US Postal Service. Portfolios or reels that are unclaimed or returned due to incorrect address or inadequate postage will be retained on campus for approximately 90 days. Although every precaution is taken to protect portfolios and reels, Academy of Art University cannot be held responsible for loss or damage of portfolios or reels either in transit or on campus for review.

New undergraduate students should consult their Admissions Representative at Academy of Art University for additional portfolio requirements. Returning/Continuing students should schedule an appointment with their Student Services Advisor.

Online Students
Please note: Our campus computer lab facilities are not available for students taking classes 100% online.

Stephens Institute dba/Academy of Art University is registered with the Minnesota Office of Higher Education pursuant to Minnesota Statutes sections 136A.61 to 136A.71. Registration is not an endorsement of the institution. Credits earned at the institution may not transfer to all other institutions.

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That’s the story.

It’s a story in pictures and a few words that tells of creativity, imagination, and people, just like you, on their way to the top. The professionals who have created this story for you love going to work where they spend their days turning ideas into compelling communications. Filling the world with beauty that never existed before. Looking at things like they’ve never been seen before. Telling stories like they’ve never been told before. Making music and characters that have never been heard before. They’re working creative professionals who have jobs so rewarding that they take great joy in what they love and do so well.

If these words and pictures have fanned the spark of creativity in you, find areas that really interest you. Then, do something about it. It could be the beginning of another story, your story. You know, the one that makes history.

SPECIAL THANKS: To all the students, faculty and alumni whose artwork and words appear in this catalog. Your talent is an inspiration and we appreciate you being a part of the Academy family.

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Visit www.academyart.edu to learn more about total costs, median student loan debt, potential occupations and other information.