



ADDENDUM

Vol. XLVII, No. 1, February 2009

This addendum is effective January 1, 2011 and supersedes all previous addenda.

The Art Institute of Atlanta

6600 Peachtree Dunwoody Road
100 Embassy Row
Atlanta, Georgia 30328-1635
www.artinstitutes.edu/atlanta
Phone: 1.800.275.4242 or 770.394.8300
Fax: 770.394.0008
Email: aiaadm@aia.edu

The Art Institute of Atlanta–Decatur

A branch of The Art Institute of Atlanta

One West Court Square
Suite 110
Decatur, Georgia 30030-2538
www.artinstitutes.edu/decatur
Phone: 1.866.856.6203 or 404.942.1800
Fax: 404.942.1818
Email: aiadadm@aia.edu

The Art Institute of Charleston

A branch of The Art Institute of Atlanta

24 North Market Street
Charleston, SC 29401
www.artinstitutes.edu/charleston
Phone: 1.866.211.0107 or 843.727.3500
Fax: 843.727.3440
Email: aicscadm@aia.edu

The Art Institute of Tennessee–Nashville

A branch of The Art Institute of Atlanta

100 Centerview Drive, Suite 250
Nashville, TN 37214
www.artinstitutes.edu/nashville
Phone: 1.866.747.5770 or 615.874.1067
Fax: 615.874.3530
Email: aitnadm@aia.edu

The Art Institute of Virginia Beach

A branch of The Art Institute of Atlanta

Two Columbus Center
4500 Main Street, Suite 100
Virginia Beach, VA 23462
www.artinstitutes.edu/virginiabeach
Phone: 1.877.437.4428 or 757.793.6700
Fax: 757.493.6800
Email: aivaadm@aia.edu

The Art Institute of Washington

A branch of The Art Institute of Atlanta

1820 N. Fort Myer Dr.
Arlington, VA 22209
www.artinstitutes.edu/arlington
Phone: 1.877.303.3771 or 703.358.9550
Fax: 703.358.9759
Email: aiwadm@aia.edu

The Art Institute of Washington–Northern Virginia

A branch of The Art Institute of Atlanta

The Corporate Office Park at Dulles Town Center
21000 Atlantic Blvd., Suite 100
Dulles, VA 20166
www.artinstitutes.edu/northern-virginia
Phone: 1.888.627.5008 or 571.449.4400
Fax: 571.449.4500
Email: aiwnvadm@aia.edu

p. 4 Our Tradition

The second paragraph should read:

Our branch campuses – The Art Institute of Atlanta–Decatur

The Art Institute of Charleston

The Art Institute of Tennessee–Nashville

The Art Institute of Virginia Beach

The Art Institute of Washington

The Art Institute of Washington–Northern Virginia

Are building on this tradition to create their own.

No matter which campus you choose, you will benefit

from our commitment to students and from a rigorous

education in the creative arts.

The Art Institute of Atlanta, founded in 1949, has a long tradition of preparing students for careers by providing a challenging educational environment that responds to changing technologies and the needs of the marketplace. The college is proud of its history of providing graduates with the creative and technical skills demanded by today's employers.

Our satellite and branch campuses — The Art Institute of Atlanta–Decatur (founded in 2008), The Art Institute of Charleston (founded in 2007), The Art Institute of Tennessee–Nashville (founded in 2006), The Art Institute of Washington (founded in 2000), The Art Institute of Washington – Northern Virginia (founded in 2009) and The Art Institute of Virginia Beach (founded in 2010) — are building on this tradition to create their own. No matter which campus you choose, you will benefit from our commitment to students and from a rigorous education in the creative arts.

Page 5:

Our Accreditation

The first sentence should read:

The Art Institute of Atlanta, including its branch campuses—

The Art Institute of Atlanta-Decatur, The Art Institute of

Charleston, The Art Institute of Tennessee-Nashville, The Art

Institute of Virginia Beach, The Art Institute of Washington,

and The Art Institute of Washington-Northern Virginia—

is accredited by the Commission on Colleges of the Southern

Association of Colleges and Schools to award associate and

baccalaureate degrees. Contact the Commission on Colleges

at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call

404.679.4500 for answers to questions about the accreditation

of The Art Institute of Atlanta.

The Art Institute of Virginia Beach, The Art Institute of Washington and The Art Institute of Washington–Northern Virginia are certified by the State Council of Higher Education to operate in Virginia (James Madison Building, 101 N. Fourteenth Street, Richmond, Virginia 23219, 804.225.2600).

The Associate in Arts in Culinary Arts and the Associate in Arts in Baking & Pastry degree programs at The Art Institute of Washington are accredited by The Accrediting Commission of the American Culinary Federation Education Foundation (180 Center Place Way, St. Augustine, FL 32095).

The Interior Design program leading to the Bachelor of Fine Arts degree at The Art Institute of Washington is accredited by the Council for Interior Design Accreditation (206 Grandville Ave., Ste. 350, Grand Rapids, MI 49503). The curricula on pages 35 through 111 should be replaced with the following new curricula:

ADVERTISING

Locations available:

The Art Institute of Atlanta

The Art Institute of Atlanta–Decatur

The Art Institute of Tennessee–Nashville

The Art Institute of Virginia Beach

The Art Institute of Washington

The Art Institute of Washington–Northern Virginia

BACHEOR OF ARTS IN ADVERTISING

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

AD 100 Survey of Advertising

AD 202 Marketing Concepts

AD 210 Storyboarding and Scriptwriting

AD 222 Media and Advertising Design

AD 223 Dynamics of Integrated Marketing

AD 234 Brand Management

AD 312 Organizational Behavior

AD 321 Persuasion and the Consumer

AD 322 Marketing Research Principles

AD 324 Media Planning and Buying

AD 331 Public Relations and Promotions

AD 332 Account Planning

AD 333 Advertising Copywriting

AD 399 Internship

AD 411 Sales

AD 412 Advertising Campaigns

AD 415 Interactive Advertising

AD 422 Advanced Advertising Campaigns

AD 431 Global Business Perspectives

AD 432 Portfolio Presentation

AD 433 Advertising Portfolio

ART 122 2D Design

ART 123 Color Theory

ART 230 Rapid Visualization

CAA 106 Introduction to Design Applications

GD120 Web Design for Non-majors

GD 121 Design Elements for Non-majors

GD 214 Computer Illustration

GD 350 Conceptual Interactive Design

GD 432 Art Direction

P 104 Digital Photographic Production

P 200 Digital Photography

Program Elective I

General Education (48 quarter credits)

AD 218 History of Advertising

COM 105 Public Speaking

EN 101 English I

EN 102 English II

HU 305 Critical Thinking

MT 113 Ideas of Mathematics

PS 101 Introduction to Psychology

General Education Electives I – V

AUDIO PRODUCTION

Locations available:

The Art Institute of Atlanta

The Art Institute of Tennessee–Nashville

The Art Institute of Washington

BACHEOR OF ARTS IN AUDIO PRODUCTION

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

AU 101	Audio Technology
AU 103	Listening and Analysis
AU 120	Remote and Field Recording
AU 140	Survey of the Music Industry
AU 150	Music Fundamentals
AU 200	Digital Audio Workstations
AU 210	Audio Recording I
AU 220	Audio Recording II
AU 240	Sound Design
AU 250	Music Studio Business
AU 260	Audio Post Production
AU 270	Audio Electronics
AU 280	Studio Recording
AU 310	Broadcast Audio
AU 320	MIDI Production
AU 330	Audio Engineering
AU 340	Audio Mixing
AU 370	Advanced Audio Post Production
AU 380	Digital Audio Workstations II
AU 390	Audio Production Seminar II
AU 396	Project Management
AU 399	Internship
AU 400	Advanced Studio Recording
AU 410	Audio Portfolio Preparation
AU 430	Surround Sound and DVD Audio
AU 440	Streaming Media and Webcast
AU 460	Media Business and Law
AU 490	Senior Portfolio
VID 101	Introduction to Video Production
VID 102	Introduction to Audio Production for Video
VID 131	Introduction to Video Editing

Program Electives I - II

General Education (48 quarter credits)

COM 105	Public Speaking
EN 101	English I
EN 102	English II
EN 305	Professional Communications
HU 120	World Music Development
HU 212	Introduction to Film Studies
MT 113	Ideas of Mathematics
PS 101	Introduction to Psychology
SC 116	Science of Sound

General Education Electives I - III

DIGITAL FILMMAKING & VIDEO PRODUCTION

Locations available:

The Art Institute of Atlanta
The Art Institute of Charleston
The Art Institute of Tennessee–Nashville
The Art Institute of Washington

BACHELOR OF FINE ARTS IN DIGITAL FILMMAKING & VIDEO PRODUCTION

180 Quarter Credits Required (124 quarter credits in the program, 56 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (124 quarter credits)

ART 122	2D Design
ART 123	Color Theory
AU 120	Remote and Field Recording
IMD 100	Fundamentals of Interactive Design
or	
GD120	Web Design for Non-majors
IMD 140	Concepts in Motion Design
P 104	Digital Photography
VID 101	Introduction to Video Production

VID 102	Introduction to Audio Production
VID 110	History of Motion Media
VID 121	Digital Cinematography
VID 131	Introduction to Video Editing
VID 140	Introduction to Video Lighting
VID 150	Introduction to Motion Graphics
VID 175	Intermediate Editing
VID 176	Advancing Editing
VID 210	Scriptwriting
VID 212	Directing the Documentary
VID 216	Directing the Narrative
VID 250	Television Production
VID 260	Digital Filmmaking on Location
VID 310	Scriptwriting II
VID 323	Production Management
VID 327	Intermediate Motion Graphics
VID 335	Delivery and Distribution of Digital Media
VID 350	Media Business and Law
VID 390	Portfolio Preparation
VID 399	Internship
VID 400	Senior Portfolio

Program Electives I - III

General Education (56 quarter credits)

COM 105	Public Speaking
EN 101	English I
EN 102	English II
HA 221	Art History I: Art of the Ancient World (5 credits)
HA 222	Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
HA 223	Art History III: Art of the Modern World (5 credits)
HA 305	History of Contemporary Art (5 credits)
HU 212	Introduction to Film Studies
MT 112	College Geometry
or	
MT 113	Ideas of Mathematics
PS 101	Introduction to Psychology
SC 115	Science of Light

General Education Electives I-II

ASSOCIATE IN ARTS IN VIDEO PRODUCTION

90 Quarter Credits Required (60 quarter credits in the program, 30 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Locations available:

The Art Institute of Atlanta
The Art Institute of Tennessee–Nashville
The Art Institute of Washington

Courses in the Program (60 quarter credits)

ART 122	2D Design
ART 123	Color Theory
VID 101	Introduction to Video
VID 102	Introduction to Audio Production
VID 121	Digital Cinematography
VID 131	Introduction to Video Editing
VID 140	Introduction to Video Lighting
VID 150	Introduction to Motion Graphics
VID 175	Intermediate Editing
VID 210	Scriptwriting I
VID 212	Directing the Documentary
or	
VID 216	Directing the Narrative
VID 250	Television Production
VID 260	Digital Filmmaking on Location
VID 290	Video Portfolio Preparation
VID 300	Video Portfolio

General Education (30 quarter credits)
 COM 105 Public Speaking
 EN 101 English I
 HA223 Art History III (5 credits)
 HA305 Contemporary Art(5 credits)
 MT 112 College Geometry
 or
 MT 115 Applied Mathematics
 PS 101 Introduction to Psychology
 SC 115 Science of Light

FASHION & RETAIL MANAGEMENT

Locations available:
 The Art Institute of Atlanta
 The Art Institute of Atlanta–Decatur
 The Art Institute of Charleston
 The Art Institute of Tennessee–Nashville
 The Art Institute of Virginia Beach
 The Art Institute of Washington
 The Art Institute of Washington–Northern Virginia

BACHEOR OF ARTS IN FASHION & RETAIL MANAGEMENT

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)
 All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)
 ART 111 Drawing
 ART 123 Color Theory
 CAA 106 Introduction to Design Applications
 FRM 101 Introduction to Retailing
 FRM 111 Fashion Drawing
 FRM 115 Fashion History
 FRM 121 Sales and Event Promotion
 FRM 130 Textiles
 FRM 141 Fundamentals of Business
 FRM 143 Retail Math
 FRM 222 Introduction to Marketing
 FRM 231 Apparel Evaluation and Construction
 FRM 241 Principles of Accounting
 FRM 243 Business Ownership
 FRM 246 Organizational Behavior
 FRM 251 Visual Merchandising
 FRM 252 Elements of Retail Operations
 FRM 321 Brand Strategy and Brand Marketing
 FRM 323 Event and Fashion Show
 FRM 326 Consumer Behavior
 FRM 331 Trends and Concepts in Apparel
 FRM 341 Sales and Sales Management
 FRM 345 Product Development and Manufacturing
 FRM 353 Merchandise Management and Inventory Control
 FRM 421 Public Relations
 FRM 422 Media Planning and Buying
 FRM 425 International Marketing and Buying
 FRM 442 Principles of Marketing Research
 FRM 444 Human Resource Management
 FRM 490 Portfolio
 FRM 499 Internship
 GD120 Web Design for Non-majors
 GD 121 Design Elements for Non-majors

General Education (48 quarter credits)
 COM 105 Public Speaking
 EN 101 English I
 EN 102 English II
 EN 305 Professional Communications
 HU 305 Critical Thinking
 MT 113 Ideas of Mathematics
 PS 101 Introduction to Psychology
 General Education Electives I - V

GAME ART & DESIGN

Locations available:
 The Art Institute of Atlanta
 The Art Institute of Atlanta–Decatur
 The Art Institute of Washington

BACHEOR OF FINE ARTS IN GAME ART & DESIGN

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)
 All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

ART 111 Drawing
 ART 122 2D Design
 ART 123 Color Theory
 ART 211 Life Drawing
 GA 100 History of Games
 GA 201 Interactive Storytelling
 GA 301 Game Design and Game Play
 GA 321 2D Digital Authoring
 GA 331 Interior Spaces and Worlds
 GA 332 Game Modeling and Animation
 GA 333 Programming for Artists
 GA 334 Advanced 3D Animation
 GA 335 Level Design
 GA 336 Game Prototyping
 GA 401 Advanced Game Prototyping
 GA 402 Team Game Production
 GA 470 Portfolio Foundations
 GA 480 Portfolio I
 GA 490 Portfolio II
 MAA102 Drawing for Animation
 MAA 103 Image Manipulation
 MAA 131 3D Modeling
 MAA 202 Background and Character Design
 MAA 203 Storyboarding
 MAA 221 2D Animation Principles
 MAA 223 Audio for Games and Animation
 MAA 231 Hard Surface and Organic Modeling
 MAA 232 3D Animation
 MAA 233 Materials and Lighting
 MAA 235 Character Modeling and Rigging
 MAA 333 Advanced Lighting and Texturing
 Program Electives I - II

General Education (48 quarter credits)

COM 105 Public Speaking
 EN 101 English I
 EN 102 English II
 HA 221 Art History I: Art of the Ancient World (5 credits)
 HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
 HA 223 Art History III: Art of the Modern World (5 credits)
 HA 305 History of Contemporary Art (5 credits)
 HU 305 Critical Thinking
 MT 115 Applied Mathematics
 PS 101 Introduction to Psychology
 General Education Elective I

GRAPHIC DESIGN

Locations available:
 The Art Institute of Atlanta
 The Art Institute of Atlanta–Decatur
 The Art Institute of Charleston
 The Art Institute of Tennessee–Nashville
 The Art Institute of Virginia Beach
 The Art Institute of Washington
 The Art Institute of Washington–Northern Virginia

BACHELOR OF FINE ARTS IN GRAPHIC DESIGN

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)
 All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

ART 111 Drawing
ART 122 2D Design
ART 123 Color Theory
ART 211 Life Drawing
CAA 106 Introduction to Design Applications
GD 100 Introduction to Graphic Design
GD 131 Layout
GD 141 Typography
GD 160 Basic Web Design
GD 214 Computer Illustration
GD 221 Graphic Symbolism
GD 231 Intermediate Layout
GD 240 Print Production
GD 241 Intermediate Typography
GD 312 Conceptual Thinking
GD 324 Corporate Identity
GD 326 Advanced Typography
GD 344 Creative Imaging
GD 350 Conceptual Interactive Design
GD 351 Business of Graphic Design
GD 391 Social Awareness in Design or GD427 Package Design
GD 431 Advanced Layout
GD 432 Art Direction
GD 441 Senior Project Research
GD 442 Senior Project
GD 456 Portfolio Preparation
GD 457 Portfolio
GD 461 Interactive Senior Project
P 104 Digital Photographic Production
P 200 Digital Photography for Non-Majors
Program Elective
Art & Design Electives I-III

General Education (48 quarter credits)

COM 105 Public Speaking
EN 101 English I
EN 102 English II
GD 303 History of Graphic Design (5 credits)
HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
HA 223 Art History III: Art of the Modern World (5 credits)
HA 305 Contemporary Art (5 credits)
HU 305 Critical Thinking
MT 112 College Geometry
or
MT 113 Ideas of Mathematics
PS 101 Introduction to Psychology
General Education Elective I

ASSOCIATE IN ARTS IN GRAPHIC DESIGN

90 Quarter Credits Required (64 quarter credits in the program, 26 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (64 quarter credits)

ART 111 Drawing
ART 122 2D Design
CAA 106 Introduction to Design Applications
GD 100 Introduction to Graphic Design
GD 131 Layout
GD 141 Typography
GD 160 Basic Web Design
GD 214 Computer Illustration
GD 221 Graphic Symbolism
GD 231 Intermediate Layout
GD 240 Print Production
GD 241 Intermediate Typography
GD 256 Portfolio Preparation
or

GD 351 Business of Graphic Design
or
Program Elective I
GD 257 Portfolio
P 104 Digital Photographic Production
Program Elective

General Education (26 quarter credits)

COM 105 Public Speaking
EN 101 English I
GD 303 History of Graphic Design (5 credits)
HA305 Contemporary Art (5 credits)
MT 112 College Geometry
or
MT 113 Ideas of Mathematics
PS 101 Introduction to Psychology

ILLUSTRATION

Locations available:

The Art Institute of Atlanta

BACHEOR OF FINE ARTS IN ILLUSTRATION

180 Quarter Credits Required (128 quarter credits in the program, 52 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (128 quarter credits)

AD 222 Media and Advertising Design
ART 111 Drawing
ART 122 2D Design
ART 123 Color Theory
ART 211 Life Drawing
CAA 106 Introduction to Design Applications
GD 131 Layout
GD 141 Typography
GD 160 Basic Web Design
GD 214 Computer Illustration
GD 240 Print Production
GD 241 Intermediate Typography
GD 350 Conceptual Interactive Design
GD 432 Art Direction
ILD 130 Illustration
ILD 230 Specialty Illustration
ILD 311 Advanced Drawing
ILD320 Intermediate Painting
ILD 325 Business of Illustration
ILD 340 Editorial Illustration
ILD 341 Digital Ink and Paint for Illustration
ILD 345 Storyboarding for Illustration
ILD 350 Product and Licensed Illustration
ILD 360 Conceptual Illustration
ILD 365 Advanced Digital Illustration
ILD 411 Advanced Anatomy for Illustration
ILD 420 Advanced Painting
ILD 430 Traditional Illustration Studio
ILD 499 Internship
or
ILD 399 Professional Practice
ILD 450 Portfolio
P 104 Digital Photographic Production
P 215 Digital Photography for Illustration

General Education (52 quarter credits)

COM 105 Public Speaking
EN 101 English I
EN 102 English II
GD 303 History of Graphic Design (5 credits)
HA 221 Art History I: Art of the Ancient World (5 credits)

HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
 HA 223 Art History III: Art of the Modern World (5 credits)
 HU 105 World Civilization and the Arts
 MT 112 College Geometry
 or
 MT 113 Ideas of Mathematics
 PS 101 Introduction to Psychology
 General Education Electives I - II

INTERIOR DESIGN

Locations available:

The Art Institute of Atlanta
 The Art Institute of Atlanta–Decatur
 The Art Institute of Charleston
 The Art Institute of Tennessee–Nashville
 The Art Institute of Virginia Beach
 The Art Institute of Washington
 The Art Institute of Washington–Northern Virginia

BACHEOR OF FINE ARTS IN INTERIOR DESIGN

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)
 All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

ART 111 Drawing
 ART 121 3D Design
 ART 122 2D Design
 ART 123 Color Theory
 CAA 106 Introduction to Design Applications
 INT 120 Introduction to Interior Design
 INT 130 Architectural Drafting
 INT 133 Perspective
 INT 168 Interior Space
 INT 232 Working Drawings
 INT 234 Computer-Aided Drafting
 INT 237 Visual Presentation
 INT 240 History of Design to 1830
 INT 258 Interior Materials
 INT 259 Textiles
 INT 268 Space Planning
 INT 270 Design Process
 INT 273 Design Development, Residential
 INT 341 History of Design 1830 – Present
 INT 343 History of 19th and 20th Century Architecture
 INT 352 Building Technology and Codes
 INT 356 Lighting
 INT 358 Interior Detailing
 INT 372 Corporate Design
 INT 373 Specialty Design
 INT 377 Problems in Residential Design
 INT 406 Advanced Detailing
 INT 431 Advanced Corporate Design
 INT 432 Hospitality Design
 INT 460 Professional Practice
 INT 468 Portfolio
 Program Electives I-II

General Education (48 quarter credits)

COM 105 Public Speaking
 EN 101 English I
 EN 102 English II
 HA 221 Art History I: Art of the Ancient World (5 credits)
 HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
 HA 223 Art History III: Art of the Modern World (5 credits)
 HA 305 History of Contemporary Art (5 credits)
 HU 305 Critical Thinking
 MT 112 College Geometry
 or
 MT 115 Applied Mathematics
 PS 101 Introduction to Psychology
 General Education Elective I

MT 112 College Geometry
 or
 MT 113 Ideas of Mathematics
 PS 101 Introduction to Psychology
 SC 115 Science of Light

MEDIA ARTS & ANIMATION

Locations available:

The Art Institute of Atlanta
 The Art Institute of Atlanta–Decatur
 The Art Institute of Tennessee–Nashville
 The Art Institute of Virginia Beach
 The Art Institute of Washington
 The Art Institute of Washington–Northern Virginia

BACHEOR OF FINE ARTS IN MEDIA ARTS & ANIMATION

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)
 All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

ART 111 Drawing
 ART 122 2D Design
 ART 123 Color Theory
 ART 211 Life Drawing
 MAA 100 History of Animation
 MAA 101 Language of Animation and Film
 MAA 102 Drawing for Animation
 MAA 103 Image Manipulation
 MAA 131 3D Modeling
 MAA 202 Background and Character Design
 MAA 203 Storyboarding
 MAA 221 2D Animation Principles
 MAA 222 Digital Ink and Paint
 MAA 223 Audio for Games and Animation
 MAA 231 Hard Surface and Organic Modeling
 MAA 232 3D Animation
 MAA 233 Materials/Lighting
 MAA 235 Character Modeling/Rigging
 MAA 321 2D Animation
 MAA 322 2D Animation Studio
 MAA 323 Motion Graphics
 MAA 331 3D Modeling Studio
 MAA 332 Intermediate 3D Animation
 MAA 333 Adv. Light/Texturing
 MAA 334 Character Animation
 MAA 336 3D Animation Studio
 MAA 401 Team Production
 MAA 432 3D Visual Effects and Compositing
 MAA 470 Portfolio Foundations
 MAA 480 Portfolio
 MAA 490 Portfolio II
 Program Electives I - II

General Education (48 quarter credits)

COM 105 Public Speaking
 EN 101 English I
 EN 102 English II
 HA 221 Art History I: Art of the Ancient World (5 credits)
 HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
 HA 223 Art History III: Art of the Modern World (5 credits)
 HA 305 History of Contemporary Art (5 credits)
 HU 305 Critical Thinking
 MT 112 College Geometry
 or
 MT 115 Applied Mathematics
 PS 101 Introduction to Psychology
 General Education Elective I

PHOTOGRAPHIC IMAGING

Locations available:

The Art Institute of Atlanta
The Art Institute of Atlanta–Decatur
The Art Institute of Charleston
The Art Institute of Tennessee–Nashville
The Art Institute of Virginia Beach
The Art Institute of Washington
The Art Institute of Washington–Northern Virginia

BACHEOR OF FINE ARTS IN PHOTOGRAPHIC IMAGING

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (132quarter credits)

ART 111 Drawing
ART 225 Visual Form and Content
CAA 106 Introduction to Design Applications
GD 121 Design Elements for Non-Majors
GD 432 Art Direction
P 102 Photographic Design
P 104 Digital Photographic Production
P 111 Principles of Photography
P 112 Digital Asset Management
P 113 View Camera
P 201 Lighting
P 202 Location Photography I
P 203 Studio
P 204 Digital Photographic Illustration I
P 207 Digital Darkroom
P 208 Photojournalism I
P 300 Trends in Contemporary Photography
P 301 Digital Photographic Illustration II
P 303 Location Photography II
P 304 Advanced Lighting
P 306 Internship
or
P 424 Special Topic in Photography
P 308 Advanced Principles of Photography
or
P 311 Advanced Digital Imaging
P 310 Photojournalism II
P 401 Specialization Preparation
P 402 Exit Portfolio Preparation
P 403 Exit Portfolio
P 404 Specialization
P 406 The Business of Photography
VID 100 Introduction to Video Production for Non-Majors
Program Elective
Art & Design Electives I-III

General Education (48 quarter credits)

COM 105 Public Speaking
EN 101 English I
EN 102 English II
HA 221 Art History I: Art of the Ancient World (5 credits)
HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
HA 305 History of Contemporary Art (5 credits)
MT 112 College Geometry
or
MT 113 Ideas of Mathematics
P 108 History and Survey of Photography
PS 101 Introduction to Psychology
SC 115 Science of Light
General Education Elective I

ASSOCIATE IN ARTS IN PHOTOGRAPHIC IMAGING

Available in Atlanta and Washington only.

90 Quarter Credits Required (64 quarter credits in the program, 26 quarter credits in General Education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (64 credits)

ART225 Visual Form and Content
CAA106 Introduction to Design Applications
GD121 Design Elements for Non-Majors
P102 Photographic Design
P104 Digital Photographic Production
P111 Principles of Photography
P112 Digital Asset Management
P201 Lighting
P202 Location Photography I
P203 Studio
P 204 Digital Photographic Illustration I
P 205 Portfolio
P207 Digital Darkroom
P 208 Photojournalism I
P 216 Portfolio Preparation
VID100 Introduction to Video Production Courses in
General Education (26 credits)
COM105 Public Speaking
EN101 English I
HA305 Contemporary Art (5 credits)
MT112 College Geometry
or
MT113 Ideas of Mathematics
P108 History and Survey of Photography (5 credits)
PS101 Introduction to Psychology

VISUAL EFFECTS & MOTION GRAPHICS

Locations available:

The Art Institute of Atlanta
The Art Institute of Washington

BACHELOR OF FINE ARTS IN VISUAL EFFECTS & MOTION GRAPHICS

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

ART 111 Drawing
ART 122 2D Design
ART 123 Color Theory
ART 211 Life Drawing
CAA 106 Software for the Applied Arts
GD 141 Typography
GD 214 Computer Illustration
MAA 102 Drawing for Animators
MAA 103 Image Manipulation
MAA 131 3D Modeling
MAA 202 Background/Character Design
MAA 203 Storyboarding
MAA 221 2D Animation
MAA 231 Hard Surface and Organic Modeling
MAA 232 3D Animation
MAA 233 Materials and Lighting
MAA 332 Intermediate 3D Animation
VFX 110 History and Trends in Motion Graphics
VFX 140 Writing for Motion Graphics
VFX 150 Introduction to Broadcast Graphics
VFX 260 Applied Graphics for Digital Filmmaking and Video
VFX 325 Intermediate Compositing for Broadcast Graphics

VFX 350 Advanced Compositing for Broadcast Graphics
 VFX 470 Portfolio Foundations
 VFX 480 Portfolio I
 VFX 490 Portfolio II
 VID 101 Introduction to Video Production
 VID 102 Introduction to Audio for Video
 Program Electives I - V

General Education (48 quarter credits)

COM 105 Public Speaking
 EN 101 English I
 EN 102 English II
 HA 221 Art History I: Art of the Ancient World (5 credits)
 HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
 HA 223 Art History III: Art of the Contemporary World (5 credits)
 HA 305 History of Contemporary Art (5 credits)
 HU 305 Critical Thinking
 MT 112 College Geometry
 or
 MT 113 Ideas of Mathematics
 PS 101 Introduction To Psychology
 General Education Elective I

VISUAL & GAME PROGRAMMING

Locations available:

The Art Institute of Atlanta
 The Art Institute of Washington

BACHELOR OF ARTS IN VISUAL & GAME PROGRAMMING

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

ART 111 Drawing
 ART 211 Life Drawing
 GA 100 History of Games as an Art Form
 GA 321 2D Digital Authoring
 IMD 100 Fundamentals of Interactive Design
 IMD 215 Web Page Layout and Design
 IMD 230 Programming for the Artist
 IMD 110 Interactive Design Concepts
 IMD 330 Developing Rich Media Applications
 MAA 131 3D Modeling
 MAA 221 2D Animation
 MAA 231 Hard Surface and Organic Modeling
 MAA 232 3D Animation
 MAA 233 Materials and Lighting
 VGP 103 Image Manipulation
 VGP 126 Object-Oriented Programming
 VGP 200 Gaming Algorithms
 VGP 215 Programming for Shading and Dynamics
 VGP 220 Database Concepts and Software Development
 VGP 240 Introduction to Data Structures
 VGP 260 Logic and Representation
 VGP 301 Game Design and Game Play
 VGP 310 Network Transmission and Data Compression
 VGP 321 Artificial Intelligence and Multiplayer Games
 VGP 325 Programming for Visual Simulation
 VGP 333 Programming for Artists
 VGP 335 Level Design
 VGP 336 Game Prototyping
 VGP 350 Skeletal Animation
 VGP 401 Advanced Game Prototyping
 VGP 470 Portfolio
 VGP 490 Portfolio II
 Program Elective I

General Education (48 quarter credits)

COM 105 Public Speaking
 EN 101 English I
 EN 102 English II
 HU 215 Topics in World Mythologies
 HU 305 Critical Thinking
 MT 115 Applied Mathematics
 PS 101 Introduction to Psychology
 SC 115 Science of Light
 SC 205 Human and Animal Anatomy
 SC 225 Physics

General Education Electives I - II

WEB DESIGN & INTERACTIVE MEDIA

Locations available:

The Art Institute of Atlanta
 The Art Institute of Atlanta–Decatur
 The Art Institute of Charleston
 The Art Institute of Tennessee–Nashville
 The Art Institute of Virginia Beach
 The Art Institute of Washington
 The Art Institute of Washington–Northern Virginia

BACHELOR OF FINE ARTS IN WEB DESIGN & INTERACTIVE MEDIA

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

ART 111 Drawing
 ART 122 2D Design
 ART 225 Visual Form and Content
 CAA 106 Introduction to Design Applications
 GD 121 Design for Non-Majors
 GD 214 Computer Illustration
 IMD 100 Fundamentals of Interactive Design
 IMD 105 Graphic Production for the Web
 IMD 110 Interactive Design Concepts
 IMD 130 Interactive Experience Design
 IMD 200 Information Architecture
 IMD 215 Web Page Layout and Design
 IMD 220 User Centered Interface Design
 IMD 230 Programming Concepts
 IMD 240 Audio for Interactive Media
 IMD 300 Interactive Motion Graphics
 IMD 315 Designing Interactive Interfaces
 IMD 320 Production Team
 IMD 330 Developing Rich Media Applications
 IMD 340 Video for Interactive Media
 IMD 360 Non-linear Narrative
 IMD 405 Marketing Basics
 IMD 410 Dynamic Web Applications
 IMD 420 Advanced Interface Design
 IMD 445 Usability Evaluation and Accessibility
 IMD 450 History of Communication Media
 IMD 465 Senior Project Design
 IMD 470 Special Topics
 IMD 480 Portfolio Preparation and Professional Development
 IMD 485 Senior Project
 IMD 490 Senior Portfolio
 Program Elective I
 Program Elective II or Internship

General Education (48 quarter credits)

COM 105 Public Speaking
 EN 101 English I
 EN 102 English II
 HA 221 Art History I: Art of the Ancient World (5 credits)

HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
 HA 223 Art History III: Art of the Modern World (5 credits)
 HA 305 Contemporary Art (5 credits)
 HU 305 Critical Thinking
 MT 112 College Geometry
 or
 MT 113 Ideas of Mathematics
 PS 101 Introduction to Psychology
 General Education Elective I

ASSOCIATE IN ARTS IN WEB DESIGN & INTERACTIVE MEDIA

90 Quarter Credits Required (64 quarter credits in the program, 26 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (64 quarter credits)

ART 111 Drawing
 ART 122 2D Design
 CAA 106 Introduction to Design Applications
 GD 121 Design Elements for Non-Majors
 or
 GD 214 Computer Illustration
 IMD 100 Fundamentals of Interactive Design
 IMD 105 Graphic Production for the Web
 IMD 110 Interactive Design Concepts
 IMD 130 Interactive Experience Design
 IMD 200 Information Architecture
 IMD 215 Web Page Layout and Design
 IMD 220 User Centered Interface Design
 IMD 230 Programming Concepts
 IMD 315 Designing Interactive Interfaces
 IMD 320 Production Team
 IMD 390 Portfolio
 Program Elective I or Internship

General Education (26 quarter credits)

COM 105 Public Speaking
 EN 101 English I
 HA 222 Art History II: Art of the Medieval and Renaissance Worlds (5 credits)
 HA 223 Art History III: Art of the Modern World (5 credits)
 MT 112 College Geometry
 or
 MT 113 Ideas of Mathematics
 PS 101 Introduction to Psychology

THE INTERNATIONAL CULINARY SCHOOLS AT THE ART INSTITUTES

CULINARY ARTS/CULINARY ARTS WITH A CONCENTRATION IN BAKING & PASTRY/ BAKING & PASTRY/ CULINARY ARTS MANAGEMENT

BACHELOR OF SCIENCE IN CULINARY ARTS MANAGEMENT

Locations available:

The Art Institute of Atlanta
 The Art Institute of Charleston
 The Art Institute of Tennessee-Nashville
 The Art Institute of Washington
 The Art Institute of Virginia Beach

180 Quarter Credits Required (132 quarter credits in the program, 48 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (132 quarter credits)

CL 102 Introduction to Baking and Pastry (6 credits)
 CL 103 Sustainable Purchasing and Controlling Costs
 CL 106 Fundamentals of Classical Techniques (6 credits)
 CL 117 Latin Cuisine (2 credits)
 CL 118 Foundations of Classical Techniques (2 credits)

CL 128 American Regional Cuisine (6 credits)
 CL 202 Garde Manger (6 credits)
 CL 203 World Cuisines (2 credits)
 CL 204 Asian Cuisine (2 credits)
 CL 209 Classical European Cuisines (2 credits)
 CL 210 Management, Supervision, and Career Development
 CL 215 Management by Menu
 CL 220 Food and Beverage Operations Management
 CL 231 À la Carte Kitchen (8 credits)
 CL 237 Capstone/Portfolio
 CL 301 Art Culinaire
 CL 330 Facilities Management and Design
 CL 333 Leadership and Organizational Development
 CL 337 Foodservice Technology and Information
 CL 341 Human Resource Management
 CL 343 Hospitality Marketing
 CL 345 Quality Service Management and Training
 CL 348 Legal Issues and Ethics for Culinarians
 CL 400 Foodservice Financial Management
 CL 410 Innovation and Entrepreneurship
 CL 420 Exploring Wines and the Culinary Arts
 CL 423 Capstone/Portfolio
 CL 425 Senior Culinary Practicum (6 credits)
 CL 432 Global Management and Operations in the Hospitality Industry
 CL 499 Management Externship
 Program Electives I - II

General Education (48 quarter credits)

COM 105 Public Speaking
 EC 310 Economics
 EN 101 English I
 EN 102 English II
 EN 305 Professional Communication
 HU 305 Critical Thinking
 MT 113 Ideas of Mathematics
 SC 104 Nutrition
 SP 101 Beginning Spanish Conversation and Culture
 General Education Elective I: Humanities Elective
 General Education Elective II: Social Science Elective
 General Education Elective

ASSOCIATE IN ARTS IN CULINARY ARTS

Locations available:

The Art Institute of Atlanta
 The Art Institute of Charleston
 The Art Institute of Tennessee-Nashville
 The Art Institute of Virginia Beach
 The Art Institute of Washington

90 Quarter Credits Required (66 quarter credits in the program, 24 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (66 quarter credits)

CL 102 Introduction to Baking and Pastry (6 credits)
 CL 103 Sustainable Purchasing and Controlling Costs
 CL 106 Fundamentals of Classical Techniques (6 credits)
 CL 117 Latin Cuisine (2 credits)
 CL 118 Foundations of Classical Techniques (2 credits)
 CL 128 American Regional Cuisine (6 credits)
 CL 202 Garde Manger (6 credits)
 CL 203 World Cuisines (2 credits)
 CL 204 Asian Cuisine (2 credits)
 CL 209 Classical European (2 credits)
 CL 215 Management by Menu
 CL 210 Management, Supervision, and Career Development
 CL 220 Food and Beverage Operations Management
 CL 231 À la Carte Kitchen (8 credits)
 CL 237 Capstone/Portfolio
 CL 301 Art Culinaire

General Education (24 quarter credits)
COM 105 Public Speaking
EN 101 English I
MT 113 Ideas of Mathematics
SC 104 Nutrition
General Education Elective I: Humanities
General Education Elective II: Social Science

ASSOCIATE IN ARTS IN CULINARY ARTS WITH A CONCENTRATION IN BAKING & PASTRY

Locations available:
The Art Institute of Tennessee-Nashville

128 Quarter Credits Required (100 quarter credits in the program, 28 quarter credits in general education)
All courses are 4 credits unless otherwise indicated.

Courses in the Program (100 quarter credits)
CL 105 Fundamentals of Classical Techniques
CL 110 Food Safety and Sanitation
CL 115 Foundations of Classical Techniques
CL 117 Latin Cuisine (2 credits)
CL 119 Introduction to Baking (2 credits)
CL 120 Introduction to Pastry (6 credits)
CL 128 American Regional Cuisine (6 credits)
CL 129 Planning and Cost Control
CL 132 Computer Applications in the Food Service Industry
CL 201 Purchasing and Product ID (2 credits)
CL 202 Garde Manger (6 credits)
CL 204 Asian Cuisine (2 credits)
CL 208 Classic European and World Cuisine (6 credits)
CL 210 Management, Supervision, and Career Development
CL 215 Management by Menu
CL 220 Food and Beverage Operations Management
CL 231 À la Carte Kitchen (8 credits)
CL 237 Capstone/Portfolio
CL 244 European Cakes and Tortes
CL 246 Advanced Patisserie
CL 247 Chocolate, Confections, and Centerpieces
CL 249 Artisan Breads
CL 299 Externship
Program Elective

General Education (28 quarter credits)
COM 105 Public Speaking
EN 101 English I
MT 113 Ideas of Mathematics
SC 104 Nutrition
General Education Elective I: Humanities
General Education Elective II: Social Science
General Education Elective

ASSOCIATE IN ARTS IN BAKING & PASTRY

Locations available:
The Art Institute of Atlanta
The Art Institute of Charleston
The Art Institute of Washington

90 Quarter Credits Required (66 quarter credits in the program, 24 quarter credits in general education)
All courses are 4 credits unless otherwise indicated.

Courses in the Program (66 quarter credits)
CL 102 Introduction to Baking and Pastry (6 credits)
CL 103 Sustainable Purchasing & Controlling Costs
CL 106 Fundamentals of Classical Techniques (6 credits)
CL 117 Latin Cuisine (2 credits)
CL 118 Foundations of Classical Techniques (2 credits)
CL 128 American Regional Cuisine (6 credits)

CL 210 Management, Supervision, and Career Development
CL 215 Management by Menu
CL 220 Food and Beverage Operations Management
CL 231 À la Carte Kitchen (8 credits)
CL 237 Capstone/Portfolio
CL 244 European Cakes and Tortes
CL 246 Advanced Patisserie and Display Cakes
CL 247 Chocolate, Confections and Centerpieces
CL 249 Artisan Breads

General Education (24 quarter credits)
COM 105 Public Speaking
EN 101 English I
MT 113 Ideas of Mathematics
SC 104 Nutrition
General Education Elective I: Humanities
General Education Elective II: Social Science

FOOD & BEVERAGE MANAGEMENT/ WINE, SPIRITS & BEVERAGE MANAGEMENT

Locations available:
The Art Institute of Atlanta
The Art Institute of Charleston (Associate in Arts in Wine, Spirits & Beverage Management only)
The Art Institute of Washington

BACHELOR OF SCIENCE IN FOOD & BEVERAGE MANAGEMENT

180 Quarter Credits Required (128 quarter credits in the program, 52 quarter credits in general education)
All courses are 4 credits unless otherwise indicated.

Courses in the Program (128 quarter credits)
CL 102 Introduction to Baking and Pastry (6 credits)
CL 103 Sustainable Purchasing and Controlling Costs
CL 106 Fundamentals of Classical Techniques (6 credits)
CL 118 Foundations of Classical Techniques (2 credits)
CL 128 American Regional Cuisine (6 credits)
CL 202 Garde Manger (6 credits)
CL 210 Management, Supervision, and Career Development
CL 215 Management by Menu
CL 220 Food and Beverage Operations Management
CL 231 À la Carte Kitchen (8 credits)
CL 237 Capstone/Portfolio
CL 330 Facilities Management and Design
CL 333 Leadership and Organizational Development
CL 337 Foodservice Technology and Information
CL 341 Human Resource Management
CL 343 Hospitality Marketing
CL 345 Quality Service Management and Training
CL 348 Legal Issues and Ethics for Culinarians
CL 400 Foodservice Financial Management
CL 420 Exploring Wines and the Culinary Arts
CL 423 Capstone/Portfolio
CL 425 Senior Culinary Practicum (6 credits)
CL 499 Management Externship
FB 101 Fundamentals of Bar Operations and Professional Service
FB 110 Spirits, Beers, and Brews
FB 121 Tea, Coffee, and Non-Alcoholic Beverages
FB 201 Beverage Purchasing, Inventory Control, & Menu Authoring
FB 210 Viticulture and Vinification I
FB 215 Viticulture and Vinification II
General Education (52 quarter credits)
COM 105 Public Speaking
EC 310 Economics
EN 101 English I
EN 102 English II
HU 305 Critical Thinking
MT 113 Ideas of Mathematics

SC 104 Nutrition
SP 101 Beginning Spanish Conversation & Culture
EN305 Professional Communication
S106 Chemistry

General Education Elective I: Humanities Elective
General Education Elective II: Social Science Elective
General Education Elective

ASSOCIATE IN ARTS IN WINE, SPIRITS & BEVERAGE MANAGEMENT

90 Quarter Credits Required (66 quarter credits in the program, 24 quarter credits in general education)

All courses are 4 credits unless otherwise indicated.

Courses in the Program (66 quarter credits)

CL 103 Sustainable Purchasing & Controlling Costs
CL 118 Foundations of Classical Techniques (2 credits)
CL 210 Management, Supervision, and Career Development
CL 215 Management by Menu
CL 220 Food and Beverage Operations Management
CL 237 Capstone/Portfolio
CL 343 Hospitality Marketing
CL 345 Quality Service Management and Training
CL 348 Legal Issues and Ethics for Culinarians
CL 420 Exploring Wines and the Culinary Arts
FB 101 Fundamentals of Bar Operations and Professional Service
FB 110 Spirits, Beers, and Brews
FB 121 Tea, Coffee, and Non-Alcoholic Beverages
FB 201 Beverage Purchasing, Inventory Control, and Menu Authoring
FB 210 Viticulture & Vinification I
FB 215 Viticulture and Vinification II
FB 225 Wines of the New World & Emerging Regions

General Education (24 quarter credits)

COM 105 Public Speaking
EN 101 English I
MT 113 Ideas of Mathematics
SC106 Chemistry

General Education Elective I: Humanities Elective
General Education Elective II: Social Science Elective

p. 112 and 113 Diploma Programs

The certificate in Commercial Photography is not currently being offered in Charleston.

The course descriptions on pages 114 through 144 should be replaced with the following new course descriptions:

COURSE DESCRIPTIONS

All courses are 4 credits unless otherwise indicated. Course offerings each quarter are determined by the needs of students enrolled in each program of study.

AD100 SURVEY OF ADVERTISING

This course is a basic introduction to advertising, its history, potential, and limitations. Students examine the role of advertising and different methods of communication, as well as the advertising spiral, advertising objectives, advertising copy, and federal regulations. They analyze media choices and strategies, research, target audiences and creating campaigns. The course also helps the student recognize emerging trends and capitalize on them.

AD202 MARKETING CONCEPTS

This course identifies the components of the conceptual thinking process and explores conceptual methods. Creative solutions appropriate to a targeted market are emphasized. Exercises in creative problem solving strengthen

and expand the student's concept generation skills. Critical analysis, problem identification, and idea refinement are the focus in producing media content for targeted audiences and intended delivery systems.

AD210 SCRIPTWRITING FOR TV AND FILM

In this course, students practice writing scripts that convey messages in a clear, effective, direct style that communicates to specific audiences. Emphasis is placed on developing concepts and researching, planning, and writing scripts for commercials, public service announcements, promotional videos, narratives, documentaries and videos for corporations and non-profit organizations. Basic storyboard layouts and techniques are also examined.

PREREQUISITES: EN101, AD222

AD218 HISTORY OF ADVERTISING

This course presents an in-depth study of major events and developments in the history of advertising and marketing communications. It focuses on the relationship between advertising philosophy and media development and explores the impact marketing communication has on society and economy.

AD222 MEDIA AND ADVERTISING DESIGN

Students examine the structures and communication skills used by the various members of a creative team and learn to further define the role of graphic design in an advertising context. The course emphasizes the processes of concept development, media application, and design creation. Students examine the variety of media used by graphic designers and their suppliers and define and apply campaign strategies, based on media and marketing realities.

COREQUISITE: GD 214

PREREQUISITES: GD121, P104

AD223 DYNAMICS OF INTEGRATED MARKETING

Students learn the fundamental concepts and principles of advertising and marketing. The overview helps students place their knowledge in a framework to understand how each component contributes to the strength and utility of a marketing plan. Students also learn how to identify the ways in which world events and cultural assumptions influence advertising and marketing. Writing a simple marketing plan, and studying the impact of consumer product safety laws, credit laws, and other related political and legal changes in marketing are also included.

PREREQUISITES: AD100, EN101

AD234 BRAND MANAGEMENT

Although good brands are easy to identify, they are hard to create. This course addresses factors that make a brand successful, and then approaches the factors like price pressure, fragmented markets and media and proliferating competition that businesses must control to build a strong, successful brand.

PREREQUISITE: AD223

AD312 ORGANIZATIONAL BEHAVIOR

Students examine human relations theory and individual, group, and organizational performance as they relate to the overall organizational structures of contemporary businesses and public agencies.

AD321 PERSUASION AND THE CONSUMER

This course examines the cultural, social, and individual variables involved in consumer behavior, and how they are incorporated into buy decision processes and marketing practices. Topics include basic psychological, social, and cultural concepts that affect human behavior, comparing and contrasting a variety of consumer behavior models, and explaining the theory and practice of market segmentation. Students create a theory for the best way to approach a particular population segment and a simple advertising campaign to test that theory.

PREREQUISITES: PS101, EN102

AD322 MARKETING RESEARCH PRINCIPLES

This course focuses on the use of the marketing research process, both traditional and online, as a tool for solving management problems. Online advertising and other online marketing have both expanded the use of traditional market research and created new kinds of data. Students study the source of data, sampling procedures, questionnaire design, data collection, and analysis, and are introduced to the concepts, availability, and use of this data. The course presents techniques that independently verify and validate the effectiveness of ads.
PREREQUISITES: AD223, AD321

AD324 MEDIA PLANNING AND BUYING

Media as part of a delivery channel for a marketing message is the focus of this course. Topics include media as critical to the fulfillment of the overall marketing strategy, cost effectiveness, and alternative and new media.
PREREQUISITES: AD223, AD321

AD331 PUBLIC RELATIONS AND PROMOTIONS

Students examine the historical development of public relations, showing the principles, methods, and means of influencing public opinion. They study the elements of a successful promotional campaign and distinguish between public relations, publicity, and advertising. The course covers the value of various types of product promotion and trade shows, as well as the role of public relations in managing issues, crises, and public opinion.
PREREQUISITE: AD321

AD332 ACCOUNT PLANNING

Account planning demands a mixture of account services and research. The account planner frequently takes responsibility for ensuring that the client's needs are met, which requires managing communication between departments in an advertising agency as well as being the point of contact between an agency and the client. Inside the agency, the account planner helps choose and integrate research and considers proposed advertising decisions from the perspective of consumer behavior. This course helps the student understand these functions and integrate them into a successful approach to advertising and advertising campaigns.
PREREQUISITES: AD223, AD321

AD333 ADVERTISING COPYWRITING

Students learn to develop effective advertising strategies and copy executions that underlie and enable creative marketing and advertising campaigns, and cultivate clear, logical, and creative copywriting skills. They learn the unique characteristics of digital media and the creation of scripts for digital media production. Students also learn to conduct research for media writing projects.

AD399 INTERNSHIP

Through a required field internship experience, students apply their skills in a real and practical situation. The internship allows students the opportunity to observe and participate in the operation of successful businesses related to their field of study.

PREREQUISITE: Approval of department chair. Must be taken in last three quarters. May be repeated for credit.

AD410 CAUSE-RELATED MARKETING

This course explores the theory and development of cause-related marketing, defined as a mutually beneficial marketing partnership between a non-profit organization and a corporation. The course presents the techniques and strategies used to effectively blend corporate sales goals with support of a cause. The evolution of cause-related marketing is analyzed in relation to significant historical events that have highlighted the importance and acceptance of this practice. Students examine effective cause-related advertising techniques and apply them to the development of a marketing plan. They develop an understanding of current evaluation mechanisms used within the industry and how these can measure brand effectiveness and reputation. Case studies of top cause-related advertising campaigns are reviewed and studied.
PREREQUISITES: AD202, AD223

AD411 SALES

This course focuses on the essential skills and knowledge needed to effect a sale, as well as ways to focus the sales pitch to solve customer problems. Students study the steps of the sales process, develop a plan to locate and capture clients and learn about sales management. After analyzing the function of a sales representative, students apply sales skills and present a sales pitch.
PREREQUISITES: AD312, AD332

AD412 ADVERTISING CAMPAIGNS

Students create an integrated marketing campaign consisting of three or more different applications of a single unified theme or concept, basing campaign strategy and tactics on media and marketing realities. Students learn basic advertising terminology and create advertising headlines, copy, and layout comprehensives in the campaign process. They also learn to use typography and visual images effectively in art direction, as well as to recognize campaign continuity.
PREREQUISITES: AD322, AD333

AD415 INTERACTIVE ADVERTISING

The astonishing growth of interactive commerce is one factor that has led to the demand for advertising and marketing on-line. In this course, students compare traditional and interactive outlets in order to develop a clear understanding of the differences and similarities between businesses in this new environment. Students learn to apply traditional principles where they are appropriate and to discover and apply a new fundamental understanding to developing and working within the various interactive environments. Marketing, advertising and sales on the Web, addressing the elements and requirements of information distribution are also covered. Students learn the unique characteristics and techniques of media writing and apply them to interactive media production.
PREREQUISITES: AD332, GD350

AD422 ADVANCED ADVERTISING CAMPAIGNS

In this course, students research and develop a fully integrated advertising/promotional campaign for a national name brand account, placing importance on deadline, budget, client relationship, and presentation as they relate to the design process. Students develop final projects that document, support, and argue the rationale and effectiveness of the campaign in written form. They also prepare, present, and defend a graduate project suitable for a professional audience.
PREREQUISITE: AD412

AD431 GLOBAL BUSINESS PERSPECTIVES

Students analyze world markets, consumer behaviors, advertising, foreign environments, and the marketing management required to meet the demands of dynamic global markets. The focus of this course is the problem of foreign competition, diminishing U.S. market share, and the U.S. economy's independence of world economy. Students analyze different foreign market entry strategies as well.

PREREQUISITE: Approval of department chair

AD432 PORTFOLIO PREPARATION

This course focuses on the preliminary portfolio and enables students to begin preparations for their career search. Before beginning this course, students must have a cumulative collection of design work, copywriting, research and account planning documents for the portfolio and determine the quality of the work so enhancements can be made.
PREREQUISITE: Approval of department chair

AD433 ADVERTISING PORTFOLIO

In this course, students complete their portfolios and begin their career searches. Students should enter the course with a cumulative collection of design work, copywriting, research, and account planning documents for the portfolio and determine the quality of the work so enhancements can be made. Students also complete a professional résumé and begin the job search.
PREREQUISITE: Approval of department chair, must be taken in final quarter.

ART 111 DRAWING

This course is an introduction to descriptive drawing of observable subjects using a variety of techniques. Students develop compositional and drawing skills using traditional media while focusing on line, value, texture, form, and space. Linear perspective and chiaroscuro are included.

ART121 3D DESIGN

Students are introduced to the elements and principles of three-dimensional design through the design and construction of 3D forms. The visual and structural qualities of forms and their surrounding spaces are explored. Students work with low-tech, high-craft processes to solve 3D design problems within specified spatial environments.

ART122 2D DESIGN

This introductory design course explores the visual elements of art and the basic principles of design. Students investigate the design process and how the elements of design are used for specific outcomes. This course is taught using a variety of tools, techniques, and media.

ART123 COLOR THEORY

This design course investigates color theory in both pigment and light. Students use the principles of design to explore color and its application in composition. Various tools, techniques, and media are used to investigate the aesthetic, scientific, and psychological properties of color.

ART211 LIFE DRAWING

This is an intermediate drawing course focusing on the representational drawing of the human figure from direct observation. Artistic anatomy, proportion, volume, gesture and drawing the foreshortened figure are emphasized. A variety of media and techniques are explored.
PREREQUISITE: ART111

ART225 VISUAL FORM AND CONTENT

This course introduces students to basic methods for creative problem solving, which is fundamental to developing effective form and content. Students solve 2D, 3D, and 4D design problems using creative ideation and visual research tools along with the elements and principles of design. Individual and group projects are assigned in this course using both traditional materials and contemporary media.

ART230 RAPID VISUALIZATION

This course introduces techniques used in creative problem solving and concept development. Quick sketching skills employed in visual communications are emphasized. Students use a variety of tools, techniques, and media to gain a working knowledge of rapid visualization.

AU101 AUDIO TECHNOLOGY

Students explore the physics of what creates sound and examine auditory perception. The course introduces the basics of the audio signal chain, microphones, loudspeakers, and mixers. Various tape recorders as well as outboard equipment are demonstrated.

AU102 INTRODUCTION TO AUDIO

This course focuses on voice, music, and sound effects and the impact they have on the visual image. It addresses the principles of recording sound and explains sound characteristics, basic acoustics, ergonomics, and proper audio recording techniques for field and studio recording, as well as time code and mixing. Digital formats are examined in the context of audio-for-video post-production.
PREREQUISITE: AU101

AU103 LISTENING AND ANALYSIS

Students are exposed to a wide variety of music, audio for film, and sound design. Students learn important audio and music terminology with an emphasis on listening and analyzing the styles, sounds, and concepts. The course builds a strong foundation for other classes such as audio engineering, production, and mixing.

AU120 REMOTE AND FIELD RECORDING

This course introduces students to the equipment, techniques, protocols, and procedures used in on-site recording for film and TV. As scheduling permits, students participate in a location film/video shoot. Topics include power requirements and electrical noise, acoustic isolation and location mixing, audio post-production tools and processes, field and post synchronization, sampling sounds and environments, microphone placement, wireless microphones, and communication and audio processing in the field.
PREREQUISITE: AU101

AU140 SURVEY OF THE MUSIC INDUSTRY

Students explore the variety of applications of audio in the music industry. Representatives from the industry visit the class as guest lecturers. Students' research and present aspects of the industry as it relates to their career goals. Students also explore strategies of networking within the industry.

AU150 MUSIC FUNDAMENTALS

This course focuses on developing music and piano keyboard skills: technique, simple harmonic analysis, sight reading, transposition, and accompaniment patterns. Students put music theory knowledge into practice and develop vital keyboarding skills necessary for success in courses such as AU200 and AU240 and for those who wish to engineer in music production studios.
PREREQUISITES: AU102, AU103

AU200 DIGITAL AUDIO WORKSTATIONS

Building on skills learned in AU101, students explore topics including SMPTE time code and synchronization, computer-based digital audio workstations, and Pro Tools software and hardware. The course also covers sound design, field recording, digital audio transfer protocols, software-based effects plug-ins, and online automations. Students gain practical experience using software samplers and synthesizers with Pro Tools and the integration of MIDI control surfaces. This course provides a foundation for entry level positions in the audio post-production field.
PREREQUISITE: AU102

AU210 AUDIO RECORDING I

Students study the basic functions of a recording studio, including critical listening, console operation, tape machine operation, signal flow, patching, and general recording studio operation procedures.
PREREQUISITE: AU102

AU220 AUDIO RECORDING II

Building on skills learned in AU210, students develop advanced engineering skills and knowledge. They explore various musical formats, aesthetic and acoustical issues, and techniques and equipment used in the professional recording industry.
PREREQUISITE: AU210

AU240 SOUND DESIGN

Students study and perform sound design techniques as they relate to video and film. The course covers topics including automatic dialogue replacement, surround sound mixing, Foley, and sound effect manipulation. Students also explore soundtrack development coordinating the three essential elements of music, dialogue, and sound effects.
PREREQUISITE: AU210

AU250 MUSIC STUDIO BUSINESS

Students explore the music business from the perspective of the artist and the business manager. Topics include personal managers, getting signed, record company structure, independent releases, distribution and marketing of artists, national and international touring, record producers, income sources, budgeting and merchandising, unions, contract analysis, and career opportunities.
PREREQUISITE: AU140

AU260 AUDIO POST PRODUCTION

Students learn to work as a producer and/or engineer in film and TV by recording and producing their own projects and working for real clients. Topics include studio protocol; working with talent, budgets, and clients; system integration and interfacing; microphone techniques; recording and producing techniques; procedures and issues in session work; critical listening/ear training and aesthetic and acoustical issues; mixing and mastering; automated dialogue replacement; sound effects and design; synchronization (lock-up); and Foley.
PREREQUISITE: AU200

AU270 AUDIO ELECTRONICS

This course is an introduction to the theoretical world of analog audio electronics for the professional maintenance engineer. Students learn about topics including electrical quantities and components, electric circuits, complex circuits, and network analysis. Thevenin's, Norton's and Millman's theorems, and magnetism and electromagnetism.
PREREQUISITE: AU210

AU280 STUDIO RECORDING

Students study the basics of a complete recording session, from load-in-to mix-down. They learn the intricacies of close-miking, effects processing, and studio production.
PREREQUISITE: AU220

AU299 AUDIO PRODUCTION SEMINAR I

Students begin to create their final portfolio for graduation in this course. Using the recording studio as their lab, students begin to finalize mixes, re-record as necessary, and complete surround sound mixes. Toward the end of the term, they create an audio DVD of their portfolio. Upon successful completion of this course, students are admitted into portfolio class.
PREREQUISITE: AU220

AU300 AUDIO PORTFOLIO

Students begin to create their final portfolio for graduation in this course. Using the recording studio as their lab, students begin to finalize mixes, re-record as necessary, and complete surround sound mixes. Toward the end of the term, they create an audio DVD of their portfolio. Upon successful completion of this course, students are admitted into portfolio class.
PREREQUISITE: AU220

AU310 BROADCAST AUDIO

Students explore the different types of audio for radio, TV, and new media. Similarities and differences of components in such equipment as mixing consoles, microphones, computer applications, and effects are examined. Students explore the culture of various media outlets, along with media delivery systems and protocol.
PREREQUISITE: AU220

AU320 MIDI PRODUCTION

This course is a study of Musical Instrument Digital Interface systems (MIDI) applications and techniques. Students learn the basics of MIDI protocol and move through sequencing, automated mixing, and MIDI machine control in a small group setting.
PREREQUISITES: AU150, AU200

AU325 ADVANCED CRITICAL LISTENING AND ANALYSIS

In this course the music and audio listening skills of students are enhanced and advanced through exposure to a wide variety of mono and stereo sounds, effects, and signal processing, with an emphasis on how to identify and apply these to audio production. Recording concepts and terminology are also covered as well as music arrangements and modern day instrument identification. This course provides the completed foundation for other classes such as audio engineering, production, and mixing.
PREREQUISITE: AU103

AU330 AUDIO ENGINEERING

Students focus on the role of the music producer within the production team and examine methods and techniques for recording musical performances. They gain a broad understanding of the components, effects, microphone, and recording techniques needed to successfully produce music and audio.
PREREQUISITE: AU280

AU335 LIVE SOUND ENGINEERING

Building upon the skills learned in AU210 and AU220, students develop advanced audio engineering skills and knowledge as it applies to Live Sound Engineering. Students quickly become familiar with various musical equipment and stage setups. Learning how to setup a band stage and mic the various instruments used on stage. In addition, students gain experience in routing audio signals from the stage to front of house and patching outboard gear. Students set up monitor mixes, add effects to monitor mixes, and eliminate feedback from monitor and front-of-house systems.
PREREQUISITE: AU220

AU340 AUDIO MIXING

In this course, students combine previously recorded multi-track recordings and begin to mix them in stereo and surround sound. They explore mixing terminology and techniques, including use of effects such as equalization, reverb, and spatial techniques. Students apply concepts to television, radio, interactive media, video, and film.
PREREQUISITE: AU220

AU350 AUDIO FOR INTERACTIVE MEDIA

Students learn the techniques of recording, mixing, and mastering for various interactive media such as CD-ROM, DVD, and the Internet. The unique challenges of memory allocation and optimization are examined with a focus on quality differences between different formats. In addition, students examine coding and compression techniques.
PREREQUISITE: AU240

AU370 ADVANCED AUDIO POST PRODUCTION

This course focuses on the specialized techniques and processes used in post audio for film. Techniques such as Foley, ADR, and post conform are explored. Students perform a variety of audio-for-video projects including advanced surround audio and learn and perform the concepts of sound design.
PREREQUISITE: AU260

AU380 DIGITAL AUDIO WORKSTATIONS II

Students build on basics learned in AU200 and AU260 through hands-on training and projects related to the post and music industries. They focus on increasing speed and efficiency using Pro Tools and the artistic side of editing and mixing. Projects for the course include: three music mixes of different styles; a remix of one song using software-based samplers and synthesizers; and a project using a short film in which students edit all the ADR and dialogue, create and edit sound effects, music, and backgrounds, and complete a mix using proper post-production techniques for organization and editing. The course includes a Practical Audio Skills Exam (PASE), which tests students' proficiency in all aspects of ProTools and running a digital audio workstation, and an exam on post-production terminology.
PREREQUISITE: AU200

AU390 AUDIO PRODUCTION SEMINAR II

In this course, students begin to finalize their portfolios. In conjunction with their internships, students interview professional in their field of study, network with industry professionals, and join industry trade groups. Emphasis is on honing the student's portfolio so that 75 percent of the portfolio is completed by the end of the quarter.

AU396 PROJECT MANAGEMENT

In this specialized project management course for audio production, students learn to organize personnel, equipment, and a variety of other media assets for audio production purposes. The course emphasizes skills and techniques for goal setting, strategic planning, organization, communication, risk management, efficiency, and cost effectiveness.

PREREQUISITE: AU250

AU399 INTERNSHIP

Through a field internship experience, students apply acquired subject knowledge and career/professional skills in a real and practical situation. The main objective of the internship is to allow students the opportunity to observe and participate in the operation of successful businesses related to audio production. The internship opportunity is available to qualified students who obtain prior approval from the academic director.

PREREQUISITE: Approval of the department chair

AU400 ADVANCED STUDIO RECORDING

This course builds on the skills introduced in AU340. Utilizing various software and hardware in the studio, students mix and master a variety of audio projects such as music, television commercials, and surround sound projects. Mastering techniques such as multi-band compression, equalization, and limiting are also demonstrated and performed. Various source and delivery formats is discussed as well as Quality Control procedures, aesthetic considerations and critical listening techniques. This course also serves as a final step before entering AU410 and AU490 Portfolio courses.

PREREQUISITE: AU340

AU410 AUDIO PORTFOLIO PREPARATION

Under the mentorship of a faculty member, students have access to the equipment and resources necessary to complete and polish their portfolio. The course focuses on sophisticated and professional presentations designed for targeted markets, which may include interactive multimedia presentations of audio works with video, graphics, and accompanying textual information.

PREREQUISITE: AU400

AU430 SURROUND SOUND AND DVD AUDIO

This course provides an overview of the development of DVD formats and standards. Students explore the technology involved (hardware and software), the production process and the tools used for DVD authoring, asset creation, and content preparation. Students perform a variety of advanced surround sound project. In addition, students learn and use an authoring tool for completing assignments in authoring and producing both audio and video projects on DVD.

PREREQUISITE: AU370

AU440 STREAMING MEDIA AND WEBCAST

Students focus on streaming video and audio media on the World Wide Web. They study the past, present, and future of streaming media and learn to compare and contrast existing streaming technologies and how each benefit different clients and situations. Students learn the functions and principles of streaming media server software and hardware, as well as coordinate camera-to-server operations for Webcast.

PREREQUISITE: VID101

AU460 MEDIA BUSINESS AND LAW

This course covers multiple facets of the media business. Topics include the business plan, production budget, business proposal, business contracts, business ethics, government regulations, copyright, and other business laws.

PREREQUISITE: AU250

AU490 SENIOR PORTFOLIO

Students bring all the skills they have learned to create a portfolio featuring audio in all formats including DVD, CD, video, and interactive media. With an emphasis on quality, the portfolio features a number of audio, audio post-

production, and Internet projects. In addition to the portfolio, students create a marketing package for themselves including a resume, business card, and interactive web site.

PREREQUISITE: AU410

CAA106 INTRODUCTION TO DESIGN APPLICATIONS

This course is designed to provide an introduction to the most important industry standard graphics applications for design and new media, including page layout. Students learn to work in a network environment, as well as understanding, using, and producing simple projects in vector and raster based programs.

CD245 CAREER DEVELOPMENT

Students prepare to make the transition from student to professional, learning basic concepts of professionalism and gaining an overall understanding of self-promotion in the applied arts field. They study career development tools, including networking, interviewing, market understanding, and preparing resumes and cover letters. Basic negotiation, assertiveness, teamwork, and communication tools are incorporated.

PREREQUISITE: Must be taken in the fifth or sixth quarter of an associate's degree program. Students who have previously pursued a professional career hold a bachelor's degree or higher may petition for exemption from this course.

CD320 BUSINESS LAW

This course is designed as an in-depth exploration of the multiple facets of media law, as it applies to the art and design industries. Taking a preventive approach in a litigious society, topics include legal rights and responsibilities, ethical obligations of the designer, intellectual property protection and global regulations and implications, regulatory agencies governing Internet law, and basic business conduct in the legal arena.

PREREQUISITES: Second year student, or permission of department chair.

CL102 INTRODUCTION TO BAKING AND PASTRY

This course is a combination of theory, lecture, demonstration, and hands-on production to provide an introduction to baking and pastry techniques for use in a commercial kitchen. Special focus is placed on the study of ingredient functions, product identification, and weights and measures as applied to baking and pastry techniques. Instruction is provided on the preparation of yeast-raised dough mixing methods, roll-in doughs, pie doughs, basic cake mixing methods, fillings, icings, pastry cream, and finishing techniques. Emphasis is also placed on dessert plating and presentation. Students must pass a practical exam. (6 credits)

PREREQUISITES: CL106, CL118

CL103 SUSTAINABLE PURCHASING AND CONTROLLING COSTS

This course introduces the student to the methodologies and tools used to control costs and purchase supplies. The student learns to value the purchasing, planning, and control processes in the food and beverage industry. The primary focus is on supplier selection, planning, and controlling costs, with an introduction to the study of sustainable products and approaches. Topics include planning and controlling costs using budgeting techniques, standard costing, standardized recipes, performance measurements, and food, beverage, and labor cost controls.

CL106 FUNDAMENTALS OF CLASSICAL TECHNIQUES

This course covers the fundamental concepts, skills and techniques involved in basic cookery. Special emphasis is given to the study of ingredients, cooking theories, and the preparation of stocks, broth, glazes, soups, thickening agents, the grand sauces and emulsion sauces. Lectures and demonstrations teach organizational skills in the kitchen, work coordination, and knife skills. The basics of vegetable cookery, starch cookery, meat and poultry are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising and frying. Students must successfully pass a practical cooking examination covering a variety of cooking techniques. (6 credits)

CO-REQUISITE: CL 118 must be taken simultaneously

CL110 FOOD SAFETY AND SANITATION

This course is an introduction to food environmental sanitation and safety in a food production area. Attention is focused on food-borne illnesses and their origins and on basic safety procedures followed in the foodservice industry. This course also provides an introduction into the food service industry, focusing on career options, time management ethics, and professionalism. The National Restaurant Association (NRA) ServSafe certificate exam is administered at the end of the course.

CL117 LATIN CUISINE

This course emphasizes both the influences and ingredients that create the unique character of selected Latin cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Mexico, South America and the Caribbean Islands. Importance is placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines. (2 credits)

PREREQUISITES: CL106, CL118

CL118 FOUNDATIONS OF CLASSICAL TECHNIQUES

This course covers the fundamental concepts, skills and techniques involved in basic cookery. Special emphasis is given to the study of ingredients and cooking theories. Lectures teach organizational skills in the kitchen and work coordination. The basics of stocks, soups, sauces, vegetable cookery, starch cookery, meat and poultry are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising and frying. (2 credits)

CO-REQUISITE: CL 106 must be taken simultaneously

CL119 INTRODUCTION TO BAKING

Students are introduced to the fundamental concepts, skills and techniques of baking. Special significance is placed on the study of ingredient functions, product identification and weights and measures as applied to baking. Through lectures, demonstrations, production, tasting and testing, students learn yeast-raised dough mixing methods, pie dough, quick dough, cookie dough, and product finishing techniques. Students must pass a practical exam.

CL120 INTRODUCTION TO PASTRY

This course is a combination of theory, lecture, demonstration and hands-on production to provide an introduction to pastry techniques for use in a commercial kitchen. Students learn a variety of dough, batters, fillings, and glazes with an emphasis on formulas. Instruction regarding the preparation of basic cakes and icings, roll-in dough, preparations of pastry cream and finishing techniques, plus selection and proper use and handling of various chocolates used in baking and decorating are introduced. Emphasis is also placed on dessert plating and presentation. Students must pass a practical exam.

CL128 AMERICAN REGIONAL CUISINE

This course reinforces the knowledge and skill learned in the preceding classes and helps students build confidence in the techniques of basic cookery. The development of knife skills is accentuated. American Cuisine explores the use of indigenous ingredients in the preparation of traditional and contemporary American specialties. The concepts of mise en place, timelines, plate presentation, and teamwork are introduced and stressed. Timing and organizational skills are emphasized. (6 credits)

PREREQUISITES: CL106, CL118

CL132 COMPUTER APPLICATIONS IN THE FOOD SERVICE INDUSTRY

This course develops basic computer skills through practical application of various software programs, including word processing, presentation software, and spreadsheets. Concentration is also placed on software applications designed for the foodservice industry, including recipe and menu development, foodservice costing formulas, inventory management, and cost accounting.

CL136 MANAGEMENT, SUPERVISION AND CAREER DEVELOPMENT

With a focus on managing people from the hospitality supervisor's viewpoint, this course emphasizes techniques for increasing productivity, controlling labor costs, time management, and managing change. It also stresses effective communication and explains the responsibilities of a supervisor in the food-service operation. Students develop techniques and strategies for marketing themselves in their chosen fields. Emphasis is placed on students' assessing their more marketable skills, developing a network of contacts, generating interviews, writing cover letters and résumés, preparing for an employment interview, developing a professional appearance and follow-up skills.

CL201 PURCHASING AND PRODUCT IDENTIFICATION

This course is a collaborative exploration of basic principles of purchasing food, equipment, and supplies. Primary focus is on product identification, supplier selection, and the ordering, receiving, storing and issuing process.

CL202 GARDE MANGER

This course provides students with skills and knowledge of the organization, equipment and responsibilities of the "cold kitchen." Students are introduced to and prepare cold hors d'oeuvres, sandwiches, salads, as well as basic charcuterie items while focusing on the total utilization of product. Reception foods and buffet arrangements are introduced. Students must pass a written and practical exam. (6 credits)

PREREQUISITES: CL106, CL118

CL203 WORLD CUISINES

This course emphasizes both the influences and ingredients that create the unique character of selected world cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Spain, the Middle East, Turkey, Greece, Africa and India. Importance is placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines. (2 credits)

PREREQUISITES: CL106, CL118

CL204 ASIAN CUISINE

This course emphasizes both the influences and ingredients that create the unique character of selected Asian cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of China, Japan, Korea, Vietnam, Thailand, and Indonesia. Importance is placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines. (2 credits)

PREREQUISITES: CL106, CL118

CL208 CLASSICAL EUROPEAN AND WORLD CUISINES

This course emphasizes both the influences and ingredients that create the unique character of selected classical European and world cuisines. In studying classical European cuisines students prepare, taste, serve, and evaluate traditional, regional dishes of the British Isles, Italy, France, Germany, Austria, Switzerland, and Scandinavian countries. In studying world cuisines, students prepare, taste, serve, and evaluate traditional, regional dishes of Spain, the Middle East, Turkey, Greece, Africa and India. Importance is placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

CL209 CLASSICAL EUROPEAN

This course emphasizes both the influences and ingredients that create the unique character of selected classical European cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of the British Isles, Italy, France, Germany, Austria, Switzerland, and the Scandinavian countries. Importance is placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines. (2 credits)

PREREQUISITES: CL106, CL118

CL210 MANAGEMENT, SUPERVISION, AND DEVELOPMENT

This is a multifaceted course that focuses on managing people from the hospitality supervisor's viewpoint, as well as developing job search skills. The management emphasis is on techniques for increasing productivity, controlling labor costs, time management, and managing change. It also stresses effective communication and explains the responsibilities of a supervisor in the food service industry. Students develop techniques and strategies for marketing themselves in their chosen fields. Emphasis is placed on students' assessing their marketable skills, developing a network of contacts, generating interviews, writing a cover letter and résumé, preparing for their employment interview, presenting a professional appearance, and interview follow-up.

CL215 MANAGEMENT BY MENU

This course prepares future food service managers by giving a clear picture of the important role menu planning plays within operations. It covers topics ranging from menu development, pricing, and evaluation to facilities design and layout. Students benefit because high-quality menu development is crucial to the success of any foodservice operation, not only as a planning tool but also as source of operational information and a merchandising method for reaching patrons.

CL220 FOOD AND BEVERAGE OPERATIONS MANAGEMENT

This course addresses front-of-the-house operations and is designed to provide students with an introduction from a managerial perspective to the skill of providing exceptional service for increasingly sophisticated and demanding guests. The course also presents a survey of the world's leading wines classified by type, as well as other distilled beverages. Topics covered include the management and training of personnel to be responsible, professional alcohol servers, product knowledge, the income statement, job descriptions, sales forecasting and cost control. The students produce a complete dining room and bar operation manual. This project should be saved on diskette or jump drive, as it is used during Capstone for the development of a business plan.

CL222 PERSONAL CHEF SERVICE

Through readings, assignments, and projects, students examine planning and systematizing operations of a personal chef service business. They are also introduced to business principles and cooking principles to assist them in understanding how a personal chef service business is operated. The course is recognized and endorsed by the United States Personal Chef Association (USPCA).

CL226 CATERING

This course introduces students to various aspects of catering, including sales, contracts, menu planning, food presentations, and operations management, with the goal of developing the expertise to operate a profitable catering business.

CL227 FOOD STYLING

This course teaches students about the enhancement of food for presentation purposes. Students work as food stylists with photographic imaging students to create eye-appealing creations for film, print, and display.

CL231 À LA CARTE KITCHEN

This course introduces students to the À la Carte kitchen, with emphasis on "à la minute" method of food preparation, plus dining room service standards. Industry terminology, correct application of culinary skills, plate presentation, organization, and timing in producing items off both a fixed-price menu and à la carte menu are stressed. The principles of dining room service are practiced and emphasized. The philosophy of food is further explored and examined in light of today's understanding of food, nutrition and presentation. (8 credits)
PREREQUISITES: CL106, CL118

CL237 CAPSTONE/PORTFOLIO

Through competencies developed in previously related course work, students develop a business plan for a foodservice operation. The project include these areas: market analysis and marketing strategy, operating budget, sales projec-

tions, opening inventories, capital equipment, standardized recipes and costing for all standardized recipes, menu, and facilities design. Students learn the components of a business plan as well as techniques for developing and presenting sections of the plan. Business-related competencies are reviewed and tutored as necessary for completion of the project.

CL244 EUROPEAN CAKES AND TORTES

Students build on competencies previously learned and apply those skills into new products to create more elaborate tortes and cakes using complex finishing methods by applying glazes, using decorative sponges, and building multi-component cakes. Topics to be covered include comparison of classical and modern preparations, classical cakes; glazed, iced, molded, and cream filled cakes, and bombes.

PREREQUISITES: CL102, CL106, CL118

CL246 ADVANCED PATISSERIE AND DISPLAY CAKES

The artistic side of baking and pastry is presented in this course. Special occasion cakes, French and Viennese pastries, petits fours, and a decorated gum paste wedding cake is produced. Students are introduced to advanced cake-decorating techniques, emphasizing proper layering and construction techniques and piping skills. The final practical exam for this class is the presentation of a gum paste wedding cake, special occasion cake, petits fours, and miniature pastries.

PREREQUISITES: CL102, CL106, CL118

CL247 CHOCOLATE, CONFECTIONS AND CENTERPIECES

Students are introduced to the fundamental concepts, skills and techniques of chocolates and confections, as well as to the basic techniques used in forming simple centerpieces. Lectures and demonstrations teach chocolate tempering, candy production, and the rules that apply when creating centerpieces.

PREREQUISITES: CL102, CL106, CL118

CL249 ARTISAN BREADS

This course provides the information, tools, and instruction to gain proficiency in the preparation of a variety of artisan breads. Emphasis is placed on learning to weigh, mix, ferment, shape, bake, and store hand-crafted breads. Students focus on traditional fermentation methods, as well as the science of the ingredients. In addition, they gain assembly speed and increased proficiency in meeting production deadlines with quality products.

PREREQUISITES: CL102, CL106, CL118

CL301 ART CULINAIRE

This course celebrates the culinary styles, restaurants, restaurateurs, and chefs who are currently in the industry spotlight. Their style, substance and quality is discussed and examined. During the hands-on production aspect of the class, students are exposed to specialty produce and products.

PREREQUISITES: CL102, CL128, CL202, CL203, CL209

CL330 FACILITIES MANAGEMENT AND DESIGN

This course provides students with information related to hospitality facility design and maintenance. Food service layout and design is related to operating issues, new building construction, and renovations. It also covers the planning and design of facilities including equipment, space and functional relationships, cost and operating efficiency. Emphasis is placed on maintenance programs, safety regulations, building code requirements and energy conservation.

CL333 LEADERSHIP AND ORGANIZATIONAL DEVELOPMENT

Students examine leadership, organizational management and culture, and the role of the managers as facilitators of change within the organizations. The course emphasizes the concepts of motivation, interpersonal relationships, group dynamics, leadership, and organizational culture. Examination of leadership styles, development of strategic plans, and critical problem solving in the hospitality industry are covered in the course.

CL337 FOODSERVICE TECHNOLOGY AND INFORMATION

This course is a survey of foodservice information systems and technology (IS&T) designed to introduce students to the many diverse facets of IS&T in the foodservice industry. Current systems and issues of major importance in the field of IS&T are considered as they relate to the foodservice industry. Emphasis is placed on the managerial and business aspects of IS&T, rather than the technical perspectives. Core topics include key foodservice systems (such as accounting and property management systems, point-of-sale, sales and catering), guest service and customer relationship management, knowledge management, and IS&T strategy.

PREREQUISITES: CL132, CL215

CL341 HUMAN RESOURCE MANAGEMENT

This course introduces the principles and practices of human resources management relevant to hospitality organizations, with emphasis on the entry-level manager's role. Topics include employment laws, workforce management, compensation and benefits administration, labor unions, employee safety, diversity and ethics.

CL343 HOSPITALITY MARKETING

An introduction to service marketing as applied to the hospitality industry, this course covers application of basic marketing concepts and research methods. Design and delivery of marketing components for a hospitality business is covered. Topics include some of the unique attributes of service marketing, consumer orientation; consumer behavior; market segmentation principles; target marketing; product planning; promotion planning; market research; and competitor analysis.

CL345 QUALITY SERVICE MANAGEMENT AND TRAINING

In this examination of the role of service in the foodservice industry, students explore how to give quality customer service. Service systems and training programs in quality operations are examined through the use of case studies and hypothetical scenarios. The course covers employee training and development from both strategic and operational perspectives, and culminates with a study of Charlie Trotter's service standards in what is often the best-rated restaurant in the United States.

CL348 LEGAL ISSUES AND ETHICS FOR CULINARIANS

The course is designed to give the student an overview of legal issues arising in the foodservice environment. Students examine laws pertinent to the hospitality/food service industry and investigate the relationship of these laws to the administration of a service organization. This course also identifies common ethical dilemmas encountered by culinarians and introduces the student to the foundations, purpose, and content of ethical codes and approaches to ethical decision-making.

CL398 INDEPENDENT STUDY

Through a field externship/internship experience, students apply their technical knowledge, skills, and professionalism in a working kitchen. Students have the opportunity to observe and participate in an operation related to their field of study, gaining practical work experience prior to graduation.

CL400 FOODSERVICE FINANCIAL MANAGEMENT

In this course, the students develop a working knowledge of the current theories, issues and challenges involved with financial management. Students are introduced to the tools and skills that financial managers use in effective decision-making. Topics include budgeting, cash management, cost concepts and behavior, investment analysis, borrowing funds, and financial forecasting.

PREREQUISITES: CL337, EC301, MT314

CL410 INNOVATION AND ENTREPRENEURSHIP

This course provides an introductory overview to the knowledge and skills needed for entrepreneurship. The course offers a chance to gain new knowl-

edge and skills about how to identify and pursue entrepreneurial opportunities that can be applied to a student's own interests. Topics include: how entrepreneurs find, screen, and evaluate ideas and new business opportunities.

CL420 EXPLORING WINES AND THE CULINARY ARTS

This course provides an introduction to the production of wine from vineyard to bottle, as well as a review of the basic grape varietals that are used to make wine. Through lectures, research and tasting, students are exposed to different types, styles and quality levels of wine. They become familiar with the world's most important wine regions and learn the common criteria by which wines from these different regions are evaluated. This course is designed to teach students the applied approach to matching wine and food, using flavors, textures, and components present in food and wine as complementing strategies. The course emphasizes menu planning, preparation of foods, cooking methods, and tasting wines with food.

PREREQUISITES: CL220, CL215

CL423 CAPSTONE/PORTFOLIO

Through competencies developed with previous related studies course work, students develop a business plan for a foodservice operation. The project includes, market analysis and marketing strategy, operating budget, sales projections, opening inventories, capital equipment, standardized recipes and costing for all standardized recipes, menu and facilities design. The course covers the components of a business plan as well as techniques for developing and presenting sections of the plan. Business-related competencies are reviewed and tutored as necessary for completion of the project.

PREREQUISITES: CL237, CL330, CL341, CL343, CL400

CL425 SENIOR CULINARY PRACTICUM

A practical capstone for the culinary management curriculum, this course draws on the majority of disciplines presented earlier in the program. Students plan, organize, and execute functions that are booked and/or sold to the public. They experience the functions of opening a restaurant. (6 credits)

CL432 GLOBAL MANAGEMENT AND OPERATIONS IN THE HOSPITALITY INDUSTRY

This course is designed to review the principles of management and to apply management theory to the global marketplace. Students examine the social, cultural, political and economic environments within which international hospitality operators compete for survival and growth.

PREREQUISITES: CL342, CL350, CL429, CL434

CL499 MANAGEMENT EXTERNSHIP

Students observe and participate in the supervisory operation of a successful foodservice business. They apply their professional skills to gain experience to enter and become successful in the foodservice business. Emphasis is placed on developing hospitality management skills.

COM105 PUBLIC SPEAKING

An introduction to the principles of public speaking, this course includes communication theories and skill-building exercises designed to increase effectiveness in speaking in front of an audience. Emphasis on listening and critical thinking skills prepares students for effective discussions, critiques of speeches, and speech preparation and presentation. A designated number of speeches are required, along with written assignments, such as speech outlines and critiques of class speeches.

CS090 AI101

This course is designed to assist students in transitioning and adapting to college life by connecting with campus resources, enhancing self-development skills, and improving critical thinking. The seminar is structured in a manner conducive to assisting students in developing academic skills including such concepts as improving studying and learning strategies, setting and achieving academic goals, managing time wisely, and communicating effectively. (1 credit)

EC310 ECONOMICS

An introduction to the basics of microeconomics and macroeconomics, the course begins with analysis of supply and demand, market structure and pricing, the role of government, and markets for labor and capital. It continues with a discussion of the basic ideas of macroeconomics, including both classical and Keynesian approaches. Lectures are supplemented with case studies.
PREREQUISITE: EN101

EN090 PREPARING FOR COLLEGE WRITING

This transitional studies course includes the study of the writing process, emphasizing strategies to use to help a student with specific writing situations. The course develops techniques to improve clarity of writing and raises a student's proficiency to the level necessary for entrance into a particular curriculum. The course includes four hours of structured classes with two hours of self-directed and tutorial work in the Writing Center for a total of six hours per week. Transitional studies courses do not apply toward graduation credit and are not calculated in the GPA. This class is available on at The Art Institute of Washington and The Art Institute of Washington – Northern Virginia.
PREREQUISITE: Academic placement testing

EN101 ENGLISH I

This course emphasizes the planning, writing, and revising of compositions, including the development of critical and logical thinking skills. Essays include expressive and informative writing, as well as analytical, evaluative, and persuasive writing.
PREREQUISITE: Academic placement or successful completion of TS090

EN102 ENGLISH II

This course introduces students to a variety of literary genres, helps them organize and develop analyses of literature, and furthers students' composition skills.
PREREQUISITE: EN101

EN210 CREATIVE WRITING

In this course, students become familiar with the processes and principles necessary for creative writing, with a focus on fiction, poetry, or drama. They analyze the work of professional creative writers and, using the principles discerned, create new works.
PREREQUISITE: EN102

EN220 TOPICS IN THE LITERATURE OF THE WESTERN WORLD I

This course surveys universal themes in the literary and cultural heritage of the western world from the ancient world of the Middle East, Greece, and Rome through the Middle Ages to the Renaissance. Special attention is given to the visual sense of literature and its corresponding expression in the visual arts of related cultural movements. Students read major authors such as Homer, Sophocles, Virgil, Dante, Chaucer, Boccaccio, Shakespeare, and Milton, along with representative selections from the various periods and cultures. Written assignments include at least two critical essays. Topics in this course vary to focus on selected genres, themes, periods, and cultures.
PREREQUISITE: EN102

EN221 TOPICS IN THE LITERATURE OF THE WESTERN WORLD II

This course surveys universal themes in the literary and cultural heritage of the western world from the neoclassical period through the twentieth century. Special attention is given to the visual sense of literature and its corresponding expression in the visual arts of related cultural movements. Reading assignments may include representative selections from French and English neoclassicism, European and American romanticism, naturalism, realism, French symbolist and modern poetry, and twentieth-century fiction, including Latin American and Caribbean writers. Written assignments include at least two critical essays. Topics in this course vary to focus on selected genres, themes, periods, and cultures.
PREREQUISITE: EN102

EN222 TOPICS IN WORLD LITERATURE

This course introduces students to the literature of various cultures, focusing on the diversity of response to moral dilemmas and on specific problems of cross-cultural conflict, as well as other issues that illustrate the complexities of human life. Topics in this course vary to focus on selected genres, themes, periods, and cultures.
PREREQUISITE: EN102

EN223 TOPICS IN WORLD LITERATURE: ARTISTS IN LITERATURE

This course introduces students to the literature of various cultures, focusing on the diversity of response to moral dilemmas and on specific problems of cross-cultural conflict, as well as other issues that illustrate the complexities of human life. Topics in this course vary to focus on selected genres, themes, periods, and cultures.
PREREQUISITE: EN102

EN224 TOPICS IN WORLD LITERATURE: ISSUES IN THE STUDY OF THE CHRISTIAN NEW TESTAMENT

This course introduces students to such topics as what the Christian New Testament is and is not; who wrote the individual writings that make up the New Testament; central ideas set forth in the New Testament dealing with both theology and ethics; and how the New Testament compares with the theological and ethical ideas found in sacred scripture of non-Christian religions.
PREREQUISITE: EN102

EN225 TOPICS IN WORLD LITERATURE: FANTASY LITERATURE WRITING

This course emphasizes discovering the literary roots of myth and magic in literature and film, along with the study of how to construct this type of literature across several disciplines. Students learn how to create fantasy characters, imagery, and story using the models provided by writers of fantasy literature from classic to contemporary.
PREREQUISITE: EN102

EN305 PROFESSIONAL COMMUNICATIONS

This course allows students to practice a variety of textual composition and oral presentation skills. The central principle of the course is the idea that every single textual or verbal interaction with clients, vendors, or supervisors must convey a professional image. Communication must be clear and convincing, and professionals in the arts must demonstrate their command of details by being able to field questions, to arrange textual information in a clear and appealing way, and to cite sources properly using an approved style format. The course requires students to write documents such as copy for images, project proposals, artist's statements, critical reviews, and reports. Students also present their work orally using appropriate electronic media.
PREREQUISITE: EN102

EN310 TOPICS IN AMERICAN LITERATURE

Tracing the course of literature from Native American myths and tales through Christopher Columbus to the twentieth century, this course examines the change in American literary culture over time. Particular emphasis is placed on the diversity and plurality of our American heritage. Through selected readings and the writing of critical essays, students identify and interpret literary works in their cultural context.
PREREQUISITE: EN102

FB101 FUNDAMENTALS OF BAR OPERATIONS AND PROFESSIONAL SERVICE

This fundamental course introduces the student to the basic skills required for planning and operating bars that are appropriate for a variety of targeted hospitality environments and occasions. Emphasis is placed on comprehensive set-up and break-down of a bar, including facility design, health code compliance measures, and safety and sanitation practices. The course also provides exposure to the elements required for delivering quality beverage service, such as technology, proper storage, and operating procedures. In addition, basic mixology, wine, beer and cocktail service are addressed.

FB110 SPIRITS, BEERS, AND BREWS

This is an introductory course that provides the student with a basic understanding of the main types of spirits, beers, and sake used in the hospitality industry. Emphasis is given to methods of production, raw materials, origin, and other factors as they affect price, quality and style. Students are exposed to the terminology pertinent to the industry.

FB121 TEA, COFFEE, AND NON-ALCOHOLIC BEVERAGES

This introductory course provides basic knowledge of coffees, teas, and other non-alcoholic beverages with a focus on raw materials, origin, and method of production. Attention is given to developing the student's sensory evaluation skills and their application to the assessment of quality in the different types of coffees and teas. The impact of political, cultural, economic and historical factors on production of coffees and teas are addressed. Basic pricing strategies are also discussed.

FB201 BEVERAGE PURCHASING, INVENTORY CONTROL, AND MENU AUTHORIZING

In this course, students acquire an understanding of the planning and control processes in the beverage industry. They also learn about the impact of cost and inventory controls on beverage menu creation and about the various elements that contribute to a successful beverage list. Subjects covered include purchasing procedures for beverage operations, the basics of inventory control, pricing schemes and menu design. Students acquire the skills required to select, purchase, manage and effectively present a given establishment's beverage menu. PREREQUISITE: CL103

FB210 VITICULTURE AND VINIFICATION

This class provides comprehensive information pertaining to France's classic wine regions and the varietals, vineyard conditions, and cellar practices essential to their production. Economic, political and sociological conditions, as well as historical context are explored. Particular attention is given to developing the student's sensory evaluation skills and their application to wine selection and food pairing.

FB215 VITICULTURE AND VINIFICATION II

This class provides comprehensive information pertaining to the Old World's other classic wine regions and the varietals, vineyard conditions, and cellar practices essential to their production. Economic, political and sociological conditions, as well as historical context are explored. Particular attention is given to developing the student's sensory evaluation skills and their application to wine selection and food pairing. PREREQUISITE: FB210

FB225 WINES OF THE NEW WORLD AND EMERGING REGIONS

This class provides comprehensive information pertaining to the New World's wine regions and the varietals, vineyard conditions, and cellar practices essential to their production. Economic, political and sociological conditions, as well as historical context are explored. Particular attention is given to developing the student's sensory evaluation skills and their application to wine selection and food pairing.

FB230 DINING ROOM OPERATIONS

In this course, students learn the skills and techniques required for "front of the house" personnel. Students rotate through all the dining room positions, from waiter to manager, learning and practicing their skills in our dining lab facility. Emphasis is on basic serving techniques and providing quality customer service. PREREQUISITE: CL220

FRM101 INTRODUCTION TO RETAILING

Students are introduced to major retailing topics related to both large and small retailers, including consumer behavior, information systems, store locations, operations, human resource management, customer communications, computerization, and integrating and controlling the retail strategy in the twenty-first century. The elements of retail promotion from event planning and promotion to advertising and personal selling are discussed as well as careers in retailing.

FRM111 FASHION DRAWING

This course provides fashion-drawing experience as students experiment with various media and techniques, enabling them to express fashion ideas in a professional manner. Students learn skills and techniques needed to illustrate fashion design concepts and learn the unique style of fashion illustration, created by combining the study of human anatomy, fashion figure proportion and perspective, construction techniques, accessories, and professional presentation techniques.

FRM115 FASHION HISTORY

In this course, students examine the development of clothing from the earliest times to the Renaissance, comparing periods of fashion design, analyzing the evolution of men's and women's period costumes, and understanding how politics, social and moral issues, geography, and economics influence clothing design. PREREQUISITE: EN102

FRM121 SALES AND EVENT PROMOTION

This course guides students as they design and prepare a sales and promotion package. Upon completion of this course, students have thoroughly explored the process of crafting a marketing and sales promotion that is carefully targeted and positioned to achieve the goal of generating sales. Topics include creating and evaluating effective logos, identifying the proper positioning of promotional material, and learning marketing research tools such as identification, analysis, comparison, categorizing, compiling data, and interpreting information. PREREQUISITE: FRM141

FRM130 TEXTILES

Fabrics are studied from the raw stage through processing, spinning and weaving, to finishing. Students learn to identify and explain the appropriate characteristics and uses of different textiles, how to use human factors to create functional environments sensitive to the needs of the user, and identify compositions using color, materials and textures, such as hue, saturation, and value.

FRM141 FUNDAMENTALS OF BUSINESS

Students are introduced to the fundamentals of business, including macroeconomics, labor relations, time management, human resource management, and basic marketing principles. Global trends in business, codes of ethics, and the historical perspective of business including labor relations and governmental influences are also covered. PREREQUISITE: FRM143

FRM143 RETAIL MATH

This course provides an understanding of the various financial tools used by retailers to evaluate performance. Students calculate, analyze, and interpret financial concepts associated with accounting from a merchandising perspective. Topics include profit and loss statements, the three basic pricing elements and their relationships, identifying types of markups and calculating them as dollars and percents, and understanding the impact of pricing and re-pricing merchandise. PREREQUISITE: MT113

FRM222 INTRODUCTION TO MARKETING

This course addresses the fundamental concepts and principles of advertising and marketing. The overview helps students place their knowledge in a framework to understand how each component contributes to the strength and utility of a marketing plan. Students also learn how to identify the ways in which world events and cultural assumptions influence advertising and marketing. Writing a simple marketing plan, and studying the impact of consumer product safety laws, credit laws, and other related political and legal changes on marketing are also included.

FRM231 APPAREL EVALUATION AND CONSTRUCTION

Students learn to evaluate the equation between quality and cost in garments, along with identifying and analyzing the quality of trims, fabrics, and construction in relationship to price point. Included are women's sportswear, children's, and men's clothing in a range of price point from high end to discount. The elements that make for a saleable collection, from concept to color to fabric to coordinated silhouettes are discussed.

PREREQUISITE: FRM130

FRM241 PRINCIPLES OF ACCOUNTING

From assets to liabilities, the student learns the basic principles of accounting, preparing account statements, explaining the difference between assets and liabilities as net worth, and double entry accounting. Students complete an account worksheet based on a trial balance, an income statement from an accounting worksheet, and a balance sheet from the accounting worksheet.

PREREQUISITE: FRM141

FRM243 BUSINESS OWNERSHIP

This course is a workshop in the basics of opening and managing a small store, from sales and budgets to market research and staffing. Students design and prepare beginning business plans necessary to open a retail store. While the instructor guides and advises, all decisions and choices are made by the student, who calculates a yearly and monthly sales plan to facilitate fiscal balance, a salary and benefits package for employees, payroll taxes, and an opening and a monthly advertising plan.

PREREQUISITE: FRM241

FRM246 ORGANIZATIONAL BEHAVIOR

Students examine human relations theory and individual, group, and organizational performance as they relate to the overall organizational structures of contemporary businesses and public agencies.

PREREQUISITES: EN102, PS101

FRM251 VISUAL MERCHANDISING

Students learn the importance of eye appeal and consumer buying habits, create their own displays using the latest principles and techniques in the visual organization of merchandise, and analyze and compare types of window displays for the most efficient use of merchandise and the budget available.

Other topics include effectively evaluating available display space for best use of square footage, and learning the lighting techniques that most effectively show off the merchandise, color and space of a display.

PREREQUISITE: GD121

FRM252 ELEMENTS OF RETAIL OPERATIONS

This course helps the student to develop an understanding of operational objectives in the retail structure, with an emphasis on planning, control, profitability, and staffing in a retail environment. The use of industry technology and the responsibilities of retail executives are examined, along with career opportunities and ethical behavior of individuals entering the retail arena. Articles on these issues (from trade and general publications) are reviewed and discussed to better understand methods that have been created to expedite and increase profitability for the retailer.

PREREQUISITE: FRM241

FRM321 BRAND STRATEGY AND BRAND MARKETING

Good brands are easy to identify, but very difficult to create. This course addresses the factors which make a brand successful, and then approaches the factors—like price pressure, fragmented markets, and media and proliferating competition—that businesses must control to build a strong, successful brand. As the retail environment changes, marketing people can rely less on the traditional tools of print and broadcast media, and marketing strategists must learn how to create an identity for their products and services and how to use that identity to support sales.

PREREQUISITE: FRM222

FRM323 EVENT AND FASHION SHOW

Students learn the wide range of skills required to produce a successful store event or fashion show. They learn the role that creative and technical experts play, understanding all the elements of a show, from the runway, backdrop, special effects, and lighting, to the music, models, and the choreography, hair, make-up, and video teams.

PREREQUISITE: FRM121

FRM326 CONSUMER BEHAVIOR

This course examines the cultural, social, and individual variable involved in consumer behavior, and how they are incorporated into buyer decision processes and marketing practices. Topics include basic psychological, social, and cultural concepts that affect human behavior, comparing and contrasting a variety of consumer behavior models, and explaining the theory and practice of market segmentation. Students create a theory for the best way to approach a particular population segment and a simple advertising campaign to test that theory.

PREREQUISITES: FRM222, PS101

FRM331 TRENDS AND CONCEPTS IN APPAREL

In a comprehensive study of cultural and social issues affecting fashion and its trends, students analyze the meaning and importance of clothing and apply these concepts to contemporary society. They also identify sources for researching and analyzing past trends and apply findings to the prediction of future trends; analyze different designers' garment construction techniques; describe, identify, and contrast famous designers' styles of the past and present, and distinguish silhouettes of famous American and European designers.

PREREQUISITE: FRM231

FRM341 SALES AND SALES MANAGEMENT

This course focuses on the essential skills and knowledge needed to affect a sale, as well as ways to focus the sales pitch to solve customer problems. Students study the steps of the sales process, develop a plan to locate and capture clients and learn about sales management. After analyzing the function of a sales representative, students apply sales skills and present a sales pitch.

PREREQUISITE: FRM222

FRM345 PRODUCT DEVELOPMENT AND MANUFACTURING

Students review design concepts and technology along with the development of merchandising in the modern market, analyzing target markets and source, and cost and develop a product for that market in presentation form, including a prototype. The course includes a review of the design process from concept to actualization, an analysis of target markets in the modern market arena, and product presentation that defines professional skills, arranges information into a comprehensive format, and identifies the steps in the production process.

PREREQUISITE: FRM321

FRM353 MERCHANDISE MANAGEMENT AND INVENTORY CONTROL

Students learn the categorizations of stores, organizational components, and the characteristics of various wholesale and retail markets. Students also become familiar with merchandise accounting as it relates to the various retail formats; learn the buyer's role in the various merchandising organizations; understand how buying for catalogs and Internet services differ from traditional merchandising, and learn to develop an assortment plan, allocation or distribution of company goods, and how to write a purchase order.

PREREQUISITE: FRM 251

FRM421 PUBLIC RELATIONS

Students examine the historical development of public relations, learning the principles, methods, and means of influencing public opinion. They study the elements of a successful promotional campaign and distinguish between public relations, publicity, and advertising, as well as the steps in the daily practice of public relations. The role of public relations in managing issues, crises, and public opinion is considered, along with the role of the trade show in product, company, and personal promotion.

PREREQUISITE: FRM321

FRM422 MEDIA PLANNING & BUYING

The focus of this course is media as a part of a delivery channel for the marketing message. Topics include media as critical to the fulfillment of the overall marketing strategy, cost effectiveness, and new media. Students learn to identify basic media buying strategies, describe target markets, and learn the relationship between marketing planning and media.

PREREQUISITE: FRM421

FRM425 INTERNATIONAL MARKETING & BUYING

At the beginning of the 21st century, the market is a truly global one, and students learn about global marketing opportunities, problems, and strategies that affect the international environment. Students learn about international marketing concepts, cross-cultural sensitivities, political and legal influences, and economic considerations, and how these concepts relate to decision-making in a global environment. Issues include recognizing the impact of technology, opening up international markets, and conducting business abroad also are considered.

PREREQUISITE: FRM422

FRM442 PRINCIPLES OF MARKETING RESEARCH

Students learn the use of the marketing research process as a tool for solving management problems. The source of data, sampling procedures, questionnaire design, data collection and analysis are included, as well as discussion of market segmentation, types and availability of standard research data, various forms of data collection, and the elements of a successful survey design.

PREREQUISITE: FRM326

FRM444 HUMAN RESOURCE MANAGEMENT

This course provides an overview and foundation for all facets of human resource management, covering topics such as job design, labor relations, recruitment, selection and development of employees, compensation administration, employee appraisal, and governmental regulations involving equal opportunity employment, affirmative action, accommodation, Fair Labor Standards Act, and workplace safety. Topics include current issues like AIDS/HIV, ADA, whistleblower, sexual harassment, illegal aliens, family leave act, wrongful termination, and age discrimination.

PREREQUISITE: FRM243

FRM490 PORTFOLIO

Groups plan the opening and management of a non-traditional business: financing, budgets, market research, inventory, and staffing. Students are guided by instructors as they make all decisions and choices in design and preparation of a business plan. Upon completion of the course, the student has a comprehensive business plan that can be used as a model for actually opening a future business and as a portfolio for potential employers.

FRM499 INTERNSHIP

Through a field internship experience, students learn to apply acquired subject matter and career/professional skills in a real and practical situation. The main objective of the internship is to allow students the opportunity to observe and participate in the operation of successful businesses related to their field of study. Students gain experience they need to enter the field when they graduate.

GA100 HISTORY OF GAMES

This course examines the core identity of games (formal elements and psychological/sociological underpinnings) by exploring them in their historical context. From the tombs of Egypt and Ur through the courts of Occidental and Oriental societies and into the modern era of electronic games, the course considers how social experience was abstracted into the artistic presentations and challenging conundrums classified as games. From individual efforts to customized formal gaming elements to a cooperative venture in game design, the course requires the transformation of ancient and traditional game styles and mechanisms into a viable game prototype for the present.

GA201 INTERACTIVE STORYTELLING

This course focuses on the aspects of interactive and multi-threaded storytelling. Narrative scripting techniques are also taught. Scripts are developed with an emphasis on characterization, plotting, target audience, messages and script format.

PREREQUISITE: MAA231

GA301 GAME DESIGN AND GAME PLAY

In this course students learn the fundamentals of what makes a game enjoyable, playable, challenging, and marketable by creating a game document. A well-designed game is an integration of artistic and technological components that must have a clearly defined goal, set of game criteria and rules for game play.

PREREQUISITE: GA201

GA321 2d DIGITAL AUTHORING

This course incorporates various media elements into a demonstrative work. It explores and integrates elements of video, audio, animation, user interface design, gaming, CD/DVD authoring, and web page authoring to produce effective final products. Students learn the functions of flowcharting, linking, branching and the basic principles of interactivities between action and response. Effective design aesthetics and usability are integrated across multiple interactive media platforms.

PREREQUISITE: GA301

GA331 INTERIOR SPACES AND WORLDS

This course provides the opportunity for students to create architectural interiors representing houses, buildings, and entire worlds in which to place animation and game characters. Most levels of popular games are designed as building interiors and contain characteristics common to interior design layouts.

PREREQUISITE: MAA223

GA332 GAME MODELING AND ANIMATION

In this course students learn level detail creation techniques using industry-standard 3D modeling software and computers. Real time 3D animation requires a thorough understanding and ability to create scenes and characters in such a way as to minimize the time it takes for a computer to redraw the scene as it moves in a game.

PREREQUISITE: MAA235

GA333 PROGRAMMING FOR ARTISTS

This course introduces basic scripting to extend the capabilities of the artist working in media applications. Students are introduced to data structures, constructs, classes, and high level scripting languages. A functional application relating to their field of study are produced utilizing a scripting language.

PREREQUISITE: GA332

GA334 ADVANCED 3D ANIMATION

This course is the culmination of all modeling and animation courses. Students create work based on understanding of modeling, animation and rigging.
PREREQUISITE: GA332

GA335 LEVEL DESIGN

In this course students begin the process of determining the basic design elements and assets necessary to create a level. Using learned concepts from the game design and game play course, students analyze and extract level design needs.
PREREQUISITES: GA301, GA332

GA336 GAME PROTOTYPING

In this course, students perform as members of a pre-determined team to create a game level within an existing engine. They implement a pre-existing design determined by the teacher to create the game environment.
PREREQUISITE: GA333, MAA333

GA401 ADVANCED GAME PROTOTYPING

In this course, students perform as members of a pre-determined team to create a game level within an existing engine. They continue to develop the project that was begun in the game prototyping class by a different team of students. The final is the complete delivery of the project through a presentation and use of marketing materials.
PREREQUISITES: GA336, GA335

GA402 TEAM GAME PRODUCTION

This course provides students with the opportunity to select or accept a specific role on the production team and, acting in a timely and professional capacity, ensure that the game project is completed. Students create and refine the game production document, level designs, basic 2D art and 3D models to be combined into a playable game demo.
PREREQUISITE: GA401

GA470 PORTFOLIO FOUNDATIONS

In this course, students begin production of their digital portfolio and explore career development concepts. Through class activities, students organize their work to reflect and enhance their individual strengths in computer animation.
PREREQUISITE: GA336

GA480 PORTFOLIO I

This course focuses on the refinement of previous work into a comprehensive collection representative of game art & design skills. Emphasis is on development, design, craftsmanship and presentation. This course begins the process of examining the student's strengths and building upon them to produce a marketable portfolio.
PREREQUISITE: GA401, GA470

GA490 PORTFOLIO II

This course focuses on the completion of a student's portfolio and enables the student to begin their career search. Students present work for the portfolio and review and determine the quality of the work and make any enhancements necessary. The student also completes several targeted, professional resumes and an extensive job search.
PREREQUISITE: GA480, GA321

GD100 INTRODUCTION TO GRAPHIC DESIGN

An introduction to the history, principles, elements and vocabulary of graphic design. Methods are explored to help identify design objectives and improve graphic communication skills, while exposing students to the process of graphic design through exercises, projects, written assignments and critiques.

GD120 WEB DESIGN FOR NON-MAJORS

This course introduces some of the techniques, tools, software applications, and technologies associated with web development and interactive design for web. Students learn how to build a basic website using current HTML standards, while incorporating an object-oriented programming language, various multimedia or other interactive solutions.
PREREQUISITE: CAA106, P104

GD121 DESIGN ELEMENTS FOR NON-MAJORS

An introduction for the non-major, this course examines the fundamentals of typography and layout for publication and Web design. Students explore the practical application of these skills by using industry-relevant software packages. This course does not count for credit for graphic design students.
PREREQUISITE: CAA106

GD131 LAYOUT

This class concentrates on utilizing design principles and theories in problem solving, focusing on the importance of layout composition. Emphasis is on the process of design development from roughs to comprehensives, layout, and the use of grid systems for multi-component layouts.
PREREQUISITES: ART122, GD141

GD141 TYPOGRAPHY

This course is an introduction of lettering skills and the history and foundation of letterforms. The placement of display and text type in a formatted space, and the relationship between the appearance and readability of letterforms, are also studied. Students work in a traditional context of hand-rendering type and also are introduced to contemporary typesetting technology.
COREQUISITE OR PREREQUISITE: GD214
PREREQUISITE: CAA106

GD160 BASIC WEB DESIGN

This course introduces some of the techniques, tools, and technologies associated with web development. It also focuses on graphical user interface design as it relates to the internet, handheld devices, kiosks and other digital media. By identifying, interpreting, and implementing the roles and responsibilities of web industry team members students define, design, and develop an HTML based website using standard authoring tools. Students also employ principles of user experience design appropriate for the client and target audiences.
PREREQUISITES: GD131, P104 OR GD121 and P104

GD214 COMPUTER ILLUSTRATION

This course advances the students' understanding of the computer as an artist tool. Building on previous courses in drawing, concept development and introductory computer aided design; students are asked to generate a number of expressive solutions that address specific illustrative problems, both technical and creative. As part of this course, students are given the opportunity to develop their digital illustration skills by exploring numerous tools and techniques to obtain desired results.
PREREQUISITES: ART111, CAA106

GD221 GRAPHIC SYMBOLISM

This course examines the importance of graphic symbols in design. Logos and other symbolic images are examined in historic and contemporary contexts. Graphic elements including typography, simplified imagery, and abstract shapes then are utilized to create individual logo designs and other symbolic images.
PREREQUISITE: GD141

GD231 INTERMEDIATE LAYOUT

This course explores various means of indicating, placing and manipulating visual elements in page design, systematically developing strong and creative layout solutions by means of a cumulative, conceptual design process. The ability to effectively integrate photographs, illustrations, and display and text type is developed using page composition software.
PREREQUISITES: GD131, GD241, P104

GD240 PRINT PRODUCTION

This course prepares students in the electronic preparation of simple designs. Image reproduction, color specification, file preparation procedures, and binding and finishing techniques are explored. Discussion of various printing processes and paper selections are covered in this class.

PREREQUISITE: P104 (For all majors)

COREQUISITE: GD131 (For graphic design majors) or GD121 (for non-majors)

GD241 INTERMEDIATE TYPOGRAPHY

This course is a continuation of the study of traditional typography. Exercises and projects focus on the hierarchical qualities of typography. The development of marketable, original, and creative problem solving solutions are also examined with an emphasis on creative techniques. Industry standard software is used in the development of digital typography and hierarchal skills.

PREREQUISITE: GD131, GD221

GD256 PORTFOLIO PREPARATION

In preparation for portfolio class, a body of graphic design work that is marketable in the field is assembled and refined. Working individually with an instructor, each student selects pieces showcasing work that represents a unique style and demonstrates production capabilities. At the termination of the quarter, each student displays and defends their work to a panel of portfolio judges to determine whether or not the work is acceptable to go into the Portfolio class.

PREREQUISITE: Students must take this course one quarter before they plan on taking portfolio class GD257.

GD257 PORTFOLIO

In preparation for job interviews, students assemble and refine a graphic design portfolio. Working individually with an instructor, each student selects pieces showcasing work that represents a unique style and demonstrates overall conceptual abilities. This course must be taken in the final quarter of the associate's degree program.

PREREQUISITE: Approval of the faculty committee responsible for reviewing portfolio proposals in the quarter before the portfolio course is taken. Additionally, department chair or assistant department chair approval is required.

GD303 HISTORY OF GRAPHIC DESIGN

This course examines the places, people, events; historical and cultural factors; and technological innovations that have influenced the development of graphic design as practiced in the 21st Century. (5 credits)

PREREQUISITE: EN101

GD312 CONCEPTUAL THINKING

This course emphasizes the conceptualization process of design and its function in solving given problems in both 2D and 3D. The students use creative problem solving and research techniques, specifically: problem identification, analysis, brainstorming and idea refinement.

PREREQUISITE: ART111, P104

GD324 CORPORATE IDENTITY

The role of communication design in creating comprehensive corporate identity systems is the focus of this course. An analysis of corporate objectives and practical applications is the basis for developing a structured corporate identity system, including logo design, color, symbols, and branding. Other business collateral may also apply (stationery, business cards, and signage and packaging vehicles). Students study and analyze effective corporate identity systems through case studies. Project solutions require innovative thinking and alternative design approaches with creative, intense use of otherwise traditional media output.

PREREQUISITES: GD221, GD231

GD326 ADVANCED TYPOGRAPHY

Emphasis is placed on the expressive potential of typography. How the form of the written letter affects meaning is studied experimentally. The emphasis is on design elements from the perspective of history, psychology, and artistic interpretation executed with digital tools.

PREREQUISITES: GD241, GD231

GD344 CREATIVE IMAGING

This course concentrates on image concepts, content, symbolism, and narrative potential for advanced portfolio applications and provocative expression. Students develop the techniques and abilities to create personal, conceptual, and experimental imagery to enhance design projects while increasing their flexibility as an artist and designer. Issues of style, consistency, content, and presentation assists students in developing a wider range of communication resources.

PREREQUISITES: GD241, GD312, P104

GD350 CONCEPTUAL INTERACTIVE DESIGN

This course investigates the use of animation in the development of interactive as well as non-interactive digital media art. The class emphasizes the mechanics of 2-D animation with audio and interactivity. Focused consideration of the Internet is conducted by emphasizing related parameters and protocols.

PREREQUISITE: GD160

GD351 BUSINESS OF GRAPHIC DESIGN

This course introduces students to the study of legal and ethical issues in the media. Students develop an understanding and appreciation of these issues and the ability to analyze the important legal and ethical issues involved with the mass media industry.

PREREQUISITES: EN101, MT112/113, GD240

GD390 HONORS STUDIO

The Honors Studio provides students with an opportunity to interact with clients and generate creative projects for community organizations and other groups. Students work with a creative director to conceptualize, plan, and produce projects that meet client needs and contribute to the students' portfolios. This elective course is equivalent to an internship. Students accepted to Honors Studio must have a CGPA of 3.0, be at Level 5 or higher, present samples of work for acceptance into the course, and have the recommendation of a faculty member.

GD391 SOCIAL AWARENESS IN DESIGN

This course addresses the fundamental issues of sustainable design and introduces a broad range of frameworks and concepts for tackling the fundamental changes that are required in how a company approaches design and manufacturing. Drawing from a wide range of sources and case studies, students discuss the key issues framing sustainable design, how it can be initiated in an organization, and how it impacts on choices of product planning, production partners, brand and marketing.

PREREQUISITES: GD324 and approval of department chair.

GD398 INDEPENDENT STUDY

The course offers students the opportunity to pursue advanced study within an area of interest with the approval of department chair or assistant department chair. May be repeated for credit.

GD399 INTERNSHIP

This monitored program for upper-level students provides an opportunity to work part-time with cooperating employers. In exceptional cases, internship may take the place of required courses where the experience is equivalent to course content. Students are required to keep a log, communicate weekly with faculty, and maintain attendance requirements.

PREREQUISITE: Permission of the department chair or assistant department chair. May be repeated for credit.

GD424 SPECIAL TOPICS IN GRAPHIC DESIGN

In this elective course, students examine contemporary issues and trends in the field of graphic design. They conduct independent research and investigations into specific topic areas, complete assignments and make a professional presentation of their findings to a group of critical listeners. Special topics may include the following: graphic design, marketing, motion graphics, advertising

GD426 ENVIRONMENTAL GRAPHIC DESIGN

This course provides an introductory overview of the process, materials, methods, and technologies for planning, designing, and specifying graphic elements in built and natural environments. Students learn application of spatial perception, color imagery, symbolism, and typography for the purpose of wayfinding and placemaking in directional, informational, and decorative systems.

PREREQUISITES: ART121, GD324, GD326, GD431

GD427 PACKAGE DESIGN

Exploration of the design process in package design and the challenges of adapting 2D designs to 3D forms, both simple and complex. Projects explore materials, structure, aesthetics, production methods, marketing objectives and budgetary constraints.

PREREQUISITE: GD324

GD431 ADVANCED LAYOUT

Publication design is a mainstay in the study of graphic design. This class focuses on creating an advanced publication using hierarchy, grid, page sequence and spreads. The publication is typographically oriented using a combination of images, color and texture as well as a typographical relationship to the subject of the publication.

PREREQUISITES: GD231, GD326

GD432 ART DIRECTION

This course examines the role of the art director in producing multi-faceted design projects. Working in teams, students coordinate their creative efforts, from concept to finished output. By encouraging a team approach, the course further enhances students' leadership, communications and negotiation skills.

PREREQUISITE: GD324 or approval of the department chair

GD441 SENIOR PROJECT RESEARCH

This course explores theories, methods, and strategies for effectively selling and designing a product, service, or informational message. Content includes devising a set of research methodologies providing reference and inspiration, proposed collateral, price, and distribution as it relates to communication in graphic design. Lectures include a review of proper research techniques, selecting target audiences, and managing an appropriate budget. Students select a project vision and style for their work and present their proposed projects through means of an oral presentation. Projects are executed in GD442 Senior Project.

PREREQUISITES: EN102, GD324, GD431

GD442 SENIOR PROJECT

Students develop an independent project. Developing a long-term assignment and extending the skills learned in previous studio classes are emphasized.

PREREQUISITE: GD441

GD456 PORTFOLIO PREPARATION

This course prepares students for the transition to the professional world. This course prepares students for the industry by helping them compile a portfolio. Students demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student selects representative projects showcas-

ing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies. Students must take this course one quarter prior to taking GD457.

PREREQUISITE: Approval of department chair

GD457 PORTFOLIO

This course aims to prepare students for entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Graphic Designers present portfolios of their work to prospective employers and clients to showcase their conceptual, technical and business abilities. Working with the instructor, students compile an entry-level portfolio to prepare for their job search. All graduating students are required to present their final portfolio to employers at the Student Portfolio Show.

PREREQUISITE: Approval of the department chair

GD461 INTERACTIVE SENIOR PROJECT

This course guides students through the process of compiling their work into a final interactive portfolio. This course also stresses the importance of professional development and helps the student obtain the necessary completion of the initial job search requirements.

PREREQUISITE: GD431, GD350, P200, must be taken in last 2 quarters

GE398 INDEPENDENT STUDY: ADVANCED TOPICS IN GENERAL EDUCATION

Students are given the opportunity to pursue advanced study within an area of interest with the approval of the department chair. This course may be repeated for credit.

HA221 ART HISTORY I: ART OF THE ANCIENT WORLD

This course is a general history survey focusing on the aesthetic movements of major civilizations from approximately 25,000 B.C.E. to 330 C.E. Using an interdisciplinary format, the course explores the aesthetic perceptions and the arts of such cultures as the Paleolithic, Egyptian, Near Eastern, Greek, Roman, ancient eastern, and African. The integration of art with the socio-economic, political, and philosophical currents of each era is examined as well. (5 credits)

PREREQUISITE: EN101

HA222 ART HISTORY II: ART OF THE MEDIEVAL AND RENAISSANCE WORLDS

A general art history survey, this course focuses on major artistic movements throughout the world from the Byzantine Empire through the Renaissance to the baroque period, approximately 300 to 1600 C.E. Using an interdisciplinary format, the course explores the aesthetic perceptions and the arts of the eastern and western worlds, including Byzantine, Islamic, medieval, Renaissance (Italian and Northern), and ancient American. The integration of art with the socio-economic, political, and philosophical currents of each era is examined as well. (5 credits)

PREREQUISITE: EN101

HA223 ART HISTORY III: ART OF THE MODERN WORLD

This course is a general art history survey focusing on major artistic movements throughout the world from the Baroque through the modern era, approximately 1600 to 1945 C.E. Using an interdisciplinary format, the course explores the aesthetic perceptions and the arts of the eastern and western worlds, including the baroque, neoclassic, and romantic eras, as well as early modern art of Europe, the United States, Eastern Europe, Asia, Africa, Central and South America, and Oceania. The integration of art with the socioeconomic, political, and philosophical currents of each era are examined as well. (5 credits)

PREREQUISITE: EN101

HA302 THE ART OF SPAIN

This research-based elective course examines the pivotal role of Spanish art in relation to the history of art around the world. Topics include, but are not limited to, prehistoric sites such as Altamira, Moorish Spain and the Alhambra, and Spanish Romanesque art and architecture. The course also examines the pioneering and influential roles played by major Spanish artists such as El Greco, Diego Velázquez, Francisco de Goya, Pablo Picasso, Antonio Guadí, and Joan Miró during their respective movements.

PREREQUISITE: EN101

HA303 SPECIAL TOPICS IN HISTORY OF ART: THE STIEGLITZ CIRCLE

This elective course investigates the important role Alfred Stieglitz played in the growth of Modernism in American and those artists he promoted through his 291 Gallery. Artists investigated will include but are not limited to Dove, Marin, Hartley, Demuth, Strand, and O'Keefe.

PREREQUISITE: HA223, EN102

HA305 HISTORY OF CONTEMPORARY ART: 1945 TO PRESENT

A survey of avant-garde activities in the visual arts (abstract expressionism, pop art, neo-Dada, Europe's new realism, pop, minimalism, conceptual art, performance art, new expressionism, graffiti, abstract art, etc.), and how they expressed the contemporary socioeconomic, political, philosophical, and technological realities. This course also treats the development of post-modernism and the critical literature surrounding it. (5 credits)

PREREQUISITE: EN101

HS300 MODERN HISTORY

Students explore how the events of modern history affect the contemporary American world. They analyze political, social, diplomatic, and intellectual developments from 1865 to the present. The course includes a research project.

HU105 CIVILIZATION AND THE ARTS

This course introduces students to themes and issues relating to art and human civilization and the relationship between them. Topics include the nature and value of art and artistic expression; aspects of culture and civilization; what it means to be a human being in relation to artistic expression; and factors motivating regulation, control, and censorship of art and artistic expression on the part of civilizations. The role of the Classical and Judeo-Christian traditions in creating the Western tradition is considered, and the Western tradition is compared with non-Western traditions. The course emphasizes critical thinking and analysis.

HU120 WORLD MUSIC DEVELOPMENT

Students are introduced to themes and issues relating to music and cultures and the relationship between them around the world. They explore music theory, harmony, melodies, and scales from a diverse range of cultures, as well as the integration of Western musical traditions and African musical forms and rhythms as they relate to American idioms such as jazz, blues, and popular music.

HU201 GASTRONOMY—THE CULTURE OF FOOD AND EATING

This course surveys the world of gastronomy from the development of the modern human diet, the physiology of taste, digestion and nourishment. Special emphasis is put on how gastronomy fits into significant world cultures with strong or influential gastronomy. Subjects that are covered include influential historical figures that advanced gastronomy, religious and cultural influences on the way we eat, the changes in societal opinions of what is healthy, safe, and wholesome, and a regional survey of foods that are native to an area and their place in the local and global culture.

HU212 INTRODUCTION TO FILM STUDIES

This course instructs students in the terminology of film analysis, which they learn to apply to a variety of films from different periods and countries. Emphasizing an awareness of the inherent symbolic nature of film, the course also focuses on the social, political, and artistic concepts found in a thorough analysis of a film. By viewing and discussing a variety of current and older films, both in English and other languages, students learn how to apply techniques of analysis to any film. Students also acquire the vocabulary and knowledge necessary for a more advanced study of film genres and film theory.

PREREQUISITE: EN101

HU215 WORLD CIVILIZATION AND THE ARTS

This course introduces students to themes and issues relating to art and human civilization and the relationship between them. Topics include the nature and value of art and artistic expression; aspects of culture and civilization; what it means to be a human being in relation to artistic expression; and factors motivating regulation, control, and censorship of art and artistic expression on the part of civilizations. The role of the Classical and Judeo-Christian traditions in creating the Western tradition is considered, and the Western tradition is compared with non-Western traditions. The course emphasizes critical thinking and analysis.

PREREQUISITE: EN102

HU216 TOPICS IN WORLD MYTHOLOGIES: CLASSICAL SURVEY

This course provides an interdisciplinary, comparative introduction to the major stories, fables, symbols and influences of classical Greek and Roman mythologies based on Homer's Iliad and Odyssey, as well as the works of Aeschylus and Sophocles.

PREREQUISITE: EN102

HU217 TOPICS IN WORLD MYTHOLOGIES: THE HERO'S JOURNEY

This course provides an interdisciplinary, comparative introduction to the major stories, fables, symbols, and influences of world mythologies, ranging from the Greek and Roman to the Egyptian, Celtic, Scandinavian, South American, Indian, and other cultures. Through classical and non-traditional mythologies and into modern culture, it traces the Hero's Journey as described by Joseph Campbell.

PREREQUISITE: EN102

HU218 TOPICS IN WORLD MYTHOLOGIES: TOLKIEN AND MYTH

This course provides an interdisciplinary, comparative introduction to the major stories, fables, symbols, and influences of world mythologies on the writings of J.R.R. Tolkien. This course uses Tolkien's "The Sylmarillion," "The Hobbit," and "The Lord of the Rings" to examine the author's use of existing myth in the invention of the mythological structure into which he fit his creation of Middle Earth.

PREREQUISITE: EN102

HU250 RELIGIONS OF THE WORLD

Students survey and compare the development and central teachings of major religious traditions of the world, including Hinduism, Buddhism, Judaism, Christianity, Islam, and religious traditions in Africa and among Native Americans. Students examine the role each religious tradition plays in the creation of culture, as well as the unique contribution each makes toward understanding and solving such basic global issues as the quest for world peace, care for the environment, and the question of the nature and value of the human individual. The course emphasizes critical thinking and analysis.

PREREQUISITE: EN101

HU280 PHILOSOPHICAL PROBLEMS OF ART

Students explore questions and issues relating to the nature of art and artistic expression that typically lead to, involve, or require philosophical concepts and analysis. Issues dealing with the reality of art, with the cognitive and ethical status of art, and with meaning in regard to art and artistic expression, are addressed. Emphasis is on critical thought and analysis.

PREREQUISITE: EN101

HU305 CRITICAL THINKING

This course explores the nature of effective thinking. Topics include meaning and analysis, language and thought, understanding and communication, reason and feeling, and the personal and objective perspectives. Consideration is given to the significance of the principles of logical validity, the role of care and empathy, and the nature and importance of creativity in thinking and problem-solving processes.

PREREQUISITE: EN102

HU341 TOPICS IN FILM: FILM NOIR

This course explores an influential film genre, its appearance in America in the post-World War II years, and the contemporary films noirs that have sprung from this earlier movement. Students study the political, social, and artistic factors that led to the unplanned creation of this genre.

PREREQUISITE: HU212

HU342 TOPICS IN FILM: ASIAN CINEMA

This course examines the work of major Asian directors in the post-World War II period. Students study the films in historical context, as well as analyzing film-related elements of these works.

PREREQUISITE: HU212

HU343 TOPICS IN FILM: THE HOLLYWOOD STUDIO SYSTEM

This course examines the seven major studios that defined Hollywood's golden era, including MGM, Universal, and RKO. Students view films representative of the time period in which they were made, as well as being from one of the major studios. They also study the financial, social, and artistic influences the studio system had on the filmmaking process during this period.

PREREQUISITE: HU212

HU344 TOPICS IN FILM: INDEPENDENT FILMMAKERS

This course explores the influence of filmmakers who work or have worked outside the traditional system. Students view and analyze the works of such directors as John Cassavetes, Robert Altman, Steve Soderbergh, Rose Troche, Martin Scorsese, Francis Ford Coppola, Claudia Weill, John Waters, Allison Anders, and others.

PREREQUISITE: HU212

HU345 TOPICS IN FILM: EUROPEAN CINEMA

This course explores the work of major European directors of the post-World War II era. Students study the films in historical context, as well as analyzing the film-related elements of these works.

PREREQUISITE: HU212

HU346 TOPICS IN FILM: AMERICAN SCIENCE FICTION FILMS

This course examines the history of the science fiction film in America. Students will study the genre as a reflection of America's changing attitudes toward technology and science.

PREREQUISITE: HU212

HU347 TOPICS IN FILM: A CRITICAL STUDY OF HORROR FILMS

In this course, students study the history of horror films. The course focuses on the political, sociological, and psychological significance of the genre.

PREREQUISITE: HU212

ILD120 FUNDAMENTALS OF PAINTING

Students learn about the use of paint media to represent form, value, and color. They organize a work area for painting and explore a variety of paint techniques, as well as the manipulation of pigment on a prepared surface.

PREREQUISITES: ART111, ART122, ART123

ILD130 ILLUSTRATION

This course introduces students to the basic principles of illustration, exploring various methods and functions. Students learn the role of illustration in the design process and apply that knowledge to their projects.

PREREQUISITE: ILD120

ILD230 SPECIALTY ILLUSTRATION

This introductory course focuses on the fundamental conceptual skills inherent in computer programming. These skills include: essentials of algorithmic problem definition and problem solving, core programming concepts, and procedural programming practices. Intended as a first-step to more sophisticated programming instruction, the course takes a visual and creative approach to exposing the student to the abstract and often confusing aspects of interactive program design.

PREREQUISITES: CAA106, MT113

ILD311 ADVANCED DRAWING

This course will continue to develop skills in drawing and rendering techniques, explore illustration concepts and use various diverse media. Students are encouraged to begin developing an individual style.

PREREQUISITE: ART211

ILD321 PAINTING FOR ILLUSTRATION

This course builds on skills developed in ILD 120, with an emphasis on painting the human form, using light, and expanding the repertoire of techniques.

ILD325 BUSINESS OF ILLUSTRATION

Students will develop professional skills in client interaction, punctuality, time management, legal issues and a respect for deadlines. This course will cover the organization, management and promotion of a studio. This course includes the study of basic legal principles related to the conduct of business including: an overview of the legal system, contracts, personal property, intellectual property, real property, law of sales, agency and employment law, business organizations, insurance, security devices, bankruptcy, and alternative resolution.

ILD340 EDITORIAL ILLUSTRATION

In this course, students translate text into visual images and concepts and apply illustrative solutions to design formats and page layouts. Students use research and personal references, along with an exploration of appropriate media, imagery, and style, to support the interpretation of the author's message.

PREREQUISITES: GD131, ILD130

ILD341 DIGITAL INK AND PAINT FOR ILLUSTRATION

This course introduces students to advanced digital rendering and painting techniques and tools for creating professional quality illustrations. The course will explore issues of color management and how to tailor the finished product for final output in both print and web media.

PREREQUISITES: GD214, P104

ILD345 STORYBOARDING FOR ILLUSTRATION

With a focus on applying industry-standard storyboarding and scripting techniques to media production, students explore various purposes and formats of storyboards, the basic terminology and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script.

PREREQUISITE: ILD130

ILD350 PRODUCT AND LICENSED ILLUSTRATION

Students will research, design, and execute illustrations applied to manufactured, marketable, and licensed products. They will develop surface illustrations for 3-D forms, evaluate appropriate production technology, and justify decisions based on marketing criteria. Copyright law and product licensing are also covered.

PREREQUISITE: ILD130

ILD360 CONCEPTUAL ILLUSTRATION

Students research current evolving cultures, both domestic and international, in this course. They then apply these images to create original illustrations in the genre of fantasy, humor, cartoons, and editorial commentary, developing creative original concepts in a variety of styles.

PREREQUISITES: ILD130, ILD311, P215

ILD365 ADVANCED DIGITAL ILLUSTRATION

Using digital media, students develop an individual illustration style. They create illustrative solutions using computer technology, develop a marketable illustration style, study current illustration trends, evaluate technical and aesthetic needs of illustrations, and justify illustrative solutions to problems. PREREQUISITE: ILD341

ILD399 INTERNSHIP

This monitored program gives upper-level students the opportunity to work part-time with cooperating employers. Students are required to keep a log, communicate weekly with faculty, and maintain attendance requirements. Available to qualified students who obtain approval from the department chair. Students may choose either ILD499 or ILD399.

ILD411 ADVANCED ANATOMY FOR ILLUSTRATION

Students further develop drawing skills acquired in previous courses with concentration on the figure and human anatomy. The course will cover salient points of human skeletal and muscular anatomy with observation and application to the live model. Gesture, and its importance in drawing from life and conceptually, will also be addressed. The student shall develop skills in rendering the figure quickly and effectively both from life and from memory. PREREQUISITE: ILD311

ILD420 ADVANCED PAINTING

This course will continue to develop painting skills and further explore various painting media. Students will be encouraged to begin developing an individual style for illustration. PREREQUISITE: ILD321

ILD430 TRADITIONAL ILLUSTRATION STUDIO

Students create illustrations using traditional media and develop a marketable illustration style. Topics include evaluating technical and aesthetic needs of illustrations, justifying illustration solutions to problems, and studying current illustration trends within the industry.

ILD450 PORTFOLIO

In preparation for job interviews, students refine and present their illustration and design portfolios. They identify career paths and roles in the illustration industry, focus on marketing themselves to intended employers, and assess personal strengths and weaknesses. Students also complete a professional resume and begin the job search. This course must be taken in the final quarter of the bachelor's degree program.

ILD499 PROFESSIONAL PRACTICE

This monitored program gives upper-level students the opportunity to work part-time with cooperating employers. Students are required to keep a log, communicate weekly with faculty, and maintain attendance requirements. Available to qualified students who obtain approval from the department chair. Students may choose either ILD499 or ILD399.

IMD100 FUNDAMENTALS OF INTERACTIVE DESIGN

This course introduces the history, terms, and technologies of the interactive design field. Students explore roles in the interactive media industry, significant organizations, and trends. They design, develop, and upload a simple Web site using basic XHTML and CSS constructs. Basic Web site production stages and issues, such as naming conventions and file organization, are also covered. PREREQUISITE: CAA106

IMD105 GRAPHIC PRODUCTION FOR THE WEB

This course introduces the use of front-end design tools of the interactive design industries. Students explore current trends and techniques of interface design and learn design skills to develop visual solutions for the web. PREREQUISITE: CAA106

IMD110 INTERACTIVE DESIGN CONCEPTS

This course identifies the components of the design process and explores efficient production methods, emphasizing design solutions appropriate to a targeted market. The course also stresses the process of screen design development from wireframes to comprehensives, layout and digital techniques, and the use of a grid system for multi-component screen layouts. Students employ Web Standards-compliant XHTML and CSS to implement the design concepts. PREREQUISITE: IMD100

IMD130 INTERACTIVE EXPERIENCE DESIGN

Students learn the tools and techniques needed to create rich interactive interfaces and experiences. Topics covered include: interface design patterns, multi-dimensional information design, animation for interfaces, visual design for the screen, and programming rich interactions. PREREQUISITE: CAA106

IMD200 INFORMATION ARCHITECTURE

This course introduces students to the concepts and processes of developing interactive projects that address user needs. Students research users, goals, competition, and content, and develop the navigation structure, process flow, and labeling systems that best address these needs. They prepare and present a professional information architecture proposal. PREREQUISITE: IMD110

IMD215 WEB PAGE LAYOUT AND DESIGN

Students continue to develop interface design skills using advanced Web page layout techniques and existing Web standards. The course emphasizes setting the stage for integrating interface design with programming concepts. Students use XHTML, CSS and basic JavaScript to develop Web interfaces. PREREQUISITE: IMD110

IMD220 USER CENTERED INTERFACE DESIGN

Students learn basic design skills including typography, grid layout systems, and color strategies and apply them to the design of usable Web sites that serve the needs of a client and their users. They consider business goals, target audience, information architecture, media, usability, and delivery platform when designing projects. PREREQUISITE: IMD200

IMD230 PROGRAMMING FOR THE ARTIST

This introductory course focuses on the fundamental conceptual skills inherent in computer programming. These skills include: essentials of algorithmic problem definition and problem solving, core programming concepts, and procedural programming practices. Intended as a first-step to more sophisticated programming instruction, the course takes a visual and creative approach to exposing the student to the abstract and often confusing aspects of interactive program design. PREREQUISITE: CAA106, MT113

IMD240 AUDIO FOR INTERACTIVE MEDIA

This course helps students understand the role of audio in an interactive environment. They learn the concepts and technology for digitization, optimization, and integration of audio on the Web. PREREQUISITE: IMD130

IMD300 INTERACTIVE MOTION GRAPHICS

In this course, students explore the concepts, technologies, and application of motion graphics in developing a rich media communication solution. PREREQUISITE: IMD340

IMD315 DESIGNING INTERACTIVE INTERFACES

Students refine their interactive design skills with emphasis on programming the functionality of Web interfaces. Concepts covered include: introductory programming skills, best practices for programming with existing Web standards, and using existing code libraries and frameworks for developing engaging user interfaces. PREREQUISITE: IMD215, IMD230

IMD320 PRODUCTION TEAM

This course focuses on the interactive design project management process, stressing the development of the project team as key to successfully achieving project goals. Students examine the main elements required in efficient planning and execution of an interactive project and study issues of copyright and intellectual property as they relate to project implementation. They participate in a team on a realistic, client-based project.

PREREQUISITE: IMD220

IMD330 DEVELOPING RICH MEDIA APPLICATIONS

Students combine experience design concepts with advanced programming solutions. Emphasis is placed on learning object-oriented approaches to developing dynamic and reusable rich media modules. Rich media are combined with dynamic data applications to create compelling communication vehicles for advertisement, entertainment, and business solutions.

PREREQUISITE: IMD230

IMD340 VIDEO FOR INTERACTIVE MEDIA

Students develop an understanding of desktop video production, post-production, and delivery concepts in context of the Internet. Topics covered include: streaming, bandwidth, compression, file formats, and frame rates.

PREREQUISITE: IMD230

IMD360 NONLINEAR

Students conceptualize and develop a storyline for a non-linear narrative and develop a storyboard. They integrate interactive experiences within this narrative to create an immersive user experience. The course emphasizes selection and use of appropriate media, development tools and techniques to create integrated interactive experiences.

PREREQUISITES: IMD330, IMD340

IMD385 PORTFOLIO PREPARATION AND CAREER DEVELOPMENT

Students identify projects and get them ready for inclusion in the portfolio. The review process involves examining design and technology decisions, and being able to justify them. The students review the terminology, processes, roles, technologies and players in the field. Students present their projects each week, and respond to constructive criticism, feedback and inputs from faculty, other students and invited guests. The requirements include a resume, business card, cover letter for a job application, and a short-list of jobs. Students explore the job market and the trends in the field of web design and interactive media. They participate in mock job interviews, learn to prepare an elevator speech, and carry out a personal career SWOT. Finally, the students present their projects, and respond to questions from a faculty committee in order to get approval to be admitted to the portfolio class.

PREREQUISITE: Approval of department chair

IMD390 PORTFOLIO

Students are guided through the process of compiling their work into interactive portfolios. They apply techniques and strategies to market themselves in their chosen fields. Emphasis is placed on students assessing their most marketable skills and designing the portfolio to best market these skills. Students not only develop an online portfolio, but also prepare a professional résumé and support documentation for projects. Students appear for a comprehensive examination and portfolio defense. This course must be taken in the final quarter of the associate's degree program.

PREREQUISITE: approval of the faculty committee responsible for reviewing portfolio proposals in the quarter before the portfolio course is to be taken.

IMD398 INDEPENDENT STUDY

This course offers students the opportunity to pursue advanced study within an area of interest with the approval of department chair. This course may be repeated for credit.

PREREQUISITE: Approval of department chair

IMD399 INTERNSHIP

A monitored program for upper-level students, an internship gives them the opportunity to work with cooperating employers. This course is available to qualified students who obtain approval from department chair.

PREREQUISITE: Approval of department chair

IMD405 MARKETING BASICS

Students explore search engine optimization methods (SEO), digital and analog marketing strategies to drive traffic to a Web site, traffic analysis, listing services, search integration into a site, and theory surrounding search behavior. Students investigate the relationships between usability, accessibility, information architecture, marketing, and findability, and implement strategies for creating findable content.

PREREQUISITE: IMD315

IMD410 DYNAMIC WEB APPLICATIONS

Students apply user-centered design principles, database structures, and server-side scripting to design and develop content for server-based dynamic delivery. The course emphasizes design issues relating to the display of dynamic content on the screen and how that content is updated as well as delivered from databases.

PREREQUISITE: IMD315

IMD420 ADVANCED INTERFACE DESIGN

Students review interface design concepts and best practices for interactive communication. Emphasis is placed on developing and presenting an experimental interactive project. Students explore varied interface design approaches and develop a clearly stated design approach for their project. They also learn to critically evaluate contemporary interactive design in terms of effectively crafting an intended user experience, and the appropriate use of technology toward those ends.

PREREQUISITE: IMD360

IMD445 USABILITY EVALUATION AND ACCESSIBILITY

This course introduces students to concepts and techniques in usability evaluation. Through theories presented in the course, students learn ways to research, design, implement, and analyze interactive projects from the perspective of usability. Students also examine the concept and methods of accessibility for digitally delivered interactive projects. They identify methods of creating accessible, standards-compliant interactive projects.

PREREQUISITE: IMD320

IMD450 HISTORY OF COMMERCIAL MEDIA

A survey of major events and developments in the history of media-based communication is the focus of this course. The course explores the relationship between technology and media development and explores the impact motion media and mass communication have on society and the economy. Students explore the evolution and future trends of interactive media.

PREREQUISITE: IMD220

IMD465 SENIOR PROJECT DESIGN

Students in this course work on an advanced interactive media project. They submit a proposal and concept prototype for the project. The course emphasizes content, design, and technology research, formal written communication, quality, independent critical analysis, presentation, and defense of design and communication solutions.

PREREQUISITES: IMD330, IMD410

IMD470 SPECIAL TOPICS

In this seminar-style course, students examine contemporary issues and trends in the field of new media design. They conduct independent research and make a professional presentation of their findings to a group of critical listeners.

PREREQUISITE: Approval of the department chair

IMD480 PORTFOLIO PREPARATION AND PROFESSIONAL DEVELOPMENT

Students identify projects and get them ready for inclusion in the portfolio. The review process involves examining design and technology decisions and being able to justify them. The students review the terminology, processes, roles, technologies and players in the field. Students present their projects each week and respond to constructive criticism, feedback and inputs from faculty, other students and invited guests. The requirements include a resume, business card, cover letter for a job application, and a short-list of jobs. Students explore the job market and the trends in the field of web design and interactive media. They participate in mock job interviews, learn to prepare an elevator speech, and carry out a personal career SWOT. Finally, the students present their projects, and respond to questions from a faculty committee in order to get approval to be admitted to the portfolio class.

PREREQUISITE: Approval of the department chair

IMD485 SENIOR PROJECT PRODUCTION

This course is a continuation of IMD 465. Students prepare, present, and defend a project suitable for professional use. The course emphasizes production values, technical sophistication, quality assurance, evaluation of the effectiveness of the product, conceptual thinking, critical analysis, written communication, and presentation skills.

PREREQUISITE: IMD465

IMD490 SENIOR PORTFOLIO

Students produce a comprehensive online portfolio site, a compilation of project documentation, résumé, and business card in a unified packaged presentation. Students appear for a comprehensive oral defense on the portfolio as well as industry concepts, methods, and technologies. This course must be taken in the final quarter of the bachelor's program. PREREQUISITE: IMD 480 and approval of the faculty committee responsible for reviewing portfolio proposals in the quarter before the portfolio course is to be taken

INT130 ARCHITECTURAL DRAFTING

In this course students are introduced to basic drafting techniques, terminology, and symbology used in design, including use of equipment, lettering, and orthographic drawing. It also explores the use of freehand sketching and rendering techniques. Prerequisite to all interior design studio and technical drawing courses.

PREREQUISITE: MT112 or MT113

INT133 PERSPECTIVE

In this introduction to the principles of one- and two-point perspective and the techniques to represent shade and shadow, students develop freehand sketching techniques used to communicate design ideas.

PREREQUISITE: INT130

INT168 INTERIOR SPACE

Students apply the principles of 3-D design to the development of interior space. Content includes the use of basic ordering principles of space and spatial theories of organization and circulation (wayfinding). Students develop skill and judgment in arranging and defining three-dimensional space. They graphically present their ideas through conceptual sketching, model building, and production of axonometric and orthographic drawing.

PREREQUISITES: ART121, INT130

INT232 WORKING DRAWINGS

This course is an introduction to the process of producing and using a set of contract documents for interior spaces. Course content includes formatting and cross-referencing drawings and learning to represent details, sections, and legends.

PREREQUISITES: INT130, INT234

INT234 COMPUTER-AIDED DRAFTING

Students examine the hardware that makes up a CAD workstation and the operating system (MS-Windows) that enables the equipment to function as

a unit. They learn to use Auto CAD to set up and manage files and create precise drawings using geometric constructions with lines, circles, arcs, text, and dimensioning. Students will utilize the Autodesk Architectural Desktop productivity tools produce plans, elevations, perspectives, and detail drawings. Projects include orthographic drawings and 3 dimensional models.

PREREQUISITES: CAA106, INT268

INT237 VISUAL PRESENTATION

In this course students render elevations, plans, and interior perspectives using a variety of media and surfaces. Techniques for the design and construction of presentation boards are also discussed.

PREREQUISITE: INT133

INT240 HISTORY OF DESIGN TO 1830

In this examination of the evolution of furniture, interiors, and design theory from the ancient world to 1830, students study the major cultural, political, social, and economic factors that affect the design of material culture, as well as the relationship of furniture and interiors to significant movements in art and architecture.

INT258 INTERIOR MATERIALS

This course examines the characteristics and selection criteria for the identification, use, and evaluation of interior materials, finishes, and treatments. Students are introduced to the theoretical, practical and ethical aspects of environmental stewardship.

PREREQUISITE: INT259

INT259 TEXTILES

Students explore the nature of man-made and natural fibers and their production, uses, and characteristics. Content includes discussion of yarn, fabrics, finishes, design methods, aesthetic application and ordering specifications and how textiles can be used to support sustainable design principles.

INT268 SPACE PLANNING

With consideration for existing building limitations such as mechanical and electrical systems, and egress and fenestration, students learn how to create functional and effective space plans. Applying the needs of the Program, students coordinate issues of traffic flow and circulation as they relate to the placement of partitions, and the definition of both public and private spaces within an existing building shell.

PREREQUISITE: INT168

INT270 DESIGN PROCESS

Students explore the process and methodology used in the evolution of an interior design project, from initial client contact through construction documentation, including the development of alternate design solutions, and the visual and verbal vocabulary necessary to communicate design ideas.

PREREQUISITES: INT133, INT268

INT273 DESIGN DEVELOPMENT, RESIDENTIAL

In this exploration of the design development phase of the residential design process, students make the transition from thinking conceptually to fully developing a residential interior space. Course content includes concept development, space planning, color, finishes, and furnishings selection. Materials selection and their appropriate application to the residential environment are also discussed.

PREREQUISITE: INT270

INT335 DIGITAL PRESENTATION

This course experiments with alternate methods of creating and producing interior design presentations. Combining a variety of software, reproduction methods, and manual technology, students explore ways to manipulate and integrate images and text into a cohesive graphic package. Issues of design, composition, and typography are addressed.

PREREQUISITE: CA106, INT232, INT237

INT341 HISTORY OF DESIGN 1830

The development of nineteenth and twentieth-century furniture and interiors from industrialization to the present is explored, along with the theoretical basis of the evolution of contemporary design. Discussion includes the history of the profession of interior design and the contributions of individual designers.

INT343 HISTORY OF 19TH AND 20TH CENTURY ARCHITECTURE

This course examines the development of global architecture in the 19th and 20th centuries. It explores various architectural movements from the beginnings of industrialization to the present. Developments will be studied in context of culture, construction technology and theory. Each student will research select a research topic to study an architect or related topic in detail. PREREQUISITES: INT240, INT341, HA221, HA222, HA223

INT352 BUILDING TECHNOLOGY AND CODES

This course surveys the principles of interior construction and the inter-relationship between building materials, systems, and structure. It includes research and application of building codes and other regulations, standards, and building technologies covering the public's health, safety and welfare with additional discussion of the impact of these factors on sustainable design. PREREQUISITE: INT232

INT356 LIGHTING

Students explore the possibilities of lighting as a form-giver to interior space and the technical knowledge necessary to create a successfully illuminated interior. PREREQUISITES: INT232, SC115

INT358 INTERIOR DETAILING

The study of materials and fabrication techniques involved in the design and installation of basic interior details for cabinetry, floor, ceiling, and walls are the focus of this course. Content includes how details are communicated in the documents package. PREREQUISITE: INT232

INT372 CORPORATE DESIGN

Focusing on the design of a corporate space from programming to presentation drawings, course content includes space planning, lighting, corporate furnishings, material and finish selection, sustainable design and code applications for corporate use. PREREQUISITES: INT237, INT273

INT373 SPECIALTY DESIGN

Advanced space planning, emphasizing the development of sculptural space, and the concept of plan as art, are studied. The course emphasizes precedent and contextual thinking in the development of creative, global design solutions for a variety of interior applications. PREREQUISITES: INT356, INT372

INT377 PROBLEMS IN RESIDENTIAL DESIGN

In this course, students explore the human factors, design requirements and regulations governing the design of interiors for special populations and barrier-free spaces. PREREQUISITES: INT356, INT372

INT406 ADVANCED DETAILING

The research and design of complex casework, millwork, and interior construction details are studied in this course. PREREQUISITE: INT358

INT409 3D DIGITAL MODELING AND RENDERING

This is an advanced course using 3D Studio VIZ, Auto CAD, Architectural Desktop, and other PC software to visualize designs in three dimensions. Students learn to build precise three-dimensional models of the built environment and combine with other two- and three-dimensional graphics software to communicate design intent using photo-realistic images and walk-through simulations. PREREQUISITE: INT232

INT431 ADVANCED CORPORATE DESIGN

The design of complex, upscale corporate interior reflects the comprehensive synthesis of problem identification, research, programming, preliminary design, and design development. The team project focuses on issues of group dynamics, the coordination of information, conflict resolution, and peer review. PREREQUISITES: INT358, INT373, INT377

INT432 HOSPITALITY DESIGN

Students investigate and apply global design issues, codes, and products to the development of a hospitality space. PREREQUISITES: INT358, INT373, INT377

INT434 HISTORIC PRESERVATION

Theories and approaches for the interpretation and design of historic spaces and the use of historical references in contemporary interior environments are presented and explored. The concept of reusing existing buildings as a sustainable design strategy is discussed. PREREQUISITES: INT341, INT352, INT356, INT358, INT373, INT377

INT460 PROFESSIONAL PRACTICE

The principles governing the business, legal, and contractual aspects of the interior design profession for both commercial and residential applications are presented. Also addressed are factors in client relationships, marketing design services, and issues facing the design profession today. PREREQUISITES: Completion of one 400-level studio

INT468 PORTFOLIO

In preparation for job interviews, students refine and assemble a creative body of work into a comprehensive visual package. This course must be taken in the last or next to last quarter of the program. PREREQUISITES: Completion of one 400-level studio and approval of department chair

INT498 INDEPENDENT STUDY

This course offers students the opportunity to pursue advanced study within an area of interest with the approval of the department chair. It may be repeated for credit.

INT499 INTERNSHIP

This monitored program for upper-level students gives them the opportunity to work with cooperating employers. It is available to qualified students with approval from the department chair.

MAA100 HISTORY OF ANIMATION

Students explore the development of the art of animation within an historical context. The influences of society and human events, advances in technology, and major stylistic trends are discussed in terms of their impact on animation. Students also explore current directions in contemporary animation, and identify major sectors of the animation industry and career opportunities within them.

MAA101 LANGUAGE OF ANIMATION AND FILM

This course presents fundamentals of animated cinematography addressed through a historical survey. The course will consider trends and genres of animated film in a variety of media. PREREQUISITE: MAA100

MAA102 DRAWING FOR ANIMATION

This course will build on knowledge from preceding drawing courses. Students will develop their drawing skills in the context of professional media arts and animation applications. This course will place emphasis on advanced drawing techniques and strengthening skills through real world observation. PREREQUISITE: ART211

MAA103 IMAGE MANIPULATION

In this introductory course in raster-based digital image manipulation, students become acquainted with the concepts, hardware, and software, related to digital image acquisition, image editing, manipulation, color management basics, masking, layering, retouching, scanning and output.
PREREQUISITE: ART111, ART123

MAA131 3D MODELING

This course provides students the opportunity to apply basic design principles to the solution of visual problems using elements of 3D design through critical analysis. The student will conceptualize 3D coordinate systems, construct 3D models, and apply them to geometric construction.
PREREQUISITE: ART 211

MAA202 BACKGROUND AND CHARTER DESIGN

This course focuses on the fundamentals of background layout with an emphasis on perspective, composition, design basics, staging, mood, texture and lighting. Students will also learn the basics of using props as background and foreground design elements.
PREREQUISITE: MAA102

MAA203 STORYBOARDING

This course focuses on applying industry-standard storyboarding and scripting techniques to animation. Contents to be covered include the various purposes and formats of storyboards, the basic terminology and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script.
PREREQUISITES: MAA202 ,MAA103

MAA221 2D ANIMATION PRINCIPLES

In this course students study timing and weight through a series of projects designed to demonstrate the principles of animation. Issues such as keyframing, in-betweening, and cycling are addressed.
PREREQUISITE: ART211

MAA222 DIGITAL INK AND PAINT

This is course is an introduction to the computer as an ink and paint media for animation. Basics of scanning, clean up, ink and paint, and camera will be explored.
PREREQUISITES: MAA221, MAA203

MAA223 AUDIO FOR GAMES AND ANIMATION

This course is a conceptual introduction to audio production techniques for games & animation. Students will learn to digitize sound and apply it for audio enhancement of their animations. Students will also learn how to produce appropriate audio effects and transition in computer animation.
PREREQUISITE: MAA221

MAA231 HARD SURFACE AND ORGANIC MODELING

This course covers advanced modeling techniques used for building organic and hard surface objects and environments.
PREREQUISITE: MAA131

MAA232 3D ANIMATION

This course introduces students to basic 3D animation techniques. Topics to be covered include hierarchical linking, keyframing, function curves, animated modifiers, basic morphing, animated cameras, and an introduction to character animation.
PREREQUISITE: MAA 221, MAA231

MAA233 MATERIALS AND LIGHTING

This course introduces students to materials, textures and lighting strategies to add detail and realism to objects without adding complexity to the model. Students simulate real world surfaces and textures.
PREREQUISITE: MAA 103, MAA231

MAA235 CHARACTER MODELING AND RIGGLING

This course covers advanced modeling techniques used for building a 3 dimensional character. Students will explore techniques of character modeling to include various approaches to figure construction.
PREREQUISITES: MAA232, MAA202

MAA321 2D ANIMATION

In this course students apply basic animation principles to produce a sequence. Emphasis will be placed on timing and performance. Use of a capture device, pencil tests, inking and other 2D animation skills are explored.
PREREQUISITION: MAA222

MAA322 2D ANIMATION STUDIO

This course provides students the opportunity to work with team members on actual animation jobs from the field, or create a completed animation that demonstrates storytelling techniques.
PREREQUISITE: MAA321

MAA323 MOTION GRAPHICS

This course is an introduction to the use of titling in the theatrical and broadcast graphics. Techniques for design and implementation are covered. Students produce title sequences and montages integrating image manipulation applications and other image processing support.
PREREQUISITE: MAA222

MAA331 3D MODELING STUDIO

In this course students continue to refine their modeling skills as they plan and develop a summative modeling project of their choice, using high-level modeling, texturing, and lighting techniques that demonstrates the skill and proficiency expected of entry-level modelers within the animation industry.
PREREQUISITE: MAA235

MAA332 INTERMEDIATE 3D ANIMATION

In this course students use 3D animation software to further explore character animation techniques using bone systems and inverse kinematics, as well as to continue to refine their lighting, camera, and timing techniques.
PREREQUISITE: MAA232

MAA333 ADVANCED LIGHTING AND TEXTURING

In this course students continue to develop lighting and texturing skills.
PREREQUISITES: MAA233, MAA331 or GA332

MAA334 CHARACTER ANIMATION

This is an advanced level 3D animation course building on techniques learned from previous modeling and animation courses. Students learn how to apply real life action sequences to characters.
PREREQUISITES: MAA235, MAA332

MAA336 3D ANIMATION STUDIO

In this course students use advanced animation techniques to create, design, produce and edit a fully realized concept.
PREREQUISITE: MAA334

MAA401 TEAM PRODUCTION

In this course students work in a studio environment and will focus on the production and post production of an animated short.
PREREQUISITES: MAA336, MAA331, MAA322

MAA432 3D VISUAL EFFECTS AND COMPOSITING

This course in effects animation takes students through the basics of making special effects. Students will be using such tools as particles, soft bodies, dynamics and expressions to create several scenes.
PREREQUISITES: MAA323, MAA333

MAA470 PORTFOLIO FOUNDATIONS

In this course, students begin production of their digital portfolios and explore career development concepts. Through class activities, students organize their work to reflect and enhance their individual strengths in computer animation. PREREQUISITES: MAA336, MAA331, MAA322

MAA480 PORTFOLIO I

This course focuses on the refinement of previous work into a comprehensive collection representative of media arts & animation skills. Emphasis is on development, design, craftsmanship and presentation. This course begins the process of examining the student's strengths and building upon them to produce a marketable portfolio.

PREREQUISITES: MAA470, MAA323

MAA490 PORTFOLIO II

This course focuses on the completion of a student's portfolio and enables the student to begin their career search. Students present work for the portfolio and will review and determine the quality of the work and make any enhancements necessary. They also complete several targeted, professional resumes and an extensive job search.

PREREQUISITE: MAA480, MAA432

MT0920 BEGINNING ALGEBRA II

This transitional studies course includes the study of basic algebraic and geometric concepts. Specifically, the course covers real numbers, linear equations and inequalities, graphing, exponents, polynomials, and geometric concepts in solving problems of measurements, perimeter and area. The course includes four hours of structured classes with two hours of self-directed and/or tutorial work in the transitional studies lab for total of six hours per week.

MT112 COLLEGE GEOMETRY

This course introduces students to such topics as measurements, lines, angles, polygons, congruence, similarity, areas, circles, algebraic approaches to geometry, and an introduction to coordinate geometry.

PREREQUISITES: Academic placement testing or successful completion of MT 0920

MT113 IDEAS OF MATHEMATICS

An introduction to some of the major themes and ideas in mathematics, including methods used in their applications, the course includes such topics as concepts of geometry set theory, algebra, statistics, and consumer mathematics. PREREQUISITES: Academic placement testing or successful completion of MT 0920

MT115 APPLIED MATHEMATICS

Students in this course learn the math concepts related to creating simple scripts and implementing advanced 3D rigging concepts. They also explore logical approaches to problem solving, learn how to break down complex goals into approachable parts, and see how mathematics can apply to real-world problems. Upon completion students understand and are able to use algebraic functions, variables, and unit conversion (length and time) geometry; working with angles, degrees, and circle formulas, trigonometry; sin/cos/tan and Pythagorean theorem, collision detection, and math-based problem-solving/logic-problems.

PREREQUISITES: Academic placement testing or successful completion of MT 0920

MT211 ADVANCED COLLEGE ALGEBRA & TRIGONOMETRY

This course is function-based and applies concepts of symmetry, inverses, composite functions and graphical transformations to quadratic, exponential, logarithmic and trigonometric functions with the intent of creating a unified approach to the study of classes of functions. Students use applications and modeling to connect the abstract material to realworld problem solving.

PREREQUISITE: MT113

MT314 STATISTICS

Statistics is a branch of applied mathematics that provides the framework for looking at uncertainty and risk in a logical and systematic way. This course introduces students to the methods used in the field of applied statistics, presenting both descriptive and inferential methods, concentrating on the application of statistical techniques to the analysis of data. Topics include basic data characteristics, such as mean, median, mode, range, and standard deviations; probabilities; confidence intervals; and both correlation and linear regression.

PREREQUISITES: MT112 or MT113

P102 PHOTOGRAPHIC DESIGN

Students experience the primary design elements of visual communication as they apply to the photograph. Through studying color theory and its relationship to photography, we will explore knowledge of additive and subtractive color systems, color relationships, color physics and the history of color in the photographic medium. Topics include image structure or composition, lighting theory, and the art of the critique.

PREREQUISITE: P111

P104 DIGITAL PHOTOGRAPHIC PRODUCTION

In this introduction to electronic photo editing, students become acquainted with the concepts, hardware, and software, related to digital image acquisition, manipulation, and output, including scanning, masking, layering, and retouching.

PREREQUISITE: CAA106 or VID102

P108 HISTORY AND SURVEY OF PHOTOGRAPHY

In this survey of the history of photography students will be introduced to the basics of the history of the medium, including major historic processes and key photographers. The course look at the historical and cultural influences that have made photography the powerful communication tool that it is today (5 credits).

PREREQUISITE: EN101

P111 PRINCIPLES OF PHOTOGRAPHY

In this foundation course, students examine the essential tools, materials, and techniques for the fundamentals of digital photography, including cameras, lenses, exposure, resolution, storage and memory, printing, and presentation. They learn to apply basic principles of photographic analysis to assess the positive and negative attributes of photographs and then learn to apply those principles to produce their own visually compelling images. Students demonstrate a working knowledge of the principles of digital photography through the completion of assignments including exposing, printing, and presenting photographs that demonstrate competent design and execution. Students also demonstrate cognitive awareness of the material through testing.

P112 DIGITAL ASSET MANAGEMENT

In this foundation course, students examine the essential tools, and techniques for the fundamentals of archiving digital photography, including cataloging, downloading, working with metadata, key-wording, renaming, backing up, rating, grouping, archiving, optimizing, maintaining, thinning, DNG archiving, and exporting files. They explore principles of design, positive negative space, and visual literacy. Students demonstrate a working knowledge of digital asset management, to establish a proper cataloging system set up for the organization of their digital negatives, to work with metadata, and to copyright their work. They determine proper color management and white balance/ color temperature captures. Students demonstrate cognitive awareness of the material through testing.

PREREQUISITE OR COREQUISITE: P111

P113 VIEW CAMERA

This course offers essential experience with the large format or view camera. Topics include exposure, process control, and operation of the view camera. Students explore the movements that are unique to the view camera resulting in skilled management of perspective and focus within their photographs.

PREREQUISITE: P111

P200 DIGITAL PHOTOGRAPHY

Intended for non-majors, this course introduces students to the fundamental terminology, concepts and techniques of digital photography. Emphasized are the principles of using color, composition, lighting, and other techniques for overall thematic and visual effects of photographic images.

PREREQUISITE: P104

P201 LIGHTING

In this introduction to the essential concepts of lighting for photography, students explore the manipulation of quantity, quality, direction, and contrast of both natural and artificial lighting. The course covers equipment and processes required to produce professional image quality in the studio and on location.

PREREQUISITE: P111

P202 LOCATION PHOTOGRAPHY I

In this foundation course, students examine the essential tools, materials, and techniques for the fundamentals of digital photography, including cameras, lenses, exposure, resolution, storage and memory, printing, and presentation. They learn to apply basic principles of photographic analysis to assess the positive and negative attributes of photographs and then learn to apply those principles to produce their own visually compelling images.

PREREQUISITE: P203

P203 STUDIO

With this course, students develop the ability to solve problems of photographing people through assignments designed to challenge their skills in lighting, camera operation, and commercial interpretation. All aspects of studio photography are discussed from lenses to lighting, and make-up to background preparation.

PREREQUISITE: P201

P204 DIGITAL PHOTOGRAPHIC ILLUSTRATION I

In this course, students explore the creative possibilities inherent to digital image editing, including compositing, montage effects, surrealistic imagery, and presentation. Assignments require the application of digital processes to work demonstrating strong research, concept, and execution.

PREREQUISITES: P200 or P207 or P215 or VID121

P205 PORTFOLIO I

This course represents a synthesis of conceptual and technical skills acquired throughout the associate's degree program. Students determine specific career goals and prepare an entry-level portfolio of professional caliber, including images from the student's chosen field as well as work that demonstrate competence in all branches of the medium.

P207 DIGITAL DARKROOM

Emphasis is placed on those digital techniques that correspond to traditional darkroom processes. The course addresses issues related to color theory, resolution, contrast and density controls and the production of photo-quality digital prints from scanned film and direct digital captures.

PREREQUISITES: P104, P111

P208 PHOTOJOURNALISM I

This course addresses the photograph as a narrative or illustrative medium used in support of the text content of publications. Students are required to produce photographic essays and illustrations.

PREREQUISITES: EN101, P207, P202

P215 DIGITAL PHOTOGRAPHY FOR ILLUSTRATION

In this course, students generate original photographs to use for reference. They assemble personal photographic references and research and assemble props for photo shoots, as well as learning to archive their artwork.

PREREQUISITE: GD214, P104

P216 PORTFOLIO PREPARATION

Students begin the portfolio process by exploring creative and professional possibilities to determine a direction for their work that forms the foundation for their graduate portfolio. Guided by a faculty member or a team of faculty members, each student assembles a preliminary portfolio and identifies areas for more work and/or content enhancement. Students investigate industry standards and current trends in portfolio presentation.

PREREQUISITE: Approval of the department chair

P300 TRENDS IN CONTEMPORARY PHOTOGRAPHY

This course explores contemporary trends through the study of a disparate group of both commercial and fine art photographers. This study serves to inform the students of the development of the artists as well as pre and post-production procedures. The result is an in depth insight into the conceptualization as well as the individual craft, thereby expanding the students visual and technical horizons.

PREREQUISITES: P102, P108, P202, P204

P301 DIGITAL PHOTOGRAPHIC ILLUSTRATION II

In this course the student demonstrates advanced research, conceptual development, and execution through the use of industry standard raster-image software. The student applies conceptual and photographic skills to create innovative and compelling visual composites, which portray the visual message of the concept.

PREREQUISITE: P204

P303 LOCATION PHOTOGRAPHY II

In addition to examining more demanding examples of professional location photography, this course addresses the planning and logistics of shooting at complex locations. Emphasis is placed on imaginative application of location technique and carefully styled work.

PREREQUISITE: P202

P304 ADVANCED LIGHTING

Expanding on skills developed in P201, this course emphasizes lighting products and people both in the studio and on location. Students examine the tools and techniques of color and contrast control under all lighting conditions and are challenged to produce work that is both technically and stylistically imaginative.

PREREQUISITES: P202, P203

P305 ART DIRECTION AND PHOTOGRAPHY

This course introduces students to the principles of design, concept, and visual problem solving for photography and print as they relate to the layout and stylistic requirements of the commercial client.

PREREQUISITES: GD312, GD121 or GD141, P202, P304 or P308

P306 INTERNSHIP

Students research and select a photographer in their specialty field for an internship position that is acceptable for course credit. Internship proposals must be approved by the department chair. Internships enable students to gain experience in professional operations, in the area of technique, client relations, and production.

PREREQUISITE: Approval of the department chair

P307 ALTERNATIVE PROCESSES

Students express their artistic visions through unconventional approaches to photography. Topics such as toy camera photography, pinhole photography, simulation of antique photographic processes, multiple exposures, and other camera and lens alternatives to digital/analog hybrids will be explored. Students are required to go above and beyond the technical requirements of each assignment, allowing their aesthetic concerns to flourish.

PREREQUISITES: P102, P204, P207, GD312

P308 ADVANCED PRINCIPLES OF PHOTOGRAPHY

Building on the fundamentals of photography, this course focuses on an in-depth study of advanced photographic theory and practical applications. Emphasis is placed on image post-production techniques and management, resulting in an efficient workflow that prepares imagery for specific end usage.
PREREQUISITES: P202, P207

P310 PHOTOJOURNALISM II

This course is an in-depth approach to political and social photojournalism. Students produce assignments related to photojournalism and editorial photography. Emphasis is placed on digital technologies and formal assignment presentation. Students are required to produce photographic essays and record sound and video for inclusion into a multimedia package. Students look at the importance of content and composition in their photography and multimedia projects and how it plays into the structure of a successful story. In addition, the class is devoted to subject research and creative photography in both fine art and commercial applications.
PREREQUISITES: EN102, P208

P311 ADVANCED DIGITAL IMAGING

This course explores the advanced needs of digital imaging in the current photographic marketplace. Students work alone and in teams and are introduced to the complexities of digital codes and digital imaging systems. Advanced retouching and manipulation techniques are employed in conjunction with research studies in these areas to position students for complex commercial assignments.
PREREQUISITES: P301, P304

P401 SPECIALIZATION PREPARATION

Students declare an area of specialization which will form the primary area of focus of their career. Through research into contemporary trends in the market-place, students begin the process of formulating a cohesive body of work that will lead to a single, cohesive body of work. Students also begin the process of acquiring a domain name and developing a professional website to be operational by the end of the quarter including creating a personal brand.
PREREQUISITE: Approval of the department chair

P402 EXIT PORTFOLIO PREPARATION

Students begin working on an extensive general portfolio, to demonstrate exit competencies over a wide range of subject matter, covered in the courses prior to portfolio preparation.
PREREQUISITE: Approval of the department chair

P403 EXIT PORTFOLIO

Students complete the diverse range of portfolio categories required to demonstrate exit competencies in the general portfolio and incorporate selective imagery into promotional materials and the professional website.
PREREQUISITE: Approval of the department chair

P404 SPECIALIZATION

Students work to refine and complete their specialization portfolio with weekly self assignments considered for final selection in conjunction with portfolio faculty and the department chair. Portfolio presentation options are considered and the final portfolio book is ordered and collateral promotional materials produced. The student's website is updated and completed.
PREREQUISITE: Approval of the department chair

P406 THE BUSINESS OF PHOTOGRAPHY

This course is focused on business practices for the independent photographer. Topics include copyrights, release practices, cost analysis, negotiations and marketing practices. Students will apply appropriate software to manage expenses and track financial status.
PREREQUISITES: EN101, MT113 or MT112

P407 INDEPENDENT STUDY

This course offers students the opportunity to pursue advanced study within a specific area of interest with the approval of the department chair. This course may be repeated for credit.

P424 SPECIAL TOPIC IN PHOTOGRAPHY

In this course, students examine contemporary issues and trends in the field of photography. Students conduct independent research and investigations into specific topic areas, complete assignments and make a professional presentation of their findings to a group of critical listeners.
PREREQUISITE: Approval of the department chair

PHI301 ETHICS

Students participate in an examination of human life, experience, and thought in order to discover and develop the principles and values of pursuing a more fulfilled existence. Historical and contemporary theories designed to justify ethical judgments are applied in a selection of business, personal and social issues.
PREREQUISITE: EN102

PS101 INTRODUCTION TO PSYCHOLOGY

Students are introduced to the biological bases of human behavior, consciousness, perception, learning, motivation, and emotion. The development of the human person over the life span is viewed from the perspective of personality, adjustment, psychological disorder, therapy, health and social interaction.

PS203 PSYCHOLOGY OF MEDIA ARTS

Psychology and media arts focuses on the impact of electronic media (film, radio, television, and internet) and art upon society. The course addresses human behavior and mental processes related to media: Which thoughts and feelings, which physical reactions and actions emerge in different individuals in different situations and cultures before, during, and after the usage of media? Topics receiving special attention include film and media violence, advertising, news, media effects upon academic behavior and cultural issues.
PREREQUISITE: PS101

PS301 PSYCHOLOGY OF ART & DESIGN

This course covers psychological processes involved in creating and experiencing art. The course provides a general introduction to art and perception, psychological influences affecting the artist, and the creative process. Students will learn about the psychology of perception, applying this knowledge primarily to the visual arts. Emphasis of applications to other fields (e.g. culinary arts, music) will also be incorporated.
PREREQUISITES: PS101, ART122 and one of the following: HA221, HA222, or HA223

SC104 NUTRITION

This course introduces the basics of nutrition. Students explore the relationship of nutrition and health in learning about the functions and sources of nutrients, including proteins, carbohydrates, fats, vitamins, minerals, and water. Some current issues are discussed, including dietary guidelines, energy balance, vitamin supplements, and food fads.

SC106 CHEMISTRY

This course introduces students to some basic concepts of chemistry that are particularly useful for everyday living and especially for food science and cooking. It builds on earlier experience of science to provide students with a foundation for further learning of the chemical principles pertinent to our ordinary experience. The course includes demonstrations.
PREREQUISITES: MT112, MT113 or MT115

SC115 SCIENCE OF LIGHT

Students examine light and color in terms of physics, biology, and psychology. Topics include production and detection of light, geometric and wave optics, light and color in nature, production of colors, reaction of the eye and the brain to light and color, and psychological reaction to light.
PREREQUISITES: MT112 or MT113 or MT115

SC116 SCIENCE OF SOUND

This course examines sound in terms of its behavior, physics, and acoustics. Acoustical behavior of sound such as reverberation, echo, and pitch are also explored. Students learn theories and principles relating to acoustics through a variety of projects used for demonstration and ear training. The course emphasizes critical thought and aural analysis.

PREREQUISITES: MT112, MT113, MT115 or MT211

SC205 HUMAN AND ANIMAL ANATOMY

In this course, students learn about basic human anatomy, including the skeleton system and muscular system. They also examine the important relationship between anatomic structures and their functions in the human body which helps animators and game artists in their work on modeling, rigging, and skinning.

PREREQUISITES: MT112 or MT113 or MT115

SC225 PHYSICS

This course takes a practical look behind everyday phenomena to learn about why the physical world behaves the way it does. What is velocity? What is acceleration? How are they calculated? And why should the computational artist care? These are just a few of the questions this course in physics answers. Through hands-on, real-world examples combined with programming experiments, students gain a deeper understanding about the behavior of the physical world. A knowledge of physics aids students in computer scripting tasks as well as in using physics modules for 3D animation tools.

PREREQUISITES: MT112, MT113 or MT115

SC235 ENVIRONMENTAL SCIENCE

This course is an introduction to the study of the physical environment and some of the major related issues and problems. Areas of concern include nature of the environment, climactic factors, natural resources, sustainability, solid and hazardous waste, pollution, global and environmental hazards, and energy production. These topics are studied in relation to population, land use, environmental ethics, decision making, and environmental management.

SOC101 AN INTRODUCTION TO SOCIOLOGY

This course explores and analyzes the dynamics and structure of human society. Students examine the fundamental processes and constructs responsible for the societal organization of social behavior through observation, analyses of groups, social change, cultures, norms, institutions, social stratification, and globalization as well as explorations of current issues in society.

SP101 BEGINNING SPANISH CONVERSATION AND CULTURE

This course introduces students to the association between Spanish sounds and letters, and emphasizes pronunciation, vocabulary acquisition, basic grammar concepts, and the beginnings of an understanding of the Spanish-speaking communities of Latin America, the United States, and Spain. Highly integrated sections of the program, including audio, video, and computer technology, provide many opportunities to develop speaking and listening skills in situations relevant to students' lives.

SP102 CONVERSATIONAL SPANISH

Students continue building their basic speaking and listening skills through additional instruction in beginning grammar concepts and continued vocabulary building, as well as extensive pronunciation and conversational practice. Highly integrated sections of the program, including increased audio, video, computer and Internet technology, provide numerous opportunities to further the development of speaking and listening skills in situations relevant to the students' lives.

PREREQUISITE: SP101

TS090 COLLEGE SKILLS

This course is designed to develop and strengthen skills required for success in college: efficient and meaningful comprehension of reading and lecture

material and clear, competent communication in writing and speaking. In addition, students focus on strategies for success in all college courses by developing their individual learning plans. This course includes four hours of structured class time along with two hours of self-directed assignments in the transitional studies lab each week.

VFX110 HISTORY AND TRENDS IN MOTION GRAPHICS

This is an inquiry course designed to orient the student to the growing industry of motion graphics. Students learn to use their eyes to dissect and analyze the graphics they see in their daily lives from a standpoint of design, message, effectiveness, and style. They thoroughly examine the history of motion graphics, special effects, and compositing. Trends set by influential campaigns utilizing motion graphics are also considered in terms of their far-reaching cultural effects.

VFX140 WRITING FOR MOTION GRAPHICS

In this course, students learn to write clear, succinct copy for use in a timeline, to proof and edit copy, and to compartmentalize material for presentation. They develop competency in creating and presenting information and communicating in short format for maximum reader/viewer response, according to communications theory. Correspondence and proposal writing are also addressed.

VFX150 INTRODUCTION TO BROADCAST GRAPHICS

Students are introduced to the computer as a digital postproduction/ compositing tool. Projects are assigned to familiarize the student with software and the digital video format general, while emphasizing concept, content, technique, and creativity through exploration.

PREREQUISITE: VID101 or VID100

VFX260 APPLIED GRAPHICS FOR DIGITAL FILMMAKING AND VIDEO

This course is an in-depth exploration of the applications of graphics software for media production. Students use these programs to improve their workflow in editing, graphics, compositing, matte creation, project organization, storyboarding and creating animatics, and troubleshooting.

VFX325 INTERMEDIATE COMPOSITING FOR BROADCAST GRAPHICS

This course introduces students to more advanced tools for motion graphics and compositing. Students learn the theory behind the software and apply this knowledge in a variety of interfaces commonly used in the industry, thus developing more versatile skills. Special focus is placed on understanding the differences and similarities between timeline and process tree workflows.

PREREQUISITE: VFX150

VFX350 ADVANCED COMPOSITING FOR BROADCAST GRAPHICS

Students apply cumulative skills from program courses to create a professional quality broadcast project from concept to completion. Each student organizes, creates, and composites each of the elements for their project including green-screen video, photography, illustration, 2D and 3D animation, dynamics, graphic design, digital paint, and corporate identity to formulate a cohesive, unified whole.

VFX399 INTERNSHIP

A monitored program for upper-level students, an internship gives them the opportunity to work with cooperating employers. This course is available to qualified students who obtain approval from department chair.

VFX470 PORTFOLIO FOUNDATIONS

In this course, students begin production of their digital portfolio and explore career development concepts. Through class activities, students organize their work to reflect and enhance their individual strengths in visual effects and motion graphics.

VFX480 PORTFOLIO I

This course focuses on the refinement of previous work into a comprehensive collection representative of Visual Effects & Motion Graphics skills. Emphasis is on development, design, craftsmanship and presentation. This course begins the process of examining the student's strengths and building upon them to produce a marketable portfolio.

PREREQUISITE: Approval of department chair

VFX490 PORTFOLIO II

Students assemble and prepare a professional portfolio representing the most successful and compelling efforts of their academic careers. They design and create a portfolio DVD containing a brief demo reel highlighting their best work as well as a selection of complete projects. In addition, students must produce a resume, website, business card, and production book. Students must use all of these elements in a unified design and identity for final presentation.

PREREQUISITE: Approval of department chair

VGP103 IMAGE MANIPULATION

In this introduction to raster-based digital image manipulation, students become acquainted with the concepts, hardware, and software, related to digital image acquisition, image editing, manipulation, color management basics, masking, layering, retouching, scanning and output.

PREREQUISITES: ART111, ART123

VGP126 OBJECT-ORIENTED PROGRAMMING

This course covers the concepts and principles in writing object-oriented programs, addressing such key aspects as classes and hierarchies, input/output constructs, basic data structures, exception handling features, and graphical user interfaces (GUI).

PREREQUISITE: GA221

VGP200 GAMING ALGORITHMS

Graphics programming involves understanding complex mathematical concepts from trigonometry to matrix algebra. Students learn to use foundational mathematical concepts involving angles and tangents, vector manipulation in 2D and 3D spaces, matrix manipulation and spatial transformations. They apply these concepts to 3D space in order to transform, scale, move, and detect collisions between 2D and 3D objects within their applications.

PREREQUISITES: VGP126, MT115

VGP215 PROGRAMMING FOR SHADING AND DYNAMICS

Proper shading enhances the visual effects of a model, a character, and/or an environment in animation and game. Students learn to apply programming features to create effects of shading in a 3D animation or game work. They learn how to create more advanced scripts to enhance the dynamics of graphic images in animation and game design. In addition, students link shaders to major 3D animation applications.

PREREQUISITE: VGP240

VGP220 DATABASE CONCEPTS AND SOFTWARE DEVELOPMENT

Organizing, storing, and efficiently accessing large amounts of data are integral to software applications. Students learn the most important techniques for managing data stored in memory or in a database. Students also learn the fundamental concepts involved in software development including design documentation, development models, and client relations.

PREREQUISITE: VGP240

VGP240 INTRODUCTION TO DATA STRUCTURES

Developing games involves finding time- and space-efficient algorithms for storing, searching, and manipulating large datasets. Students model, implement, and use a variety of efficient data structures including lists, trees, and graphs. They understand how to analyze the time and space efficiency of different data structures.

PREREQUISITES: VGP200, VGP260

VGP260 LOGIC AND REPRESENTATION

Application development requires understanding fundamental logic representation and manipulation. Students learn logical reasoning, set theory, number theory, and graph theory from a practical perspective. They understand how to represent logical thoughts and reason about statement truth. Students are able to use these concepts to develop more robust applications.

PREREQUISITES: VGP126, MT115

VGP301 GAME DESIGN AND GAME PLAY

This course examines the core identity of games (formal elements and psychological/sociological underpinnings) by exploring them in their historical context. From the tombs of Egypt and Ur through the courts of Occidental and Oriental societies and into the modern era of electronic games, the course considers how social experience was abstracted into the artistic presentations and challenging conundrums classified as games. Students move from individual efforts to customize formal gaming elements to a cooperative venture in game design as the course requires the transformation of ancient and traditional game styles and mechanisms into a viable game prototype for the present.

PREREQUISITE: VGP103

VGP310 NETWORK TRANSMISSION AND DATA COMPRESSION

Games rely on network communications to provide interactive experiences to geographically separated players. Effectively using limited network bandwidth enables the gameplay experience to be more fluid and seamless. In this course, students learn how to use network communications in their applications and how to represent data efficiently to consume fewer resources and limit bandwidth consumption.

PREREQUISITE: VGP240

VGP321 ARTIFICIAL INTELLIGENCE AND MULTIPLAYER GAMES

This course enables students to explore ways to represent knowledge and state in Artificial Intelligence (A.I.) and to incorporate A.I. elements in the development and design of games. Students explore delivering complex interaction with A.I. elements over a multiplayer game that can be accessed and played on the Internet.

PREREQUISITE: VGP310

VGP325 PROGRAMMING FOR VISUAL SIMULATION

Computer simulation is widely used in game development to promote realistic gameplay. Visual simulations require understanding and implementing physics mechanics in a 3-D environment. In this course, students learn to understand how physics is modeled in computer applications and are able to develop physics-based realistic applications suitable for scientific projects.

PREREQUISITES: VGP215, VGP321, SC225

VGP333 PROGRAMMING FOR ARTISTS

This course introduces basic scripting to extend the capabilities of the artist working in media applications. Students are introduced to data structures, constructs, classes, and high level scripting languages. They produce a functional application relating to their field of study using a scripting language.

PREREQUISITE: MAA232

VGP335 LEVEL DESIGN

Using learned concepts from the game design and game play course, students analyze and extract level design needs. Students begin the process of determining the basic design elements and assets necessary to create a level.

PREREQUISITE: VGP321

VGP336 GAME PROTOTYPING

In this course, students perform as members of a pre-determined team to create a game level within an existing engine. They learn to implement a pre-existing design determined by the faculty instructor to create the game environment.

PREREQUISITE: VGP341

VGP350 SKELETAL ANIMATION

Games use a variety of tools to model human and animal movement including animation and motion capture. This course introduces 3D model rigging and animation, motion capture, and programmatic animation. Students use these techniques to provide basic movements to game characters and interpolate between them to provide seamless changes from one movement to another. PREREQUISITES: VGP200, SC205, MAA232

VGP401 ADVANCED GAME PROTOTYPING

In this course, students perform as members of a pre-determined team to create a game level within an existing engine. They continue to develop the project begun in VGP341 by a different team of students. The final requires the complete delivery of the project through a presentation and use of marketing materials. PREREQUISITE: VGP336

VGP470 PORTFOLIO

In this course, students begin production of their digital portfolio and explore career development concepts. Through class activities, students organize their work to reflect and enhance their individual strengths in computer animation. PREREQUISITE: VGP240

VGP490 PORTFOLIO II

Students focus on the completion of their portfolios and begin their career searches in this course. They present work for the portfolio, review and determine the quality of the work, and make any enhancements necessary. They also complete several targeted, professional resumes and an extensive job search.

VID100 INTRODUCTION TO VIDEO PRODUCTION FOR NON-MAJORS

This course introduces non-major students to the methods of telling a story for the screen through the video production process. Films, readings, lectures, and hands-on practical experience in beginning camera techniques, lighting, and audio recording are practiced. The students gain fundamental practical knowledge and skills applicable to video production in a variety of professions.

VID101 INTRODUCTION TO VIDEO

This course introduces students to the aesthetics and techniques of telling a story for the screen through the video production process. Films, readings, lectures and hands-on practical experience in beginning camera techniques, lighting, and audio are practiced. The student gains fundamental knowledge of theory and techniques from which he or she can progress to more advanced studies and projects in the field.

VID102 INTRODUCTION TO AUDIO PRODUCTION

This course focuses on voice, music, and sound effects, and the impact they have on the visual image. It addresses the principles of recording sound and explains sound characteristics, basic acoustics, ergonomics, and proper audio recording techniques for field and studio recording, as well as time code and mixing. Digital formats are examined in the context of audio-for-video production and post-production. PREREQUISITE: VID101

VID110 HISTORY OF MOTION MEDIA

This course presents a survey of major events and developments in the history of motion media and mass communication. Topics explore the relationship between technology and media development, and investigate the impact that motion media and mass communication have on society and the economy. PREREQUISITES: EN101, VID101

VID121 DIGITAL CINEMATOGRAPHY

Students are introduced to the video camera as a technical and creative tool for communication and art by emphasizing camera technology and operation as well as industry techniques and standards of composition and sequencing. Students get hands-on operation of industry-standard equipment. PREREQUISITE: VID101

VID131 INTRODUCTION TO VIDEO EDITING

In this course, students examine the basics of post-production that go into television and video projects after the writing, producing, directing, lighting, and camerawork have been completed. Topics include use of music and graphics. Exercises demonstrate the merging of art and technology in the edit suite. Films, readings, lectures, and hands-on practical experience are used to maximize the learning process. PREREQUISITE: VID101

VID140 INTRODUCTION TO VIDEO LIGHTING

Students learn the basic creative and technical aspects of lighting for digital filmmaking with an emphasis on lighting design. Topics include types of lighting techniques, lighting instruments and accessories (such as scrims, flags, cookies and C stands), electrical lighting plans, and safety in the studio and on location. PREREQUISITE: VID121

VID150 INTRODUCTION TO MOTION GRAPHICS

The student is introduced to the computer as a digital post-production tool used to create digital graphics. Projects are assigned to familiarize the student with illustration and compositing software and with the digital format in general. Emphasis is placed on concept, content, technique, and creativity through exploration. PREREQUISITE: VID131

VID175 INTERMEDIATE EDITING

This course takes students from basic through intermediate digital editing techniques and opens new doors of post-production creativity in storytelling. It stresses speed and efficiency in organizing editing material and emphasizes aesthetics while using advanced techniques in post-production software. PREREQUISITES: VID150, VID210

VID176 ADVANCED EDITING

This course delivers comprehensive, real-world skills that professionals use every day. Utilizing any editing software, students learn the art of crafting a story, correcting continuity and screen direction errors, and refining rough cuts. They discover which tools and techniques are best in making editing choices in dialogue, action, comedy, chases, fights, interviews, documentaries, music videos, and multi-camera projects. PREREQUISITES: VID175, VID212, VID216 or VID213

VID210 SCRIPTWRITING I

In this course, students practice writing scripts that convey messages in a clear, effective, direct style that communicates to specific audiences. Emphasis is placed on developing concepts and researching, planning, and writing scripts for commercials, public service announcements, promotional videos, narratives, documentaries and videos for corporations and non-profit organizations. Basic storyboard layouts and techniques are also examined. PREREQUISITES: EN101, VID101

VID212 DIRECTING THE DOCUMENTARY

This course takes an in-depth look at the documentary genre. Students explore the producer's and director's methods of working, roles and responsibilities in all phases of pre-production, production and post-production in making a documentary. Students conceive, write, plan, produce, direct and edit an original non-fiction short. PREREQUISITES: VID131, VID 140, VID 210

VID216 DIRECTING THE NARRATIVE

This course takes an in-depth look at the narrative genre. Emphasis is placed on working with actors in short narrative projects and commercials. Students explore the producer's and director's methods of working, roles and responsibilities in all phases of pre-production, production and post-production in narrative films and commercials. Students conceive, write, cast, plan, produce, direct and edit an original short narrative or commercial with actors. PREREQUISITES: VID131, VID140, VID210

VID245 PROFESSIONAL OPPORTUNITIES IN DIGITAL FILMMAKING, AUDIO AND VIDEO PRODUCTION

This course prepares students for the business environment and the transition into the digital filmmaking, video and audio professions. The course emphasizes the concepts of professionalism, entrepreneurship and self-marketing in these fields. Hands-on professional development exercises include resume and cover letter writing, interviewing, and networking skills. Business operations and practices are addressed including negotiating skills, contract negotiations, pricing, estimation of services needed, and ethical guidelines.
PREREQUISITES: EN101, MT112 or MT113, VID131, VID210

VID250 TELEVISION PRODUCTION

This course is an introduction to the principles of production for both studio and remote locations. Emphasis is placed on pre-production, lighting, directing and equipment set-up and tear-down. Through lectures, in-class demonstrations, hands-on practice, exercises, discussion and critiques, students learn the practical and theoretical aspects of producing with multiple cameras. Students demonstrate knowledge of equipment and techniques in their own projects.
PREREQUISITES: VID131, VID140

VID256 INTERMEDIATE DIGITAL CINEMATOGRAPHY AND LIGHTING

This course advances students' knowledge and use of cameras and lighting by exploring the visual and technical aspects of digital filmmaking. Emphasis is placed on camera placement and lighting concepts as the integral supporting nexus to this creative process.
PREREQUISITES: VID131, VID140

VID260 DIGITAL FILMMAKING ON LOCATION

This course builds students' technical skills in camera work, lighting, and editing, as well as their creative and organizational skills in writing, directing, and producing. Students are immersed in the process of professional field production, non-fiction and film style, and shoot on location from developed scripts and pre-production plans.
PREREQUISITES: VID131, VID140, VID210

VID290 VIDEO PORTFOLIO PREPARATION

Students assess their personal strengths to establish career goals and decide how to organize their media design and production work in a graduation portfolio. Guided by a faculty advisor or a team of faculty members, each student assembles a preliminary portfolio and identifies areas for more work and/or content enhancement.
PREREQUISITES: VID212 or VID216, VID260. Approval of Department Chair

VID300 VIDEO PORTFOLIO

Building on the preliminary collection of work from VID 290, students determine and design the final organization and presentation of their graduation portfolios. Students develop a base of industry contacts and prepare their print and digital promotional materials for distribution.
PREREQUISITES: VID290 or approval of Department Chair

VID302 DSLR FOR FILMMAKERS

DSLR (digital single-lens reflex) cameras are traditionally used for still photography, but current technological improvements and trends have made it possible for more filmmakers to shoot HD video footage using their DSLR cameras. Students examine video examples of work shot on a DSLR and how professional filmmakers today are embracing it as a work-flow. Students also work on projects using a DSLR camera. At least one project from this class is expected to be Portfolio ready.
PREREQUISITE: VID121

VID305 ADVANCED FILM STUDIES FOR DIGITAL FILMMAKERS

This course teaches the aspiring digital filmmaking professional how both fiction and nonfiction media convey meaning through the conceptual vocabulary used in media production. Students learn how different cultural, political, philosophical, and economic factors affected the style, message, and art of film through the decades and how these new messages affected audiences. Students become familiar with the terms and concepts of "mise en scène," the influence of style on compositional strategies, and the analysis of the visual image.
PREREQUISITES: HU212, VID212 or VID213 or VID216

VID310 SCRIPTWRITING II

In this specialized writing course for digital filmmaking, students learn the unique characteristics and techniques of writing for linear, interactive, and Web media. Students apply their writing skills to adapting scripts from literary and nonfiction sources, to original narrative scripts, and to scripts for digital media, interactive and Web projects, commercials, and documentaries. Students learn to research and pitch professional media writing projects.
PREREQUISITES: IMD100 or GD120, VID210, VID175

VID315 THE PRODUCER'S ROLE IN TELEVISION AND FILM

This course addresses the primary roles of a television and film producer in managing all aspects of a production and emphasizes the producer's responsibility for the success of the project. This course also identifies the differences between a producer and an executive producer including specific duties, hands-on involvement, responsibility and authority. Students are introduced to professional industry scheduling and budgeting software and gain knowledge of independent filmmaking strategies and techniques and the functions and workflow of postproduction.
PREREQUISITES: VID175, VID212 or VID213 or VID216

VID323 PRODUCTION MANAGEMENT

In this specialized production management course for digital filmmaking, students learn to organize personnel, equipment, and a variety of other media assets for production purposes. The course emphasizes skills and techniques for goal-setting, strategic planning, organization, communication, risk management, efficiency, and cost effectiveness. Students develop a workable plan and timetable that can later be used to create a professional, career-oriented portfolio.
PREREQUISITE: VID310

VID327 INTERMEDIATE MOTION GRAPHICS

Focused on concepts and techniques of compositing and integration, this course enables students to assemble media content elements for overall design and prepare the final product for delivery. Students learn to manage various digital media files and process them to finalize the media content design.
PREREQUISITE: VID176

VID335 DELIVERY AND DISTRIBUTION OF DIGITAL MEDIA

This course addresses the end phase of media production emphasizing the delivery and distribution of digital media content. Students examine, compare and contrast current media delivery systems and distribution methods, evaluate the advantages and limitations of each method, and determine the methods' relative efficiency, costs and effectiveness. Topics include developing and designing projects for effective and cost-efficient multiple platform delivery and examination of current marketing, packaging, advertising and publicity release strategies for multiple platform content. In addition, students gain hands-on experience in streaming media and in the design and authoring of DVD interfaces using professional DVD authoring software.
PREREQUISITES: IMD100 or GD120, VID 175, VID310

VID344 ADVANCED NARRATIVE PRODUCTION

In this advanced directing course, students learn how to make a low budget, highly creative short film with minimal crew, equipment, and expense. Students develop and apply inventive approaches to scriptwriting, shooting, sound gathering and editing, and gain hands-on experience in every aspect of making a narrative movie.
PREREQUISITES: VID175, VID213 or VID216

VID350 MEDIA BUSINESS AND LAW

This course covers multiple facets of the business of media. Topics include business plans, production budgets, business proposals, business contracts, ethics, government regulations, copyright and other business laws. Course materials are covered through lecture, discussion, research, writing and student presentation.

PREREQUISITE: VID 320 or VID323

VID356 PRODUCTION DESIGN WORKSHOP

In this course students explore the visual consciousness of a script. The student examines the aesthetic and technical aspects of a production and gains a greater appreciation of art direction and the creative process that guides the selection of locations, set dressing, props, wardrobe and make-up, as well as the design of various sets and lighting schemes. This course involves research, film screenings, and hands-on projects that allow the student to explore the key elements of a production design in all genres including budgets and the production process.

PREREQUISITES: ART123 and VID212 or VID213 or VID216

VID360 SHORT FORM MEDIA PRODUCTION

This course discusses short form as a genre of digital media production and its features in subject matter and style. Students learn to produce specialized content for broadband and/or television delivery in areas such as short-form news, documentary, information, entertainment and drama.

PREREQUISITES: VID260, VID320 or VID323

VID365 MOVIE TRAILERS AND TV PROMOS

This course examines the commercial art of film and television promotion. Students explore the marketing of brand and franchise through the production of spots for dramatic, comedic and reality series, news topicals, sweeps promos, network/station image, movie trailers and electronic press kits.

PREREQUISITES: VID175, VID212, VID213 or VID216

VID368 ADVANCED SOUND DESIGN

This course explores the methods and techniques adopted by digital film and television production professionals in the final design and multi-track mixing process. Students focus on automated dialogue replacement, sound effects creation, and the final layering and mixing process.

PREREQUISITES: AU120, VID175, VID212, VID213 or VID216

VID370 ADVANCED TELEVISION PRODUCTION

Building on skills developed in VID250, this hands-on course focuses on advanced methods and principles of multi-camera studio and remote broadcast production. Emphasis is placed on producing short and long form broadcast productions. Students increase their skill levels through pre-production planning and by working in live or live-to-tape production scenarios. Students experience real-world broadcast principles with deadline driven protocols.

PREREQUISITES: VID175, VID250, VID260

VID376 ADVANCED DIGITAL FILMMAKING ON LOCATION

In this advanced production course students work in teams to plan, design, develop, and execute complex digital films shot on location. Guided by faculty students identify realistic production goals and set-up productions to meet these goals. Emphasis is placed on the complete pre-production and production process and team interactivity and accomplishments.

PREREQUISITES: VID 175, VID260, VID 212 or VID213, or VID216

VID378 ADVANCED EDITING TECHNIQUES AND AESTHETICS

This advanced post-production course exposes students to critical analysis of editing techniques used by award-winning editors in film production. By deconstructing the ways films are edited, students learn the technical and aesthetic approaches to post-production in different genres, from nonfiction to narrative fiction. Each student completes the course by editing an original production utilizing creative techniques in storytelling.

PREREQUISITES: VID176, VID212, VID213 or VID216

VID390 PORTFOLIO PREPARATION

Students assess their personal strengths to establish career goals and decide how to organize their media design and production work in a graduation portfolio. Guided by a faculty advisor or a team of faculty members, each student assembles a preliminary portfolio and identifies areas for more work and/or content enhancement.

PREREQUISITE: VID350

VID398 INDEPENDENT STUDY

This course offers students the opportunity to pursue advanced study within an area of interest with the approval of the department chair. This course may be repeated for credit.

VID399 INTERNSHIP

Through a field internship experience, students apply acquired subject knowledge and professional skills in a real situation for the duration of an academic quarter. Students observe first-hand and participate directly in the operation of successful businesses involved in digital filmmaking, video production, and/or audio production.

VID400 SENIOR PORTFOLIO

Building on the preliminary collection of work from VID390, students determine and design the final organization and presentation of their graduation portfolios. Each student is expected to verbally present the portfolio and address audience questions as a format of defense.

PREREQUISITE: VID390

VID410 ADVANCED SCRIPTWRITING

In this advanced scriptwriting course, students build on intermediate scriptwriting skills to develop and write a producible, long format narrative screenplay for television or cinema. Students learn the fundamentals of story structure, read and analyze award-winning screenplays and participate in workshops with fellow students.

PREREQUISITES: VID212, VID213 or VID216

p. 147 Application

Requirements for First-Time College Students

In 4. Official Reports of Test Scores, add The Art Institute of Virginia Beach: 6231 and The Art Institute of Washington–Northern Virginia 6620.

Application Requirements for Transfer Students

4. should read: Transcripts from each college attended, showing all courses attempted. Official college transcripts are required for consideration of transfer credit. Transcripts should be mailed or faxed directly from the college(s) attended to the admissions office at The Art Institutes location of choice.

p. 148

English Language Policy

This section should read as follows:

English Language Proficiency Policy

All applicants to The Art Institute whose first language is not English must demonstrate competence in the English language. Demonstration that English is an applicant's first language can be satisfied if the applicant submits a diploma from a secondary school system (or above) in a system in which English is the official language of instruction. If English is not the applicant's

first language, the applicant will need to meet the minimum English Language Proficiency standard through submission of an official minimum score on the written Test of English as a Foreign Language (TOEFL) or its Internet (iBT) equivalent. A minimum score of 480 on the written TOEFL or 55 on the TOEFL Internet (iBT) is required for diploma programs. A minimum score of 500 on the written TOEFL or 61 on the TOEFL Internet (iBT) is required for all associate and bachelor's level degree programs. Applicants should contact the admissions office to determine other examinations for which official scores, equivalent to TOEFL, are acceptable as an alternative to TOEFL. The above stated English language proficiency requirements are effective November 1, 2004.

p. 149 Admission Requirements for Non-immigrant Students

This section should read as follows:

Admission Requirements for Non-immigrant Students

Applicants seeking to enroll in valid student non-immigrant status must submit each of the following items:

1. A completed and signed application for admission form including required essay.
2. A completed and signed Enrollment Agreement.
3. Original or official copies of all educational transcripts (secondary school and, if applicable, university level academic records) and diplomas. These educational transcripts and diplomas must be prepared in English or include a complete and official English translation.
4. Official credential evaluation of non-American educational credentials if applicable; please note that official credential evaluations must be prepared and submitted by a member organization of the National Association of Credential Evaluation Services (NACES); see www.naces.org.
5. Proof of English language proficiency (see English language proficiency policy).
6. A completed and signed Sponsor's Statement of Financial Support. (This statement is not required if the student is self-sponsored).
7. Official Financial Statements. Financial statements (typically provided by a bank) must verify sufficient funds to cover the cost of the educational program as well as all living expenses.
8. A U.S. \$50 non-refundable application fee and a U.S. \$100 refundable enrollment fee.
9. A photocopy of the student's passport to provide proof of birth date and citizenship. (Students outside the United States who have not yet acquired a passport will need to submit a copy of their birth certificates).
10. All non-immigrant applicants residing in the United States at the time of application must submit a photocopy of the visa page contained within the student's passport as well as a photocopy of the student's I/94 arrival-departure record (both sides).
11. For all non-immigrant applicants residing in the United States at the time of application in F, M, or J non-immigrant classification: written confirmation of non-immigrant status at the school attended before transferring to The Art Institute of Atlanta, The Art Institute of Atlanta-Decatur, The Art Institute of Charleston, or The Art Institute of Washington.
12. Proof of Health Insurance. Students who do not possess health insurance upon applying to The Art Institute of Atlanta, The Art Institute of Atlanta-Decatur, The Art Institute of Charleston, and The Art Institute of Washington must be prepared to purchase health insurance through an approved provider upon commencement of studies. If an applicant seeking to enroll in valid student non-immigrant status is transferring from a college or university in the United States, the International Student Transfer Clearance Form is also required. If the applicant is accepted, he/she will be sent additional information regarding the student visa application process.

The Art Institute of Atlanta, The Art Institute of Atlanta-Decatur, The Art Institute of Charleston, and The Art Institute of Washington are authorized under federal law to admit nonimmigrant students.

Page 150:

TUITION AND FEES

Tuition

Current tuition rate per credit hour \$486

Tuition	Per Quarter	Per Academic Year
(16 credit hours)	\$7,776	\$23,328

Lab Fees: The Art Institute of Washington and The Art Institute of Washington-Northern Virginia

Audio Production	\$125 (three courses)
Culinary Arts	\$310 per lab class
Digital Film & Video Production	\$75 (five courses)
Graphic Design	\$25 (some courses)
Interior Design	\$75 per quarter (all quarters)
Photographic Imaging	\$75 per course (some courses)
Web Design	\$25 (some courses)

Lab Fees: The Art Institute of Virginia Beach

Culinary Arts	\$285 per quarter (all quarters)
Interior Design	\$30 per quarter (all quarters)
Photographic Imaging	\$50 per quarter (all quarters)

***Total tuition costs to complete each program are:**

12-quarter BA/BFA/BS Program (180 credits)	\$87,480
6-quarter Associate in Arts (90 credits)	\$43,740
6-quarter diploma (48 credits)	\$23,328
5-quarter diploma (40 credits)	\$19,440

*The total costs are based on the current credit hour rate. The Virginia-based Art Institutes will increase the tuition rate at least once per year, which will increase the total amount of the program. Tuition costs of up to \$4,374 (at the current rate of \$486 per credit hour) beyond the usual total for a degree may occur if the student is required to take transitional studies classes for developmental purposes; students take a maximum of three transitional studies classes.

Active Duty, Active and Drilling Members of the Reserve and National Guard and Spouses of Active Duty Military Personnel:

Tuition

The Art Institutes offers a special military tuition discount of 10% to eligible Active Duty, Active and Drilling members of the Reserve and National Guard and spouses of Active Duty military personnel.

Fees

The enrollment fee and the application fee are waived for Active Duty and Active and Drilling members of the Reserve and National Guard. The application fee is waived for all veterans who qualify for government military education financial aid and spouses of Active Duty military personnel.

Starting Kits and Additional Required Equipment

The starting kit is optional and consists of basic equipment, some first-quarter textbooks and materials needed for beginning each program. A list of the components of the starting kit is provided to each enrolled student. These materials may be purchased at the campus supply store or at most art supply stores. Up to \$150 credit (depending on program) is also provided at the supply store for consumable supplies. Kit prices include tax and are subject to change. The Virginia Beach campus does not have a Supply Store at this time, thus no credit is provided.

The Art Institute of Virginia Beach:

Advertising	\$303
Culinary Arts	\$829
Culinary Arts Management	\$829
Fashion & Retail Management	\$745
Graphic Design	\$303
Interior Design	\$303
Media Arts & Animation	\$303
Photographic Imaging	\$2,825
Web Design & Interactive Media	\$303

The Art Institute of Washington:

Advertising	\$403
Audio Production	\$1,520
Baking & Pastry	\$1,147
Commercial Photography	\$2,395
Culinary Arts	\$1,147
Culinary Arts Management	\$1,147
Digital Film & Video Production	\$1,100
Fashion & Retail Management	\$1,100
Food & Beverage Management	\$1,147
Game Art & Design	\$403
Graphic Design	\$403
Interior Design	\$403
Media Arts & Animation	\$403
Photographic Imaging	\$2,395
Visual & Game Programming	\$403
Visual Effects & Motion Graphics	\$403
Web Design & Interactive Media	\$403

The Art Institute of Washington– Northern Virginia:

Advertising	\$303
Fashion & Retail Management	\$1,000
Graphic Design	\$303
Interior Design	\$303
Media Arts & Animation	\$303
Photographic Imaging	\$2,295
Web Design & Interactive Media	\$303

In addition to the starting kit, students will need to make purchases of specialized equipment at some point in some programs. Also, students should anticipate an additional \$500 for other equipment for the program. Kit costs may increase once per year.

Supplies and Textbooks

The average monthly cost of consumable supplies and textbooks by program is as follows:

Advertising	\$125
Audio Production	\$125
Commercial Photography	\$125
Culinary Arts	\$70
Digital Film & Video Production	\$125
Fashion & Retail Management	\$125
Game Art & Design	\$125
Graphic Design	\$125
Interior Design	\$125
Media Arts & Animation	\$125
Photographic Imaging	\$125
Visual & Game Programming	\$125
Visual Effects & Motion Graphics	\$125
Web Design & Interactive Media	\$125

Please note that the actual costs often occur at the start of a quarter, and are not evenly spread throughout the quarter. Costs may increase once per year.

Digital Bookshelf and eBooks

The Art Institute of Virginia Beach, The Art Institute of Washington and The Art Institute of Washington-Northern Virginia are in the process of enhancing the learning experience by converting traditional textbooks to electronic media. Thus eventually most courses will have a digital resource fee associated with them. This mandatory fee is a flat rate per course and allows students access to an Electronic Library and HTML versions of textbook(s), and in some cases, other electronic media, which is integrated into the course. Students are responsible for reading the Digital Bookshelf and eBook User's Manual publication which describes the media, access to the materials and your rights and responsibilities related to Digital Bookshelf.

Students retaking a course are charged only once for the digital resources fee associated with the same course because students have access to the digital resources materials for five years. Provided the digital resources for the retaken course still uses the same digital books, students do not purchase additional textbook(s) for these courses. On average the price of the digital resource fee is less than the retail price of the textbook(s) for each course, with the added benefits of no shipping charges and immediate access to the materials. When you register for a course, the course registration will display whether there is a digital resource fee or whether paper textbooks are required for each particular course.

Hardware Specifications**Preferred Requirements:****Preferred Software Specifications:**

Mac OSX 10.5 or 10.6

- OR -

Windows 7 or Vista with Microsoft .Net 3.5 SP1

Latest version of Safari Browser, Mozilla Firefox, or Internet Explorer

Preferred Hardware Specifications:

- 2.0 GHz INTEL processor
- 1 GB of RAM
- Graphics card capable of 1024x768 resolution or larger
- Soundcard & speakers
- High speed internet access

Minimum Requirements:**Minimum Software Specifications:**

Apple Mac OSX 10.4

- OR -

Microsoft Windows XP SP2 or higher with Microsoft .Net 3.5 SP1

- Safari browser 3.0.4 or higher, Mozilla Firefox 2.0 or higher, Internet Explorer 6 or higher

Minimum Hardware Specifications:

- 1.0 GHz processor
- 512 MB of RAM
- Graphics card capable of 1024x768 screen resolution
- Dial-up internet access is the minimum standard, however, a higher speed is recommended

Recommended Plug-ins or Downloads:

Course instructor may employ technology in the eCollege classroom that requires one of these recommended plug-ins or downloads in order to function properly. If your instructor uses the ClassLive technology, Java will be required. If your instructor provides PDF files, Adobe Reader may be required to open and view those files. You can download these items at the time that they are deemed necessary.

- Java
- If Mac - MacOS Classic Java (MRJ 2.2.5) (<http://developer.apple.com/java/index.html>)
- If Window - Sun's Java 2 SDK (Java 1.5 or Java 1.6) (<http://www.java.com>)
- Adobe Reader (<http://get.adobe.com/reader/>)

Recommendation Regarding “Netbooks”

Students often see “Netbooks” (small laptop computers primarily designed for web browsing and emailing) as an affordable option when looking to purchase a computer for classwork. However, it is strongly recommend that students do not purchase a Netbook.

Purchasing a low-price laptop or desktop computer that meets the system requirements outlined above is a much better solution for classwork. While newer Netbooks may meet resolution and screen-size requirements for reading your eBooks, much like some older laptops, some older Netbooks may not be able to graphically handle these sites. This means that reading e-texts and participating in the classroom could become difficult. It may be challenging to scroll through your readings and effectively and efficiently work through the material.

eCollege and VitalSource System and Hardware Specifications

The Art Institute of Virginia Beach, The Art Institute of Washington and The Art Institute of Washington-Northern Virginia uses eCollege and Vital Source to deliver its digital resources. As with any software, the faster the processor, the more RAM, and the larger hard drive space you provide, the better the performance. Users wanting to move their material to their hard drive may need additional space. It is also important that users understand the process and benefits of maintaining their machines in top operating condition by keeping them current with the latest operating system updates, correctly configuring virus control, and other beneficial habits.

Digital Resource Fee*

The Art Institute of Washington and

The Art Institute of Washington-Northern Virginia

Advertising	\$2250
Audio Production	\$2250
Baking & Pastry	\$1050
Culinary Arts AA	\$1100
Culinary Arts Management	\$2250
Digital Filmmaking & Video Production	\$2200
Fashion & Retail Management	\$2250
Food & Beverage Management-	\$2100
Game Art & Design	\$2200
Graphic Design BFA	\$2200
Graphic Design AA	\$1100
Interior Design	\$2200
Media Arts & Animation	\$2200
Photographic Imaging	\$2200
Video Production	\$1100
Visual & Game Programming	\$2250
Visual Effect & Motion Graphics	\$2200
Web Design & Interactive Media BFA	\$2200
Web Design & Interactive Media AA	\$1100
Wine, Spirits & Beverage Management	\$1150

The Art Institute of Virginia Beach

Advertising	\$2200
Culinary Arts AA	\$1100
Culinary Arts Management	\$2200
Fashion & Retail Management	\$2250
Graphic Design BFA	\$2200
Graphic Design AA	\$1100
Interior Design	\$2200
Media Arts & Animation	\$2200
Photographic Imaging	\$2200
Web Design & Interactive Media BFA	\$2200
Web Design & Interactive Media AA	\$1100

*The digital resource fee includes the cost of the digital textbook as well as other digital resources which are integrated into the course and vary by program. The fee includes all applicable taxes. This estimated fee assumes all courses require a digital resource; however currently not all courses use digital resources. Courses that include an digital resources will be noted in the registration material and the fee will be charged automatically in addition to tuition. If a course does not use digital resources, the student remains responsible for purchasing the required text and materials. The digital resource fee is \$50 per course.

p. 153

The Art Institutes Best Teen Chef Scholarship Competition

This paragraph should read:

The Art Institutes Best Teen Chef Scholarship Competition Graduating high school students who are interested in entering any Culinary program at any Art Institutes location offering Culinary Arts are eligible to compete for scholarships up to \$5,000. To enter the competition, students submit a written entry that includes original recipes and an essay. A limited number of students is selected to participate in a cook-off competition. The deadline for entering is in February. Contact the admissions office for rules and entry forms.

p. 155

Federal College Work Study

This paragraph should read:

Federal College Work Study These funds are earned.

The Federal Work-Study program provides students the opportunity to meet part of their education expenses by working part-time on- or off-campus. Students can earn up to the amount of their unmet need (the difference between expenses and all resources). A limited number of assignments are available and students must apply and qualify for each position. Not all qualifying students can be provided with a Federal Work-Study position. Priority is given to students with the greatest need.

p. 156

The Faculty

The second sentence should read: Supporting and guiding them at every step are The Art Institute’s faculty, many with professional experience in their industries, all enthusiastic about teaching, and all committed to the educational success of their students.

p. 157

Insert the following paragraphs after Academic Freedom of Expression Exhibition of Student Work

Student artwork is very important to The Art Institute. Student work is featured in regular exhibits in the college gallery at all locations. Student work teaches other students and demonstrates the nature and value of the programs. Assistant directors of admissions show student work to prospective students, high school teachers, and guidance counselors to demonstrate what Art Institute students have achieved. Student artwork is also an important part of publications and exhibitions illustrating the programs at the college. The Art Institute reserves the right to make use of the artwork of its students for such purposes, with student permission.

Instructional Equipment

Instructional equipment is available according to the program curriculum so students can acquire an understanding of the kind of equipment they could expect to encounter in an entry-level position in their field. The equipment must be shared by students; accordingly, The Art Institute cannot guarantee students hands-on use of the equipment beyond that called for in the curriculum. To complete the requirements of their programs, students may have to schedule use of the equipment outside normal class hours. Equipment may be used for class assignments only.

Academic Calendar

The Art Institute operates on a quarterly academic calendar. Quarters begin in October, January, April, and July. For more information about beginning and ending dates, schedule adjustment periods vacation and holiday periods, see the application booklet and/or addendum that accompanies this catalog.

Courses of Study: Degree Programs

In addition to the degree programs and locations listed, The Art Institute of Virginia Beach and The Art Institute of Washington–Northern Virginia offer the bachelor of arts in Advertising and Fashion & Retail Management; the bachelor of fine arts in Graphic Design, Interior Design, Media Arts & Animation, Photographic Imaging, and Web Design & Interactive Media; and the associate in arts in Graphic Design and Web Design & Interactive Media. The bachelor of fine arts in photographic imaging is offered at The Art Institute of Atlanta–Decatur. The bachelor of science in Culinary Arts Management and the associate in arts in culinary arts are offered at The Art Institute of Virginia Beach.

p. 158

Quarter Credit Hours Required

The first paragraph should read:

All programs are taught on the quarter system, with most classes equivalent to four quarter credit hours. Some culinary arts classes are two or six hours of college credit. Most Art History classes are five credits. Students normally take three or four classes for a total of 12–17 credits each quarter, spending 16 to 22 hours in class, with a similar amount of time spent working on projects and assignments outside of class.

The additional copy listed on p. 3 of Addendum I to the 2009 Catalog of The Art Institute of Atlanta follows the second paragraph.

Overview of Bachelor's Programs

The first sentence of the first paragraph should read: The bachelor of fine arts and bachelor of arts programs are 11- or 12-quarter programs of study requiring 180 credit hours and incorporating art foundation, general education, and program specific classes, as well as electives.

The first sentence of the second paragraph should read: The bachelor of science programs are 12-quarter programs requiring 180 credit hours and incorporating classes in general education as well as program-specific classes.

Overview of Associate Programs

The first sentence of the first paragraph should read: The associate in arts programs are six-quarter programs of study requiring 90 credit hours and incorporating art foundation (except for culinary arts), general education, program-specific classes, and electives. An exception is the associate in arts in Culinary Arts with a Concentration in Baking & Pastry, which requires 128 credits (only offered at The Art Institute of Atlanta and The Art Institute of Tennessee–Nashville).

Other Information about Degree Programs

The first sentence should read: Students are encouraged to attend classes year-round, and in many cases are able to complete a bachelor's degree program in 36 months or a six-quarter associate degree program in 18 to 24 months.

p. 159

Certificate

The certificate in Commercial Photography is not currently being offered in Charleston.

Insert after final paragraph:

Courses Outside of the Program of Study At The Art Institute, students are not permitted to take courses outside of their program, that is, courses not required for graduation. For example, a student who needs one course to

complete an associate degree program and intends to proceed into a bachelor's degree program cannot take bachelor's-level courses during the final quarter of the associate degree program. In rare cases where an exception needs to be made, a form must be completed to insure that all parties are aware of the exception.

p.160

College Bound

Insert after the first sentence: Students at The Art Institute of Atlanta–Decatur may take College Bound classes at The Art Institute of Atlanta.

Academic Study Abroad The last sentence should read: The Art Institute of Atlanta and its branch campuses (with the exception of The Art Institute of Virginia Beach) are members of The Art Institutes Academic Travel Abroad Consortium; students at these campuses may take part in these exciting study and travel opportunities.

p. 161

Online Courses

Online courses are also available at The Art Institute of Washington–Northern Virginia.

p. 162

Faculty, Textbooks, and Technical Equipment

The last sentence should read: Students are not required to purchase or lease any equipment through The Art Institute of Atlanta, The Art Institute of Atlanta–Decatur, The Art Institute of Washington, The Art Institute of Washington–Northern Virginia, or The Art Institute of Pittsburgh–Online Division.

p. 163

Certificate Programs

This paragraph should read: At the Atlanta location, non-credit certificate programs are offered in digital photography, graphic design, website design, and effects & compositing for professionals or dedicated enthusiasts interested in expanding their knowledge and skills in these specific disciplines.

Community and Professional Education

This heading and the two sections below it, “SmartFun Workshops” and “Certificate Programs,” should be deleted.

p. 164

Student Housing

This paragraph should read:

Student (College-Sponsored) Housing The Art Institute offers a variety of housing options to meet the varied personal and financial needs of a diverse student body. Whether a student wants to live in college-sponsored housing or find his or her own housing, the student housing office is a useful resource. Housing services may include supervised, college-sponsored housing, general advising on housing-related issues, and information on apartment referral agencies, utility companies, and local transportation. Housing options and services vary by location; contact the admissions office at the campus of your choice for specific information.

International Student Affairs

This paragraph should read:

International Student Affairs The Art Institute of Atlanta, The Art Institute of Atlanta–Decatur, The Art Institute of Charleston, and The Art Institute of Washington welcome students from around the world who have chosen to study here. International students are likely to have concerns about making a successful transition into a new culture. Many questions can be answered by the international student advisor, who is available to help enable a successful transition to The Art Institute by assisting with immigration procedures, tax

preparation, housing, medical insurance, and college resources. International students find opportunities to take part in social activities with both other international students and American students, and to learn about American culture. Of equal importance, American students have much to gain by getting to know international students and the cultures they bring with them. At this time, The Art Institute of Tennessee–Nashville, The Art Institute of Virginia Beach, and The Art Institute of Washington–Northern Virginia are not approved for admission of international students.

Student and Professional Organizations

These lists should read:

Professional Organizations

- Advertising Photographers of America (APA) — Atlanta
- American Culinary Federation (ACF) — Atlanta, Charleston, Nashville, Washington
- American Institute of Graphic Artists (AIGA) —Atlanta, Charleston, Nashville, Washington
- American Society of Interior Designers (ASID) — Atlanta, Charleston, Nashville, Washington
- American Society of Media Photographers (ASMP) — Atlanta, Charleston
- ACM-SIGGRAPH (Computer Graphics/Animation) — Atlanta, Nashville, Washington
- Aspiring Sound Engineers (ASE–Audio) — Atlanta, Nashville
- Audio Engineering Society — Nashville
- Delta Sigma Theta, Inc. — Washington
- International Interior Design Association (IIDA) — Atlanta
- Society of Motion Picture and Television Engineers — Nashville

Special Interest Clubs

- Ad Club — Washington
- AiA Media — Atlanta
- AiW Advertising Club
- ALPHA CHI — Washington
- Allies/GLBT Support Group — Atlanta, Washington
- Art of Drama — Atlanta
- Black Book Inc. — Decatur
- CMYK Graphic Design Club — Nashville
- Comic Book Club — Atlanta, Washington
- Concept Art Design Club — Washington
- Creativity Atlanta — Atlanta
- Creative Minds Group — Decatur
- Culinary Club — Washington
- Film Club — Washington
- GAME Mod & Design Club — Atlanta
- H.E.A.R. (Digital Filmmaking & Video Production) — Atlanta
- Interactive Studio — Washington
- International Student Association — Atlanta
- Photography Club — Atlanta, Charleston, Nashville, Washington
- Project Design — Washington
- Rooted 4 Life — Atlanta
- Student Gaming Association — Washington
- Project Design — Washington
- Sculpture of Animation — Washington
- The Ad Club — Washington
- The Animation Group — Atlanta, Nashville
- The Fashion Group — Atlanta, Nashville
- The Fashion Club — Decatur
- The Game Club — Decatur

Student Ambassadors

The Art Institute of Washington–Northern Virginia offers participation in the Student Ambassadors.

p. 165

Counseling

This paragraph should read:

The Art Institute provides counseling services to students through the Wellness Corporation’s Student Assistance Program (SAP). Services include confidential short-term counseling, crisis intervention, and/or community referral services to students for a wide range of concerns including relationship issues, family problems, loneliness, depression, and alcohol or drug abuse. Atlanta, Decatur, and Washington also offer a counselor on campus, who offers crisis intervention and referral services, as well as programs on mental health-related topics each quarter, as well as small discussion groups.

p. 166

Services for Students with Disabilities

The first paragraph should read:

The Art Institute provides accommodations to qualified students with disabilities through the disability services office, which assists them with acquiring reasonable and appropriate accommodations and supports their academic achievement at The Art Institute. The Art Institute is committed to providing qualified students with disabilities an equal opportunity to access the benefits, rights, and privileges of college services, programs, and activities in compliance with The Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973.

Preparing for Career Success

This title should read: Preparing for a Rewarding Career

p. 167

Graduate Success Rates

This section should read:

Graduate Employment Rates

The Art Institute provides career-oriented education designed to develop fundamental skills using technology that’s recognized in the workplace. Ongoing partnerships with local and national employers help The Art Institute deliver industry-relevant education and curricula benefiting both students and employers. An emphasis on employer satisfaction and staying on top of industry trends allows The Art Institute to provide employers with candidates who fulfill their needs. The graduate employment statistics support this assertion. Complete employment statistics for each individual program of study are available in the admissions and career services offices.

Alumni Services

The last sentence should read:

Alumni services stays in contact with other Art Institutes schools and can give feedback on markets throughout the country.

pp. 168–179

Faculty

The following Faculty list is accurate as of July 1, 2010.

The Art Institute of Atlanta

The Art Institute of Atlanta-Decatur

Some faculty at The Art Institute of Atlanta also teach at The Art Institute of Atlanta–Decatur.

Full-time

Robert C. Albertson

Full-time; Audio Production; M.M., composition and audio production, University of Miami (Coral Gables, FL); B.M., performance, College Conservatory of Music, University of Cincinnati (Cincinnati, OH)

Rodney S. Allen

Full-time, Media Arts & Animation; M.F.A., computer art, Savannah College of Art and Design, (Savannah, GA); B.S., fine arts and minor in graphic arts, Florida A & M University, (Tallahassee, FL)

William T. Allgood, D.M.A.

Full-time, Audio Production; D.M.A., performance/literature, University of Michigan (Ann Arbor, MI); M.M., performance/composition, University of Illinois (Champaign/Urbana, IL); B.M., East Carolina University (Greenville, NC)

Charles O. Anderson

Full-time, Graphic Design; M.B.A., management, Georgia State University (Atlanta, GA); B.B.A., management, Oglethorpe University (Atlanta, GA)

Gordon A. Anderson

Full-time, Graphic Design; M.B.A., management, Georgia State University (Atlanta, GA); B.B.A., management, Oglethorpe University (Atlanta, GA)

Timothy G. Anderson, CCE

Full-time, Culinary Arts; B.A., English literature, art history minor, University of Delaware (Newark, DE); restaurant management certificate, The Restaurant School (Philadelphia, PA)

Jeffrey D. Ashworth, Allied A.S.I.D.

Full-time, Interior Design; M.S., interior design, Florida State University (Tallahassee, FL); B.V.A., interior design, Georgia State University (Atlanta, GA)

Thomas F. Baker

Full-time, Media Arts & Animation; M.F.A., sculpture, Claremont Graduate School, (Claremont, CA); B.A., sculpture, San Diego State University (San Diego, CA)

Eliot Taylor Bareford

Full-time, Photographic Imaging; M.F.A., photography, Savannah College of Art and Design (Savannah, GA); B.A., studio arts, minor: photography, Mercer University (Macon, GA)

Alan O. W. Barnes

Full-time, Audio Production; M.M., classical composition, and B.M., commercial music, composition, and arranging, Belmont University, (Nashville, TN)

Philip J. Bekker

Full-time, Photographic Imaging; M.F.A., visual arts/ photography, Vermont College of Norwich University (Northfield, VT); National Diploma, photography, and National Higher Diploma, Technikon Natal (Durban, South Africa); Special Programme, Advanced Studies in Photography, London College of Printing (London, England)

Barron R. Bell

Full-time, Media Arts & Animation; Accelerated M.A., film and animation, Regent University (Virginia Beach, VA); A.A.S., graphic arts, illustration, Onondaga Community College (Syracuse, NY)

Troy H. Bennett

Full-time, Web Design & Interactive Media; M.F.A., imaging arts, College of Imaging Arts & Sciences, Rochester Institute of Technology (Rochester, NY); B.F.A., painting, minor in psychology, Plymouth State College (Plymouth, NH)

Brian M. Bentley

Full-time, Digital Filmmaking & Video Production; M.A. and B.A., mass communications/television, radio, Southern University A & M (Baton Rouge, LA.)

Thomas J. Biondolillo

Full-time, Media Arts & Animation; M.F.A., sequential art, Savannah College of Art and Design (Savannah, GA); M.F.A., studio art/ painting and drawing, and B.A., art history, State University of New York (Brookport, NY)

Paul M. Black, A.I.A., N.C.A.R.B.

Full-time, Interior Design; M. Arch., architecture, University of Kansas (Lawrence, KS); A.B., architectural studies, individualized major, Indiana University (Bloomington, IN); A.A.S., architectural technology, Purdue University (Indianapolis, IN)

Paul M. Bodrogi, CEPC

Full-time, Culinary Arts; A.A.S., culinary arts, Hudson County Community College (Jersey City, NJ); Grand Diploma, International Pastry Arts Center (Elmsford, NJ)

Vickey G. Bolling-Witt

Full-time, Graphic Design; M.A., liberal studies, Wesleyan University (Middletown, CT); B.F.A., illustration and B.F.A., art education, Philadelphia University of the Arts (Philadelphia, PA)

Saurabh Bose

Full-time, Audio Production; M.S., information design and technology, Georgia Institute of Technology (Atlanta, GA); B.E., industrial engineering, Georgia Institute of Technology (Atlanta, GA)

Michael Budowick

Full-time, Art Foundations and Illustration; M.A., medical and biological illustration, Johns Hopkins University School of Medicine (Baltimore, MD); B.F.A., drawing, Wayne State University (Detroit, MI)

Jeffrey Bullins

Full-time, Audio Production and Digital Filmmaking & Video Production; M.F.A. Prod, sound design, Savannah College of Art and Design (Savannah, GA); B.F.A., photography, University of North Carolina at Chapel Hill (Chapel Hill, NC)

Michael J. Burke

Full-time, General Education; M.A., English, Purdue University (West Lafayette, IN); B.A., English, and B.A., philosophy, Eastern Illinois University (Charleston, IL)

Fran Burst-Terranella

Full-time, Digital Filmmaking & Video Production; M.A., filmmaking and communications, and B.F.A., studio art, University of Texas (Austin, TX)

Katrina Callahan

Full-time, Art Foundations; M.F.A., photography, painting/art history minors, Texas Tech University (Lubbock, TX); B.F.A., printmaking, Midwestern State University (Wichita Falls, TX)

Janet P. Canfield, CCC

Full-time, Culinary Arts; B.S., theatre, Skidmore College (Saratoga Springs, NY); A.O.S., culinary arts, The Culinary Institute of America (Hyde Park, NY)

Marcus S. Cano

Full-time, Audio Production and Digital Filmmaking & Video Production; M.F.A., producing, American Film Institute (Los Angeles, CA); B.A., media arts studio, Brigham Young University (Provo, UT)

Radu D. (Daniel) Cazan

Full-time, Game Art & Design and Visual & Game Programming; M.F.A., computer art, Savannah College of Art and Design (Savannah, GA); B.S. computer science, The University of Georgia (Athens, GA)

Kenneth L. Celmer

Full-time, Culinary Arts; B.A., psychology, anthropology, Michigan State University (East Lansing, MI); culinary management training program, Stouffer Hotels (Cincinnati, OH); advanced Spanish interpreting, Academy of Communications (Granada, Spain)

Robert T. (Ted) Champion

Full-time, Audio Production and Digital Filmmaking & Video Production; M.F.A., film production, Columbia University (New York, NY); B.A., sociology, Vanderbilt (Nashville, TN)

Pragati Chaudhry, Ph.D.

Part-time, Applied Studies; Ph.D., Visual Arts, Institute of Doctoral Studies in Visual Arts; M.F.A., Sculpture, Georgia State University; M.S.T., Fine Arts Rochester Institute of Technology; B.F.A., Fine Arts, Delhi University

Audrey Cathleen Clark

Full-time, General Education; M.C, communications, film studies, theatre and B.A., English, film studies, Georgia State University (Atlanta, GA)

Audrie P. Clark, CC

Full-time, Culinary Arts; B.S., education, major: physical education/ minor: sports medicine and health, University of Tennessee (Martin, TN); A.A., culinary arts, The Art Institute of Atlanta (Atlanta, GA)

William H. Clark

Full-time, Audio Production; M.A., mass media and communication, Temple University (Philadelphia, PA); B.A. political science, minor in journalism, The University of Georgia (Athens, GA)

Joseph F. Costa, CEC, CCE

Full-time, Culinary Arts; B.S., culinary arts management, The Art Institute of Atlanta (Atlanta, GA); A.O.S., culinary arts, Johnson & Wales University (Charleston, SC)

Ann J. Critchfield

Full-time, Art Foundations; M.V.A., art education, Georgia State University (Atlanta, GA); B.A., fine arts, The College of William and Mary (Williamsburg, VA)

Lee Crowe

Full-time, Media Arts & Animation; M.F.A., illustration, Savannah College of Art and Design (Savannah, GA); applied arts diploma, classical animation, Sheridan College (Oakville, Ontario); B.A., art, minor: speech and drama, LaGrange College (LaGrange, GA)

Joanna Dacko

Full-time, Web Design & Interactive Media; M.Ed., instructional technology, University of Virginia (Charlottesville, VA); B.A., multimedia & communications, McMaster University (Hamilton, OH)

Robert L. Day

Full-time, General Education; M.A., history, The University of Chicago (Chicago, IL); B.A., history, political science/economics/philosophy minor, Brigham Young University (Provo, UT)

Catherine de Varona

Full-time, General Education; M.A., psychology, University of West Florida (Pensacola, FL); B.S., psychology, College of Charleston (Charleston, SC)

Timothy J. Dempski

Full-time, Web Design & Interactive Media; M.F.A., computer art, Savannah College of Art and Design (Savannah, GA); M.A., studio art/painting, Montclair State University (Montclair, NJ); B.F.A., graphic design, The College of New Jersey (Trenton, NJ)

Perry Dilbeck

Full-time, Photographic Imaging; M.F.A., photography, Savannah College of Art and Design (Savannah, GA); B.F.A., photography, Georgia State University (Atlanta, GA); A.A., photographic imaging, The Art Institute of Atlanta (Atlanta, GA)

Booker W. Edwards Jr.

Full-time, Audio Production and Digital Filmmaking & Video Production; M.A., educational psychology, Clark Atlanta University (Atlanta, GA); B.A., psychology, Norfolk State University (Norfolk, VA.)

Mary Elli Edy

Full-time, Media Arts & Animation; M.F.A., computer art, Florida Atlantic University (Boca Raton, FL); B.S., horticulture, The University of Georgia (Athens, GA)

Donley C. Evans

Full-time, Audio Production; M.I.T., information technology, American Intercontinental University (Atlanta, GA); B.A., music education, Berklee College of Music (Boston, MA)

Kathryn M. Faass

Full-time, Graphic Design; M.Ed., art education, North Georgia College and State University (Dahlongega, GA); B.A. graphic design, minor: art history, State University of New York College at Cortland (Cortland, NY); AA, visual communications, Dean Junior College (Franklin, MA)

William J. Farzley II, CCC, CCE

Full-time, Culinary Arts; A.A., culinary arts, Johnson & Wales University (Providence, RI)

Jonathan K. Fisher

Full-time, Art Foundations; M.F.A., art, The Ohio State University (Columbus, OH); B.F.A., art, The University of North Carolina at Asheville (Asheville, NC)

Gary S. Flesher

Full time, Interior Design; M.A., architecture; B.S., architectural studies; and A.S., mechanical design technology, Oklahoma State University (Stillwater, OK)

Erin Marie Freeman

Full time, Graphic Design; M.F.A., graphic design, Savannah College of Art and Design (Savannah, GA); B.F.A., graphic design, Birmingham-Southern College (Birmingham, AL)

Hester L. "Lee" Furey, Ph.D.

Full-time, General Education; Ph.D., English, and M.A., English, University of Illinois-Champaign (Urbana, IL); B.A., English, Valdosta State University (Valdosta, GA)

James Gallivan, MAT, CCA, CCP, CFBE

Full-time, Culinary Arts; Graduate Certificate, gastronomy, University of Adelaide, Le Cordon Bleu (Adelaide, Australia); MA, Teaching, Mount Holyoke College (South Hadley, MA); A.B., history, Boston College (Boston, MA)

Lilia Gomez-Lanier, N.C.A.R.B., A.I.A., I.I.D.A.,

N.C.I.D.Q. #007753

Full-time, Interior Design; M.A., anthropology, Georgia State University (Atlanta, GA); M.A., architecture, and B.A., architecture, Georgia Institute of Technology (Atlanta, GA)

Joseph J. Griffith

Full-time, Art Foundations; M.F.A. and B.F.A, painting, Savannah College of Art and Design (Savannah, GA)

Elio J. Guevara

Full-time, Media Arts & Animation; M.F.A., sequential art, Savannah College of Art and Design (Savannah, GA); B.F.A., illustration, Instituto de Diseño de Caracas, (Caracas, Venezuela)

Katherine Hagan

Full-time, Graphic Design; M.F.A., computer art, Savannah College of Art and Design (Savannah, GA); B.F.A., painting, Tyler School of Art, Temple University (Philadelphia, PA)

Jessica Handler

Full-time, Digital Filmmaking & Video Production and Audio Production; M.F.A., creative writing, Queens University of Charlotte (Charlotte, NC); B.S., mass communications, Emerson College (Boston, MA)

Tracey M. Hawkins

Full-time, General Education; M.A. art history, Emory University (Atlanta, GA); B.A., art history and humanities/classics, Ohio Wesleyan University (Delaware, OH)

Jerry A. Heilpern, CFBE, FMP

Full-time, Culinary Arts; B.S., finance and business economics, Wayne State University (Detroit, MI)

Dan L. Henderson

Full-time, Illustration; M.F.A., drawing/painting, Georgia State University (Atlanta, GA); B.F.A., drawing/printmaking, Atlanta College of Art (Atlanta, GA)

Nancy Ann Higgins, CCE, CEPC

Full-time, Culinary Arts; B.S., culinary arts management, The Art Institute of Atlanta (Atlanta, GA); A.O.S., Culinary Institute of America (Hyde Park, NY); Pfundt School of Confectionery (Zurich, Switzerland)

Loren Michelle Hinton

Full-time, Applied Studies; Ed.M., educational technology, and B.A., Spanish language/political science, business/government minor, Temple University (Philadelphia, PA)

Tim W. Hunter

Full-time, Art Foundations; M.F.A., painting, Georgia State University (Atlanta, GA); B.F.A., drawing and printmaking, California College of Arts and Crafts (Oakland, CA)

LeMario B. Jackson

Full-time, General Education; M.Ed., guidance and counseling services, Clemson University (Clemson, SC); B.A., psychology, Florida A & M University (Tallahassee, FL)

Nicole H. Jacobs

Full-time, Photographic Imaging; M.F.A., photography, Savannah College of Art and Design (Savannah, GA); B.A., fine arts, Warren Wilson College (Asheville, NC)

Ameeta D. Jadav, Ph.D.

Full-time, Web Design & Interactive Media; Ph.D., instructional science/technology, Brigham Young University (Provo, UT); M.Ed., educational technology, B.Sc., physics/math, and B.Ed., math/science (South Gujarat University, India)

Tahira R. (Ty) Johnston

Full-time, Audio Production and Digital Filmmaking & Video Production; M.S., education media, Nova Southeastern University (Fort Lauderdale, FL); B.S., social studies, Florida State University (Tallahassee, FL)

Marc J. Jolis, CCC, CCE

Full-time, Culinary Arts; A.O.S., culinary arts, Florida Culinary Institute (West Palm Beach, FL)

Veronica L. Kessenich

Full-time, General Education; M.Ph., art history, University of St. Andrews (Fife, Scotland); B.A., art history, St. Mary's College (Notre Dame, IN)

George King

Full-time, Digital Filmmaking & Video Production; B.Sc., sociology, London University (London, England); postgraduate diploma in radio and television, West Surrey College of Art and Design (Guildford, Surrey, England)

John King

Full-time, Graphic Design; M.F.A., computer art, B.F.A., computer art, The Savannah College of Art and Design (Savannah, GA)

Richard A. King

Full-time, Digital Filmmaking & Video Production; M.A., television/radio/film, S.I. Newhouse School of Public Communications, Syracuse University (Syracuse, NY); B.S., film production, Roy H. Park School of Communications, Ithaca College (Ithaca, NY)

Charles Michael Kleeman

Full-time, Interior Design; M. Arch.; M.S., architectural history, theory, and criticism; B.S., architecture, Georgia Institute of Technology (Atlanta, GA)

Dana C. Lee

Full-time, Academic Support; M.A., applied linguistics, Georgia State University (Atlanta, GA); B.A., art history, French, Agnes Scott College (Decatur, GA)

Charles C. Leonard

Full-time, Graphic Design; M.A., art history, Georgia State University (Atlanta, GA); B.C.A., creative arts, University of North Carolina at Charlotte (Charlotte, NC)

Barry S. Levey

Full-time, Culinary Arts; A.O.S., Culinary Institute of America (Hyde Park, NY); A.A., commercial music production, Georgia State University (Atlanta, GA)

Mishelle Davis Lewis, I.D.E.C, Professional A.S.I.D.,

I.D.S., N.C.I.D.Q. #018770, C.Q.R.I.D.

Full-time, Interior Design; M.F.A., interior design, Florida State University (Tallahassee, FL); B.S., interior design, Indiana University of Pennsylvania (Indiana, PA)

William T. Livesay

Full-time, Art Foundations; M.F.A., drawing/printmaking, Yale University (New Haven, CT); B.A., art, Southern Illinois University-Carbondale (Carbondale, IL)

Richard Loke

Full-time, Web Design & Interactive Media; Master of New Media, Web Media, University of Canberra; B.Comm., Commerce, University of Windsor

Summer A. Lowe

Full-time, Art Foundations; M.F.A., painting, and B.A., painting/sculpture/graphic arts, University of California (Los Angeles, CA)

Louise M. Luther

Full-time, General Education; M.Edu, B.A. Edu., math, University of North Carolina at Chapel Hill (Chapel Hill, NC)

Melissa Manuel, Ph.D.

Full-time, Fashion & Retail Management; Ph.D., integrated textile and apparel science, Auburn University (Auburn, AL); M.S., apparel and textiles, Auburn University, B.A., apparel merchandising, design, and production management, Auburn University'

Gregory J. McClune, Ph.D.

Full-time, General Education; Postdoctoral study, biochemistry, Oxford University, United Kingdom; Ph.D., biochemistry, University of Michigan (Ann Arbor, MI); B.S., chemistry, Rensselaer Polytechnic Institute (Troy, NY)

Michael G. McGill

Full-time, Media Arts & Animation; Postgraduate diploma in Christian counseling, Psychological Studies Institute (Atlanta, GA); M.S., education/community counseling, Georgia State University (Atlanta, GA); B.A., psychology, Florida State University (Tallahassee, FL); A.A., computer animation, The Art Institute of Atlanta (Atlanta, GA)

Rachele S. McGinty-Mock

Full-time, Graphic Design; M.F.A. and B.F.A., graphic design, Savannah College of Art and Design (Savannah, GA)

Jill A. McGonigle

Full-time, Art Foundations; M.F.A., painting/art history, American University (Washington, D.C.); B.F.A., painting, Boston University (Boston, MA)

Mary Jo Miller

Full-time, Fashion & Retail Management; M.B.A., human resource development, Keller Graduate School of Management, DeVry University (Atlanta, GA); B.B.A., business administration, marketing, Indiana University of Pennsylvania (Indiana, PA)

Richard Mills

Full-time, Audio Production; M.M., jazz studies, and B.M., jazz studies, Indiana University School of Music (Bloomington, IN); B.A., English, minor in music and journalism, Bowling Green State University (Bowling Green, OH)

James M. Morris, CCE

Full-time, Culinary Arts; B.A., applied behavioral sciences, National-Louis University (Atlanta, GA); A.A., Baltimore International Culinary College (Baltimore, MD)

David W. Moyers

Full-time, Illustration; M.F.A., illustration, Savannah College of Art and Design (Savannah, GA); B.F.A., illustration, School of Visual Arts (New York, NY)

Samantha Lynn Murray, Ph.D.

Full-time, General Education; Ph.D. and M.A., American literature, 1830-1940, Washington University (St. Louis, MO); B.A., English, Vanderbilt University (Nashville, TN)

Barbara Nesin

Full-time, Art Foundations: M.F.A. Drawing, Indiana State University (Terre Haute, IN); M.B.A. Finance/Accounting, Long Island University (Brooklyn NY); B.F.A. Pratt Institute (Brooklyn NY)

Marie Elena Niccolai

Full-time, Art Foundations; M.F.A., jewelry design and silversmithing, Indiana University (Bloomington, IN); B.S., art, Nazareth College of Rochester (Rochester, NY)

Keven O'Gorman

Full-time, Game Art & Design and Visual & Game Programming; M.A., telecommunication,(multi-media), Michigan State University (East Lansing, MI); B.A., communications and theatre (film & video), University of Notre Dame (Notre Dame, IN)

Kathleen E. Obrecht

Full-time, Graphic Design; M.F.A., graphic design and advertising, Savannah College of Art and Design (Savannah, GA); B.F.A., graphic design, Auburn University (Auburn, AL)

John Oechsner, CCE, CEPC

Full-time, Culinary Arts; B.A., traditional economics, State University of New York (Oneonta, NY); A.O.S., culinary arts, Culinary Institute of America (Hyde Park, NY)

William Oglesby

Full-time, Digital Filmmaking & Video Production; J.D., general law, John Marshall Law School (Atlanta, GA); M.F.A, journalism, University of Arkansas, (Fayetteville, AR); B.A., mass communications/news, University of South Florida (Tampa, FL); A.A., speech, Hillsborough Community College (Tampa, FL)

Heather F. Olson, Ph.D.

Full-time, General Education; Ph.D., educational administration and supervision, higher education administration; M.A. and B.A., English, Georgia State University (Atlanta, GA)

Paul Orlando

Full-time, Media Arts & Animation; M.F.A., computer art and animation, Savannah College of Art and Design (Savannah, GA); B.A., English and B.S. Fine Arts, painting and drawing, Harding University (Searcy, AR)

Kayanna S. Pace

Full-time, Graphic Design; M.S., industrial technology-print management, The University of Central Missouri (Warrensburg, MO); B.A., graphic arts, The College of the Ozarks (Point Lookout, MO)

Eugene Parker

Full-time, General Education; M.A. communications, The University of Georgia (Athens, GA); A.F. journalism, The University of Georgia; School of Law, (Athens, GA) The University of Georgia; Oxford College, Emory University (Atlanta, GA)

Jin Pei

Full-time, Game Art & Design and Visual & Game Programming; M.F.A.C., digital production arts, Clemson University (Clemson, SC); B.S., engineering; major industrial design, minor: computer and its applications, The Ziang University (P.R. China)

Garratt Ponder, Ph.D.

Full-time, Culinary Arts; Ph.D., medicinal chemistry, and B.S., chemistry, University of Georgia (Athens, GA); A.A., culinary arts, The Art Institute of Atlanta (Atlanta, GA)

Leslie Monique Porche-Smith, CC, CPC

Full-time, Culinary Arts; B.S., culinary arts management, A.A., culinary arts, The Art Institute of Atlanta (Atlanta, GA)

Coleen M. Payton

Full-time, General Education; M.A., English language and literature, University of Chicago (Chicago, IL); B.A., English, Virginia Commonwealth University (Richmond, VA)

Sharon R. Pringle-Blackman

Full-time, Applied Studies; M.S., mass communications, specialization in public relations and graphic design, and B.S., advertising and marketing, specialization in communications arts and graphic design, Iona College (New Rochelle, NY)

Darryl Reeves

Full-time, Audio Production and Digital Filmmaking & Video Production, MA Music, jazz studies, University of New Orleans (New Orleans, LA); BA Music Edu., music education, Jackson State University (Jackson, MS)

Sue C. Rinker

Full-time, Audio Production and Digital Filmmaking & Video Production; M.A., information design and technology, Allen College of New Media at the Georgia Institute of Technology (Atlanta, GA); B.A., English, Louisiana State University (Baton Rouge, LA)

Nancy L. Rorabaugh

Full-time, Graphic Design; M.F.A. and B.F.A., painting, University of North Carolina-Greensboro (Greensboro, NC)

Joy H. Royal

Full-time, Fashion & Retail Management; M.B.A., marketing, University of Phoenix, (Atlanta, GA); B.S., apparel production management, and A.A.S., fashion buying and merchandising, Fashion Institute of Technology, State University of New York (New York, NY)

Lori Rush, I.D.E.C., Allied A.S.I.D.

Full-time, Interior Design; M.V.A. and B.V.A., interior design, Georgia State University (Atlanta, GA); Certificate, Post Professional program, History of Furniture program, Royal College of Art (London, England)

Ophelia Santos, DWS

Full-time, Culinary Arts; M.A.L.D., international financing/international marketing/international law, The Fletcher School of Law and Diplomacy (Tufts University) (Medford, MA); B.A., political science and French, Wellesley College (Wellesley, MA)

Joseph Saulter

Full-time, Audio Production and Digital Filmmaking & Video Production; M.A., liberal studios, B.A., interdisciplinary performing arts management, visual communications, Empire State College, State University of New York (Saratoga Springs/Old Westbury, NY)

Steve Schaefer

Full-time, Photographic Imaging; M.F.A., photo-graphy, Ernest G. Welch School of Art and Design, Georgia State University (Atlanta, GA); B.F.A., photography, The Evergreen State College (Olympia, WA)

Inu Sengupta, Ed.D.

Full-time, Applied Studies; Ed.D., instructional leadership, Argosy University (Atlanta, GA); M.S., technical and professional communication, and B.S., computer information systems, Southern Polytechnic State University (Marietta, GA)

Gregory Shearer

Full-time, Audio Production and Digital Filmmaking & Video Production; M.Music, composition, University of North Colorado (Greeley, CO); B.S., classical guitar, Indiana University (South Bend, IN)

Dara Solomon

Part-time, Web Design & Interactive Media; M.S. and B.S., industrial engineering with concentration in human factors, North Carolina Agricultural & Technical University (Greensboro, NC)

Scott D. Sonnenberg

Full-time, Audio Production and Digital Filmmaking & Video Production; M.F.A., film and video production, Chapman University (Orange, CA); B.S., psychology, Old Dominion University (Norfolk, VA)

Marilyn Stockton, Ph.D.

Full-time, General Education; Ph.D. and M.S., physics, University of Wisconsin (Madison, WI); M.A., English literature, and M.B.A., management, Georgia State University (Atlanta, GA); B.S., physics, The University of Georgia (Athens, GA); A.A., visual communications, The Art Institute of Atlanta (Atlanta, GA)

Michael Strizhevsky, Ph.D.

Full-time, General Education; Ph.D., applied statistics, Moscow Civil Engineering Institute (Moscow, Russia); M.S., mathematics, Moscow State University (Moscow, Russia)

Larry M. Stultz, Ph.D.

Full-time, Advertising; Ph.D., educational policy studies: social foundations of education, Georgia State University (Atlanta, GA); M.A. and B.A., visual (graphic) design, Purdue University (West Lafayette, IN)

Althea Sumpter, D.A.H.

Part-time, Digital Filmmaking & Video Production; D.A.H., humanities and multimedia technology, African American humanities–African American studies, Clark Atlanta University (Atlanta, GA); M.M.A. and B.A., media arts, University of South Carolina, (Columbia, SC)

Kelly Thames

Full-time, Art Foundations/Illustration; M.F.A., sculpture, Georgia State University (Atlanta, GA); B.F.A., sculpture, Auburn University (Auburn, AL)

Jabbar Thomas

Full-time, Audio Production and Digital Filmmaking & Video Production; M.F.A., film production, Loyola Marymount University (Los Angeles, CA), B.A. film and television/psychology, Georgia State University (Atlanta, GA)

Dean Turner

Full-time, General Education; M.F.A., art history/contemporary Latin American art, Savannah College of Art and Design (Savannah, GA); B.A., art/communications/broadcasting with film studies concentration, Mercer University (Macon, GA)

Jeremy Underwood

Full-time, General Education; M.S., Mathematics, University of Florida; B.S., Mathematics, Georgia Southwestern State University

Suzanne Valle-Killeen, Ph.D.

Full-time, General Education; Ph.D. comparative literature, New York University (Flushing, NY); M.A., Spanish, 33 graduate credits in Iberian and Latin American Literature, Linguistics, Language and Culture, and B.A., Spanish, Queens College of the City University of New York (New York, NY)

Alan Vaughan

Full-time, Art Foundations: M.S., art, Radford University (Radford, VA); B.A. art, Virginia Institute of technology (Blacksburg, VA)

Cherie Vaughan

Full-time, Photographic Imaging; M.S., information design and technology, Georgia Institute of Technology (Atlanta, GA); B.A. English literature, minor; art history, Georgia State University (Atlanta GA)

Taian Wang, A.S.I.D., N.C.I.D.Q. #015446

Full-time, Interior Design; M.S., interior design, Pratt Institute (Brooklyn, NY); B.F.A., fine art, Chinese Culture University (Taipei, China); Architecture Associate Degree of Hwa Sha Engineering Technical School, (Taipei, China)

Justin Ward, CEC

Full-time, Culinary Arts; A.O.S., culinary arts, The Culinary Institute of America (Hyde Park, NY)

Thomas Womack

Full-time, General Education; M.S., mathematics, University of Tennessee (Knoxville, TN); B.S., mathematics, The University of Georgia (Athens, GA); B.S. computer science, Kennesaw State University (Kennesaw, GA)

Linda W. Wood

Full-time, Graphic Design; M.S., instructional technology and telecommunications, Western Illinois University (Macomb, IL); B.F.A., graphic design, The University of Georgia (Athens, GA)

Samuel P. Worley

Full-time, Interior Design; M.Ed., instructional technology, Troy State University (Atlanta, GA); B.F.A., interior design, A.A., interior design, Diploma, residential interiors, The Art Institute of Atlanta (Atlanta, GA)

C. Sue Youngblood

Full-time, Graphic Design; M.F.A., advertising design, Syracuse University (Syracuse, NY); B.F.A., visual design, Auburn University (Auburn, AL)

Helen Ziga

Full-time, Graphic Design; M.F.A., sculpture, Ohio University (Athens, OH); B.A., art, Albright College (Reading, PA)

Part-time**Bassam A. Abdullatif**

Part-time, General Education; M.S., statistics, University of South Carolina (Columbia, SC); M.S., applied mathematics, Northeastern University (Boston, MA.); B.S. mathematics, (Kuwait, SA)

Sara Adkins

Part-time, Interior Design; M.Arch., architecture, Georgia Institute of Technology (Atlanta, GA); B.F.A., interior design, Colorado State University (Fort Collins, CO).

Adrienne J. Anderson

Part-Time, Art Foundations; M.F.A. and B.F.A., printmaking, The University of Georgia (Athens, GA); A.F.A., fine arts, Sullins College (Bristol, VA)

Jessica Anderson

Part-Time, Graphic Design; M.F.A., graphic design, Rochester Institute of Technology (Rochester, NY); B.A., visual arts/graphics, Loyola University New Orleans (New Orleans, LA)

Carol Bales

Part-time, Web Design & Interactive Media; M.S., human-computer interaction, Georgia Institute of Technology, B.F.A., studio art, University of Tennessee

Kimberly H. Barnes

Part-time, Audio Production and Digital Filmmaking & Video Production; M.M., instrumental performance, Belmont University (Nashville, TN); B.M., instrumental performance, Baldwin-Wallace College and Conservatory (Berea, OH)

Hector J. Batista, CCC

Part-time, Culinary Arts; AOS, culinary, New York Institute of Technology (New York, NY)

Laura A. Bell

Part-time, Art Foundations and Illustration; M.F.A., printmaking, Tyler School of Art, Temple University (Philadelphia, PA); B.A., art and art history, The Evergreen State College (Olympia, WA)

Tanysha Bennett

Part-time, Illustration; M.F.A., illustration, Savannah College of Art and Design (Savannah, GA); B.A., visual arts, Spelman College (Atlanta, GA)

Joe Boris

Part-time, Photographic Imaging; B.A., theatre, minor photography, Florida State University Tallahassee, FL)

Tanacha Brown

Part-time, Applied Studies; M.S., information design and communication, Southern Polytechnic State University (Marietta, GA); B.A., psychology, Spanish, Augusta State University (Augusta, GA)

Jason R. Butcher

Part-time, Media Arts & Animation; M.F.A. fine arts, electronic art, University of Cincinnati (Cincinnati, OH); B.F.A., studio, print making, painting, Georgia State University (Atlanta, GA)

Martha A. Buxton

Part-time, Fashion & Retail Management; M.B.A., business administration, marketing, Emory University (Atlanta, GA); B.A., biology and psychology, Centre College of Kentucky (Danville, KY)

Kyle Carlson

Part-time, General Education; M.A., English, The University of Georgia (Athens, GA); B.S., physics, Georgia Institute of Technology (Atlanta, GA)

Virgil Cayse Cheatham

Part-time, Media Arts & Animation; M.F.A., fine arts, Yale School of Art (New Haven, CT); B.F.A., fine arts, Kansas City Art Institute (Kansas City, MO)

Ying-Yi P. Chou, Ph.D.

Part-time, Web Design & Interactive Media; Ph.D., art education, Florida State University (Tallahassee, FL); M.A., painting, Savannah College of Art and Design (Savannah, GA); B.Ed., fine arts and craft education, National Hsinchu Teachers College (Taiwan)

Vernon Clarke

Part-time, Audio Production and Digital Filmmaking & Video Production; M.S., television & radio production, Fordham University (New York, NY); B.A., sociology & media studies, Brooklyn College, City University of New York (New York, NY)

Laura Cole

Part-time, Culinary Arts; B.F.A, art education, Valdosta State College (Valdosta, GA)

Mark Cole

Part-time, Fashion & Retail Management; M.B.A., Finance, Mercer University; B.B.A., Accounting, Georgia Southwestern College

Christopher Dodson

Part-time, Game Art & Design and Visual & Game Programming, M.F.A., interactive design and game development, Savannah College of Art and Design (Savannah, GA); B.F.A., illustration, Georgia State University (Atlanta, GA)

Eric U. Dogini

Part-time, Digital Filmmaking & Video Production; M.A., telecommunications, Texas Southern University (Houston, TX); B.A., mass communication, University of Southwestern Louisiana (Lafayette, LA)

Dawn Douglas

Part-time, General Education; M.A., psychology, professional counseling, Argosy, University (Atlanta, GA); B.S., merchandising, apparel, textiles, University of Kentucky, (Lexington, KY)

Jamal Dunn

Part-time, Audio Production; M.F.A., Post-Production, Ohio University School of Film; B.F.A., Media Production, American Intercontinental University

Shontell L. Robinson Edwards

Part-time, General Education, M. Ed., guidance, Virginia State University, (Petersburg, VA.); B.A. sociology, Norfolk State University, (Norfolk, VA.)

Emilie Elliott

Part-time, General Education; M.A. linguistics, University of South Carolina (Columbia SC); B.A. French; B.A., English, University of Montevallo (Montevallo, AL)

Carole Embden-Peterson, Ph.D.

Part-time, General Education; Ph.D., organization and management, Capella University; M.A., communications, University of Windsor; B.A., communications, University of West Indies

Ronda Ensor

Part-time, Fashion & Retail Management; M.A., art history, B.A., English literature, Georgia State University (Atlanta, GA)

Kathleen Anne Fisher, J.D.

Part-time, Culinary Arts; J.D., Ohio State University College of Law (Columbus, OH); B.A., fine arts, Stephens College (Columbia, MO); A.A., fine arts, Sullins College (Bristol, VA)

Kimberly Floyd-Davis, Ph.D.

Part-time, General Education; Ph.D., human sciences, Florida State University (Tallahassee, FL); M.S., nutrition, B.S., nutrition and hospitality management, Alabama A & M University (Normal, AL)

Michael Fornaro, Ph.D.

Part-time, Interior Design; Ph.D., urban studies, housing and urban planning, Cleveland State University (Cleveland, OH); M.Arch., architecture, Miami University (Miami, FL); B.F.A., interior design, Bowling Green State University (Bowling Green, OH)

Michael V. Francisco

Part-time, Graphic Design; M. Arch., Savannah College of Art and Design (Savannah, GA); B.S., information technology, DeVry Institute of Technology (Atlanta, GA)

Kiki S. Frazier

Part-time, General Education; M.S., food and nutrition, Florida State University (Tallahassee, FL); B.S., dietetics, The University of Georgia (Athens, GA)

John M. Fuchko Jr.

Part-time, General Education; M.B.A., marketing, management, finance/accounting and communications, Kennesaw State University (Kennesaw, GA), B.A., political science, University of Connecticut, (Storrs, CT)

Angus Galloway

Part-time, Art Foundations; M.F.A., Drawing, Painting, and Sound Design, Georgia State University (Atlanta, GA); B.A., Philosophy, Emory University (Atlanta, GA)

Joseph P. Gardner

Part-time, Media Arts & Animation; Master of Dramatic Media, character development and animation, and B.A. interdisciplinary studies in computer animation, University of Georgia (Athens, GA)

Ola Gardner

Part-time, Game Art & Design; M.F.A., digital media: 3d modeling and animation, University of Georgia (Athens, GA); B.A., interdisciplinary studies in computer science in computer animation, University of Georgia (Athens, GA)

Brett Gardy

Part-time, Media Arts & Animation; M.F.A., computer graphics, Pratt Institute; B.F.A., painting, Cornell University

Matt Gilbert

Part-time, Audio Production; B.F.A., graphic design, Art Center College of Design; Post-graduate work, human computer interaction, Georgia Institute of Technology (Atlanta, GA)

Debra Lynn Gold

Part-time, Art Foundations and Illustration; M.F.A., jewelry design and silversmithing; B.A., Indiana University (Bloomington, IN)

Javaun Gorman

Part-time, Fashion & Retail Management; M.B.A., business administration and B.F.A., marketing, American InterContinental University (Dunwoody, GA)

David Graham

Part-time, Applied Studies; M.S., medical illustration, Medical College of Georgia, (Augusta, GA); B.F.A., fine arts, University of Georgia (Athens, GA), Franklin College of Arts and Sciences (Athens, GA); A.A., fine arts, Rheinhardt College (Waleska, GA)

Jerushia Graham

Part-time, Art Foundations; M.F.A., book arts and printmaking, University of the Arts (Philadelphia, PA); B.F.A., printmaking & fabric design, University of Georgia (Athens, GA)

Lynda Green

Part-time, Photographic Imaging; B.S. advertising photography, minor: film & video, Sam Houston State University (Huntsville, TX); B.S., zoology, University of Georgia (Athens, GA)

Matt Greene

Part-time, Audio Production and Digital Filmmaking & Video Production; M.M., composition, B.A., art, University of Georgia (Athens, GA); B.A. music composition, Georgia State University (Atlanta, GA)

Courtney Hammonds

Part-time, Fashion & Retail Management; M.B.A., business administration, Keller Graduate School of Management; B.S., Education, Alabama State University

Sherell Harrell, Ed.D.

Part-time, General Education; Ed.D., leadership & management, University of Phoenix; M.A., Communications, Texas Southern University; B.S., Communications, Lamar University

Kimberly Harris

Part-time, Fashion & Retail Management; M.S., apparel production management, Auburn University; B.S., fashion merchandising, Jacksonville State University

Nichola Harris

Part-time, Audio Production and Digital Filmmaking & Video Production; M.A., mass communications, Georgia State University (Atlanta, GA); B.S.W., social work, University of Georgia (Athens, GA)

Renee Henton

Part-time, General Education; M.A., teaching of English, Teachers College, Columbia University (New York, NY); B.A., Spanish, State University of New York (Potsdam, NY)

Ross Horrocks

Part-time, Art Foundations; M.F.A., painting, Boston University (Boston, MA); B.F.A., fine arts, B.A. drawing and painting, University of California Santa Cruz (Santa Cruz, CA)

Terry Jacomine

Part-time, Applied Studies; M.A. conflict resolution, Kennesaw State University (Kennesaw, GA); B.F.A., graphic design, Ringling College of Art and Design (Sarasota, FL); A.A., Polk Community College (Winterhaven, FL)

Bertha Jenkins

Part-time, Fashion & Retail Management; M.F.A., studio art, textiles, Georgia State University (Atlanta, GA); M.A., apparel design & technology, Florida State University (Tallahassee, FL); B.S., clothing, textiles & merchandising, Florida State University (Tallahassee, FL); A.S. clothing & retailing, Florida Agriculture & Mechanical University, (Tallahassee, FL)

Phillip Andrew Jessup

Part-time, Interior Design; M.A. and B.S., architecture, Georgia Institute of Technology (Atlanta, GA)

William Edward Jett

Part-time, Graphic Design; B.F.A., graphic design, University of Georgia (Athens, GA)

Mary Ellen Johnson

Part-time, Culinary Arts; M.B.A., accounting, Kennesaw State University (Kennesaw, GA); B.A., Guilford College (Greensboro, NC)

Julie Jones

Part-time, Art Foundations; M.B.A. painting, University of Georgia (Athens, GA); B.A. communications, Wake Forest University (Illinois)

Susan Nyambura Kihato

Part-time, General Education; M.A., counseling psychology, California School of Professional Psychology at Alliant International University (San Diego, CA); M. Edu., counseling, University of Hull (Hull, UK); B. Edu., linguistics, German and English, Kenyatta University (Nairobi, Kenya)

Kimberly Kinsey, Ph.D.

Part-time, General Education; Ph.D., experimental psychology, University of Arkansas; M.S., applied psychology, Augusta State University; B.A., psychology, University of Georgia (Athens, GA)

Robert Klinger

Part-time, Web Design & Interactive Media; B.S., journalism, advertising, Ball State University (Muncie, IN)

Marilyn Ellen Johnson Kondwani

Part-time, General Education; M.A., professional writing, Maharishi University of Management (Fairfield, Iowa), B.S., public health education, Indiana University (Bloomington, IN)

Tiffany Lawrence

Part-time, Culinary Arts; M.B.A., business administration, Keller Graduate School of Management; B.A., economics, University of Georgia (Athens, GA); A.S., culinary arts, Johnson and Wales University

Dana Legette-Traylor, D.B.A.

Part-time, Fashion & Retail Management; D.B.A., business administration-marketing, Argosy University; M.S., clothing and textile science, Virginia Tech; B.S., family and consumer sciences (concentration: fashion merchandising), Virginia Tech

J. Tim Lewis

Part-time, Fashion & Retail Management; M.Ed., mathematics education, Georgia State University (Atlanta, GA); B.S., mathematics, Wingate University (Wingate, NC)

Kenneth Lightner

Part-time, Game Art & Design and Visual & Game Programming; M.B.A., business, Georgia State University, (Atlanta, GA); B.A., sociology, Georgia State University (Atlanta, GA)

Elizabeth Lilly

Part-time, Photographic Imaging; M.F.A., photography, Georgia State University, (Atlanta, GA) B.A., journalism, University of Georgia (Athens, GA)

Timothy Lindsey

Part-time, Game Art & Design and Visual & Game Programming; B.A., industrial design, Auburn University (Auburn, AL)

Kimberly Lyles-Folkman

Part-time, Advertising; M.A. Edu., art education, University of the Arts (Philadelphia, PA); B.F.A., advertising illustration and design, Moore College of Art and Design (Philadelphia, PA)

Jessica Marro

Part-time, Interior Design; M.Arch., architecture, and Bachelor of Design, architecture, University of Florida

Bhavya Mathur

Part-time, General Education; M.S., biology, Georgia State University (Atlanta, GA); B.S., biology, Jai Narain Vyas University (Jodhpur, India)

Kristy McCarley

Part-time, Web Design and Interactive Media; M.E., systems engineering, University of Virginia (Charlottesville, VA); B.S., computer systems engineering, Howard University (Washington, DC); A.A., interactive media design, The Art Institute of Atlanta (Atlanta, GA)

Ben J. McCormick

Part-time, Photographic Imaging; M.F.A., photography, San Francisco Art Institute (San Francisco, CA); B.F.A., photography, The University of Georgia (Athens, GA)

Lynn B. McGill

Part-time, General Education; M.A., English, University of Iowa (Iowa City, IA); B.F.A., theater, Wesleyan College (Macon, GA)

Ethel Carolyn Rose Milner

Part-time, Art Foundations and Fashion & Retail Management; M.F.A., painting and drawing, Georgia State University (Atlanta, GA); B.F.A., painting and drawing, Atlanta College of Art (Atlanta, GA)

Sandra L. Morse

Part-time, Advertising; M.A., journalism (advertising/public relations), The University of Georgia (Athens, GA); A.B., English, minor in education, Georgia State University (Atlanta, GA)

John L. Munever

Part-time, General Education; M.A., Spanish literature, language and culture, Salamanca University (Salamanca, Spain); M.S., conflict resolution, Javeriana University (Bogota, Columbia); B.A., journalism & communications; Jorge Tadeo Lozano University (Bogota, Columbia)

Mario Nelson

Part-time, Advertising; M.B.A., marketing, and B.A., business administration, California State University

Tanya Ostrovsky

Part-time, Audio Production and Digital Filmmaking & Video Production; M.F.A., composition and music theory, and M.F.A. piano and music pedagogy, Gnesin Academy of Music (Moscow, Russia); B.A., piano, ensemble and music pedagogy, Ippolitov-Ivanov Music Pedagogy Institute (Moscow, Russia)

Gary Pearce

Part-time, Art Foundations: M.F.A., jewelry design & metalsmithing, University of Georgia (Athens, GA); B.F.A., sculpture, University of Indiana (Bloomington, IN)

Ryan Peoples

Part-time, Audio Production; M.F.A., sound design, Savannah College of Art and Design, B.A., psychology, University of Georgia (Athens, GA)

Victoria L. Pilcher

Part-time, General Education; M.A. Edu., reading education, Georgia State University (Atlanta, GA); B.A., social studies education, minor: Spanish, Mercer University (Macon, GA)

Gina Reynoso

Part-time, Art Foundations: M.F.A., printmaking, Ohio State University (Columbus, OH); B.F.A., printmaking and art history; University of Texas at Austin (Austin, TX)

Rosalie J. Risley

Part-time, Advertising; M.B.A., marketing, University of Tennessee-Knoxville (Knoxville, TN); B.S., art and welding engineering, University of Wisconsin (Madison, WI)

Amelia Rogers

Part-time, General Education; M.S., mathematics, and B.S. mathematics, Florida State University (Tallahassee, FL)

Maria Rossini, A.I.A., N.C.A.R.B.

Part-time, Interior Design; M. Arch., University of California (Berkeley, CA); B.S., environmental design, major: architecture, Universitas Sancti Thomae (Manila, Philippines)

Laurence M. Ruth

Part-time, Media Arts & Animation; M.F.A., theatre arts/directing, University of Minnesota (Minneapolis, MN); B.A., theatre arts/acting, Pennsylvania State University (State College, PA)

Jamie Ryan

Part-time, Culinary Arts; B.A., Italian, and B.A., art, Pennsylvania State University (University Park, PA); IES, Italian Studies Program, UILM University (Milan, Italy); WSET Level 2 Certification, Wine and Spirits Education Trust (Atlanta, GA)

Maria L. Sarmiento

Part-time, Art Foundations; M.F.A., sculpture, Georgia State University (Atlanta, GA); B.F.A., art, Universidad Jorge Tadeo Lozano (Bogota, Colombia)

Stephen S. Sengupta, Ed.D.

Part-time, Applied Studies; Ed.D., instructional leadership, Argosy University (Atlanta, GA); M.Ed., instructional technology, Troy State University (Atlanta, GA); B.S. computer information systems, Southern Polytechnic State University (Marietta, GA)

Donald R. Short

Part-time, General Education; B.S. mathematics, University of Florida (Gainesville, FL)

Daryl Shular, CCC

Part-time, Culinary Arts; A.A., culinary arts, The Art Institute of Atlanta (Atlanta, GA)

Julie Smith

Part-time, Advertising; M.A., Communications, Georgia State University; B.B.A., Marketing, Emory University

Mark Smith

Part-time, Media Arts & Animation; B.A. fine arts/graphic design, Auburn University Montgomery, (Montgomery, AL)

Naeem Smith

Part-time, Web Design & Interactive Media; M.S., information technology, American Intercontinental University (Atlanta, GA); B.S., information management and technology, Syracuse University, School of Information Studies (Syracuse, NY)

Demetrius Spencer

Part-time, Audio Production; B.S., commercial music & business administration, University of North Alabama

Whitney Stansell

Part-time, Art Foundations; M.F.A., painting, Savannah College of Art and Design (Atlanta, GA); B.F.A., fabric design, University of Georgia (Athens, GA)

Meredith Statler

Part-time, Culinary Arts; M.S., human resource development, National-Louis University (Atlanta, GA); B.S., foods and nutrition, West Virginia University (Morgantown, WV); A.A., home economics, Virginia Intermont College (Bristol, VA)

Carol Stedman

Part-time, Fashion & Retail Management; M.S., textiles, fashion merchandising and design, University of Rhode Island; B.S., textiles and apparel, Cornell University

Martha J. Stiles

Part-time, Art Foundations; M.F.A., fine arts, School of Visual Arts (New York, NY); B.F.A., studio drawing/painting, Georgia State University (Atlanta, GA)

Alysa M. Story

Part-time, Media Arts & Animation; B.A., art/marketing, Spelman College (Atlanta, GA)

Jamal Sullivan

Part-time, Media Arts & Animation; M.F.A., film, video and computer animation, University of Southern California (Los Angeles, CA); B.F.A., electronic studio, Howard University (Washington, D.C.)

D. Steven Tanner

Part-time, Fashion & Retail Management; M.H.R.M., Keller Graduate School of Management; B.S., Communication arts/theatre, Georgia Southern University

Denise Thompson

Part-time, Fashion & Retail Management; M.F.A., fine arts, Redding University (Twin Falls, ID); B.F.A., fine arts, School of The Art Institute of Chicago (Chicago, IL);

Joe Tsambiras

Part-time, Art Foundations; M.F.A., drawing, printmaking, painting, Georgia State University (Atlanta, GA); B.F.A., specialization drawing and illustration, Savannah College of Art and Design (Savannah, GA)

Daniel R. Vaccaro

Part-time, Academic Support; M. Ed., math education, DePaul University (Chicago, IL); B.S., mathematics, Loyola University (Chicago, IL)

Gena Spivey VanDerKloot

Part-time; Art Foundations; M.F.A., painting, Indiana University (Bloomington, IN); B.F.A., Painting and drawing, University of Georgia (Athens, GA)

Aarron P. Walter

Part-time, Web Design & Interactive Media; M.F.A., painting, Tyler School of Art, Temple University, (Elkins Park, PA); B.F.A., painting, University of Iowa, (Iowa City, IA)

Ken Wells

Part-time, Fashion & Retail Management; M.B.A., Business Administration, Keller Graduate School of Management; B. .A., Design and Illustration, Ringling School of Art & Design

Wendy L. Worth

Part-time, General Education; M.A., environmental education, New York University (New York, NY); B.A., art history, Pratt Institute (New York, NY)

Steve Young

Part-time, Audio Production and Digital Filmmaking & Video Production; B.F.A., theatre arts, Valdosta State University(Valdosta, GA)

The Art Institute of Charleston**Full-time****Pam Berman**

Full-time, Web Design & Interactive Media; M.S., instructional technology, and B.A., theatre, Bloomsburg University of Pennsylvania (Bloomsburg, PA)

Ashley Godbold

Full-time, General Education; M.S., mathematics, College of Charleston (Charleston, SC); B.S., mathematics, Francis Marion University (Florence, SC)

Dave Hendricksen

Full-time, Culinary Arts; M.A., human resources development, Webster University (Charleston, SC); B.S., vocational educational studies, Southern Illinois University (Carbondale, IL); A.S., culinary arts,

Donna Hurt

Full-time, Photographic Imaging; M.F.A., photography, School of The Art Institute of Chicago (Chicago, IL); B.A., photography, Virginia Intermont College (Bristol, VA)

Brooke Johnson

Full-time, General Education; Ed.S., mathematics, M.Ed., mathematics, and B.S., mathematics, Mississippi College (Clinton, PA)

Mildred Keith

Full-time, General Education; M.S., hazardous waste management, Walden University (Baltimore, MD); B.S., chemistry, Voorhees College (Denmark, SC)

Jack Marchese

Full-time, Photographic Imaging; M.F.A, computer graphics design, and B.F.A.; illustration photography, Rochester Institute of Technology (Rochester, NY)

Carla Marchione

Full-time, Graphic Design; M.S., graphic communications, M.S., and B.S., management, minor: marketing, Clemson University (Clemson, SC)

Kimberly McHenry-Williams

Full-time, Fashion & Retail Management; M.F.A., fashion, Savannah College of Art and Design (Savannah, GA); B.F.A., fashion, Savannah College of Art and Design (Savannah, GA); guidance and counseling with certification, St. Thomas University (Miami-Gardens, FL)

Jonell Pulliam

Full-time, Art Foundations; M.F.A., drawing, painting, and printmaking, Brooklyn College (Brooklyn, NY); M.A., art history, Rutgers University (Brooklyn, NY); B.A., art history, and B.A., anthropology, Binghamton University (Binghamton, NY)

Joseph Raya

Full-time, Culinary Arts; B.S., culinary management, and A.A., culinary arts, Culinary Institute of America (Hyde Park, NY)

Amy Reed

Full-time, Graphic Design; B.F.A., graphic communication, The Center for Creative Studies (Detroit, MI)

Ashley Reid

Full-time, Fashion & Retail Management; M.F.A., fashion design, Savannah College of Art and Design (Savannah, GA); B.A., anthropology, University of North Carolina at Chapel Hill (Chapel Hill, NC)

Lynne Riding

Full-time, Fashion & Retail Management; M.F.A., painting, San Francisco Art Institute (San Francisco, CA); B.A., fashion-textiles, Manchester College of Art (Manchester, UK)

Jadwiga Romanowska

Full-time, Interior Design; M.Sc., architecture, and B.Sc., architecture, Technical University of Krakow (Krakow, Poland)

Elizabeth Rose

Full-time, General Education; M.A., English, College of Charleston (Charleston, SC); B.A., political science, University of South Carolina (Columbia, SC)

Jim Scott

Full-time; Interior Design; 15 graduate semester hours toward M. Arch and B.Arch, University of Miami (Miami, FL); B.F.A., Fine Art, Towson State University (Towson, MD)

Roslin Smith

Full-time, Digital Film & Video Production; M.A., video production, Bournemouth University (Dorset, United Kingdom); B.A., film & media, Stirling University (Scotland, United Kingdom)

Christopher Stallard

Full-time, Culinary Arts; B.S., food service management, Johnson & Wales University (Charleston, SC)

Chad Treado

Full-time, Art Foundations; M.E., instructional technology, Troy University (Augusta, GA); B.S., business education, University of Georgia (Athens, GA)

Christie Whipple

Full-time; General Education; M.A., English, education, Appalachian State University (Boone, NC); B.A., English, University of South Carolina (Columbia, SC)

Part-time**Kacey Agius**

Part-time, Fashion & Retail Management; M. accountancy, and B.S, business administration, University of South Carolina (Columbia, SC)

Katherine Agurcia

Part-time, Photographic Imaging; M.F.A., photography, Savannah College of Art and Design (Savannah, GA); B.A., international relations, Tufts University (Medford, MA)

Vincent Aschbacher

Part-time, Culinary Arts; M.A., baking & pastry, Master School of Baking & Pastry (Wolfenbuettel, Germany)

Tim Banks

Part-time, Graphic Design; M.F.A., illustration, Savannah College of Art and Design (Savannah, GA); B.A., 2D studio art, Bob Jones University (Greenville, SC)

Andre Barbosa

Part-time, Art Foundations; M.F.A., painting, Hunter College (New York, NY); B.F.A., drawing & painting, The Cooper Union (New York, NY)

Michelle Lewis Barnes

Part-time, Fashion & Retail Management; M.B.A., management information systems, East Carolina University (Greenville, NC); B.S, business administration, Mount Olive College (Mt. Olive, NC)

Roberta Barrett

Part-time, General Education; M.E., secondary school administration, Virginia Institute of Technology (Blacksburg, VA); B.A., English, University of Memphis (Memphis, TN)

Lynne Becker

Part-time, General Education; M.S., public health, Loma Linda University (Loma Linda, CA); B.A., mathematics, Russell Sage College (Troy, NY)

Tony Bell

Part-time, General Education; M.S., applied physics, Appalachian State University (Boone, NC); B.A., physics, College of Charleston (Charleston, SC)

Emma Bennett-Williams

Part-time, Culinary Arts; J.D., employment law, California Western (San Diego, CA); M.B.A., business administration, The Citadel (Charleston, SC); B.S., management, South Carolina State University (Orangeburg, SC)

Matt Bolus

Part-time, Culinary Arts; B.S., business administration, finance, University of Tennessee (Knoxville, TN); The Grand Diploma Program, Le Cordon Bleu (London, England)

Sandra Brett

Part-time, Art Foundations; M.F.A., painting and drawing, University of Wisconsin-Milwaukee (Milwaukee, WI); B.A., psychology, University of Pennsylvania (Philadelphia, PA)

Joann Britt

Part-time, General Education; B.S., mathematics, Claflin University (Orangeburg, SC)

Brandon Brown

Part-time, Web Design & Interactive Media; M.F.A., sound design, Savannah College of Art and Design (Savannah, GA); B.A., English, Ursinus College (Collegeville, PA)

Marcus Brown

Part-time, Interior Design; M.Arch., Virginia Tech (Blacksburg, VA); B. Environmental Design, Texas A & M University (College Station, TX), B.S., building construction, Texas A & M University (College Station, TX)

Rhonda Carter

Part-time, Culinary Arts; A.A.S., culinary arts, The Art Institute of Phoenix (Phoenix, AZ)

Sheree Ciappa

Part-time, Marketing/Advertising; M.B.A., business administration, University of South Florida (Tampa, FL); B.S., advertising, University of Florida (Gainesville, FL)

Melissa Cooker

Part-time, General Education; M. A., English literature, Georgia State University (Atlanta, GA.); B.A., English, University of South Florida (Tampa, FL)

Winnie Crowder

Part-time, Fashion Retail & Management; M.S., textile & apparel management, University of Missouri-Columbia (Columbia, MO); B.F.A., fashion illustration, Stephens College (Columbia, MO)

Mike Edge

Part-time, Graphic Design; M.F.A., illustration, Savannah College of Art and Design (Savannah, GA); B.A., art specialty in painting, Francis Marion University (Florence, SC)

DeVon Ellis-Grant

Part-time; Web Design & Interactive Media; B.F.A., film and television production, Savannah College of Art and Design (Savannah, GA)

Pierre Estoppey

Part-time; Culinary Arts; Masters Degree, hotel Management, Ecole Hoteliere (Lausanne, Switzerland); Business and Accounting Diploma, Superior School of Business (Lausanne, Switzerland)

Tony Fisher

Part-time; Graphic Design; M.F.A., sequential art, Savannah College of Art and Design (Savannah, GA); B.S., political cartooning, Eastern Michigan University (Ypsilanti, MI)

Michelle Fitzpatrick

Part-time, Fashion Retail & Management; M.P.A., public & business administration, University of Miami (Coral Gables, FL) B.A.A., political science & criminal justice, Florida Atlantic University (Boca Raton, FL)

Virginia Flatau

Part-time, General Education; M.F.T., family therapy, Mercer University (Macon, GA); B.S., psychology, Presbyterian College (Clinton, SC)

Samuel Frances

Part-time, General Education; Ph.D., Spanish linguistics, and M.A., second language acquisition, Purdue University (West Lafayette, IN); B.A., Spanish, Indiana University-Purdue University at Indianapolis (Indianapolis, IN)

Bob Galmarini

Part-time, Web Design and Interactive Media; B.S., graphic design, La Roche College (Pittsburgh, PA)

Tom Galmarini

Part-time, Web Design and Interactive Media; B.F.A., Illustration/design, Columbus College of Art and Design (Columbus, OH)

Youlanda Gibbs

Part-time, General Education, M.Ed., creative arts in learning, Lesley University (Cambridge, MA); B.S., elementary education, College of Charleston (Charleston, SC)

Angelique Gibson

Part-time, Digital Filmmaking & Video Production; M.M.A., media arts and B.A., media arts/anthropology, University of South Carolina (Columbia, SC)

Kaminer Haislip

Part-time, Art Foundations; M.F.A., art and design, and B.F.A., art with concentration in sculpture, Winthrop University (Rock Hill, SC)

Geraldine Johnson

Part-time, General Education; M.S., math education, Nova University (Ft. Lauderdale-Davie, FL); B.S., math education, South Carolina State University (Orangeburg, SC)

Anthony Kowbeidu

Part-time, General Education, D. Min., divinity, and M. Div., divinity, University of the South (Sewanee, TN); B.S.C, sociology, Voorhees College (Denmark, SC)

Jacqueline Kunesch

Part-time, Web Design & Interactive Media, M.S.M., information technology management, and B.S.B.A., information technology, Colorado Technical University (Colorado Springs, CO)

Setsuko Lawson

Part-time, Art Foundations, M.F.A., painting & drawing, Illinois State University (Normal, IL); M.A., painting, Indiana University of Pennsylvania (Indiana, PA); B.A., California University of Pennsylvania (California, PA); B.A., American literature, Mukogawa Women's University (Hyogo, Japan)

Nina Logan

Part-time, General Education; M.A., English, and B.A., English, Western Carolina University (Callowhee, NC); NEH Fellowship in Linguistics, The University of Texas (Austin, TX)

Peggy Lowe

Part-time, General Education; M.A., history of modern & contemporary art, University of South Carolina (Columbia, SC); B.A., history of art, University of Maryland (College Park, MD)

Mikayla Mackaness

Part-time, Photographic Imaging ; M.A., international communications, Macquarie University (Sydney, Australia); B.A., visual journalism, Brooks Institute of Photography (Santa Barbara, CA)

Ann Marie, CCE

Part-time, Culinary Arts; M.A., English and American literature, Clemson University (Clemson, SC); B.S.N., nursing, Emory University (Atlanta, GA); B.A., English, University of Florida (Gainesville, FL); Diploma, culinary arts, Southeastern Institute of Culinary Arts (St. Augustine, FL)

Marcel Massenet, CEPC, CCE, CMB

Part-time, Culinary Arts; A.O.S., baking and pastry, Johnson and Wales University (Charleston, SC)

Cory McBee

Part-time, Graphic Design; M.F.A., graphic design, Savannah College of Art and Design (Savannah, GA); B.A., drawing and painting, College of Charleston (Charleston, SC)

Angela McCrovitz

Part-time, Culinary Arts; B.S., management, Purdue University (West Lafayette, IN); B.S., sociology, Indiana University (Bloomington, IN)

Violet Meyer

Part-time, Culinary Arts, M.S., counseling, Texas A & M University (Commerce, TX); B. S., psychology, University of South Carolina (Columbia, SC)

Liz Mirick

Part-time, Interior Design; M.Arch., Clemson University (Clemson, SC); M.S., interior design, Florida State University (Tallahassee, FL); B.S., modern languages, Clemson University (Clemson, SC)

Laura Nance

Part-time, General Education, M.A., family & consumer sciences, Appalachian State University (Boone, NC); B.S., nutrition, Western Carolina University (Cullowhee, NC)

Amy Papp

Part-time, Interior Design; M.Arch., architecture, Clemson University (Clemson, SC); Bachelor of Urban Planning, urban planning, University of Cincinnati (Cincinnati, OH)

MariElena Raya

Part-time, Culinary Arts; B.S., culinary management, and A.A., culinary arts, Culinary Institute of America (Hyde Park, NY)

Rick Rhodes

Part-time, Photographic Imaging; A.A., photography, Southeast Center for Photographic Studies (Daytona Beach, FL); B.A, commercial photography and color technology, Books Institute of Photography (Santa Barbara, CA)

Robert Rivers

Part-time, General Education; M.B., business administration, University of South Carolina (Columbia, SC); B.A, political studies, North Carolina Wesleyan College (Rocky Mount, NC)

Leslie Michelle Roberts

Part-time, Interior Design, M.A., architecture, Washington University (St. Louis, MO); B.A., architecture, Miami University (Oxford, OH)

Ramondo Robinson

Part-time, Graphic Design, M. F. A., broadcast design, and B.F.A., film & television, Savannah College of Art and Design (Savannah, GA)

Richard Rockwell

Part-time, Interior Design, M.S., historic preservation, and B.S., history, Eastern Michigan University (Ypsilanti, MI)

Janice Rossmann

Part-time, Photographic Imaging, M.A., art history, Savannah College of Art and Design (Savannah, GA); B.F.A, sculpture, Louisville School of Art (Anchorage, KY)

Rick Sargent

Part-time, Art Foundations; M.S., medical illustration, Medical College of Georgia (Augusta, GA); B.A., University of Georgia (Athens, GA)

Marie Sauer

Part-time, Culinary Arts, M.B.A., business operations, and M.S., mathematics, College of William & Mary (Williamsburg, VA); B.S., mathematics, Christopher Newport University (Newport News, VA)

Beth Smith

Part-time, Interior Design; B.S., interior design, University of Georgia (Athens, GA)

Marian Smith

Part-time, General Education, PhD., geology, and M.S., geology, University of South Carolina (Columbia, SC); B.S., general science, University of New Brunswick (Fredericton, Canada)

Dillion Snider

Part-time, Culinary Arts, B.A., foodservice management, and A.S., culinary arts, Johnson & Wales University (Charleston, S.C.)

Stephen Snyder

Part-time, Web Design and Interactive Media; M.F.A., interactive design, B.F.A., computer graphics, Savannah College of Art and Design (Savannah, GA)

Elizabeth Spivey

Part-time, Interior Design, M.F.A., interior design, Savannah College of Art and Design (Savannah, GA); B.A., advertising & public relations, University of South Carolina (Columbia, SC)

Kathleen Stringer

Part-time, General Education, PhD., specializing in health psychology, Capella University (Minneapolis, MN); M. A., counseling, and M.S., human resources, Webster University (St. Louis, MO); B.S., psychology, and A. A., psychology, University State of New York (Albany, NY)

Nathan Thurston

Part-time, Culinary Arts; B.S., food service management, Johnson and Wales University (Charleston, SC)

Bevin Valentine

Part-time, Photographic Imaging, M.F.A., photography, Savannah College of Art and Design (Savannah, GA); B. A., art history, Hollis University (Roanoke, VA)

Jolanda Van Arnhem

Part-time, Graphic Design, M.F.A., visual arts, Vermont College of Fine Arts (Montpelier, VT); B.S., education, Southern Illinois University (Carbondale, IL)

Natalie Vereen

Part-time, General Education, M.A., English literature, University of South Carolina (Columbia, SC); B.A., English literature, Clemson University (Clemson, SC)

Doretha Walker

Part-time, Culinary Arts, PhD, public policy, Walden University (Baltimore, MD); M.P.A., public administration, Ball State University (Muncie, IN); B.S., education, University of Alabama (Tuscaloosa, AL)

Scott Wallace

Part-time, Art Foundations; M.F.A, studio, School at The Art Institute of Chicago (Chicago, IL); B.A., fine arts, Coker College (Hartsville,SC)

Marjory Wentworth

Part-time, General Education, M.A., literature & creative writing, New York University (New York, NY); B. A., anthropology & political science, Mount Holyoke College (South Hadley, MA)

Julie Wheat

Part-time, Fashion Retail & Management, M.S., education, Canisius College (Buffalo, NY); B.S., art education, State University of New York College at Buffalo (Buffalo, NY)

Jerri White

Part-time; Graphic Design; B.S., graphic design, University of Cincinnati (Cincinnati, OH)

Molly Willis

Part-time, Fashion Retail & Management, M. A., retail, and B.S., retail, University of South Carolina (Columbia, S.C.)

Linda Willis

Part-time; General Education; M.A., communications, University of Kentucky (Lexington, KY); B.A., music, Centre College of Kentucky (Danville, KY)

The Art Institute of Tennessee–Nashville**Full-time****Deja Brandeis**

Full-time, Digital Filmmaking & Video Production; M.A., visual and media arts, Emerson University (Boston, MA); B.A., television, film, and media studies, California State University

Robert Brown

Full-time, Interior Design; Master of Landscape Architecture, landscape architecture, University of Michigan (Ann Arbor, MI); B.I.D. , interior design, Auburn University (Auburn, AL)

Todd Browning

Full-time, Graphic Design; M.A.J., journalism; B.B.A., marketing, Marshall University (Huntington, WV)

Eric Camper

Full-time, Media Arts & Animation; M.A., M.F. A., electronic art concentration, University of Cincinnati (Cincinnati, OH); B.F.A., art and technology concentration, Ohio State University (Columbus, OH)

Traci Chance

Full-time, Transitional Studies; M.A.T., English; B. A., English and communications/journalism, James Madison University (Harrisonburg, VA)

Christopher Chapela

Full-time, Culinary Arts; B.A., economics, and B.A., anthropology, Brooklyn College (Brooklyn, NY)

Amber Chatelain

Full-time, Fashion & Retail Management; M.S., interior design, merchandising, and textiles; B.S., merchandising, apparel, and textiles, University of Kentucky (Lexington, KY)

John Collins

Full-time, Photographic Imaging; M.F.A., photography, San Francisco Art Institute (CA); B.S., mass communication, Middle Tennessee State University (Murfreesboro, TN)

Dallas Dedmon

Full-time, Interior Design; M.F.A., architectural history, Savannah College of Art and Design (Savannah, GA); B.S., interior design marketing, Lambuth University (Jackson, TN); B.S., psychology, Union University (Jackson, TN)

Leslie Haines

Full-time, Graphic Design; M.F.A., visual arts (graphic design), Marywood University (Scranton, PA); M.A., advertising design, Syracuse University (Syracuse, NY); B.S., design, Buffalo State College (Buffalo, NY)

Mark Helm

Full-time, General Education; M.F.A., creative writing, American University (Washington, D.C.); M.A., English literature, Drew University (Madison, NJ); B.A., literature, Stockton State College (Pomona, NJ)

John Inglese

Full-time, Audio Production; B.S., music technology, University of North Carolina at Asheville (Asheville, NC)

Jay Kill

Full-time, Culinary Arts; M.S., management, Argosy University; B.S., agriculture, agriculture economics; A.A.S., dairy production and management, Ohio State University (Columbus, OH)

Brenda Long

Full-time, Web Design & Interactive Media; M.F.A., music/composition/new media, California Institute of the Arts (Valencia, CA); B.A., music, Southeast Missouri State University (Cape Girardeau, MO)

Elizabeth (Heather) Lose

Full-time, Graphic Design; M.A., mass communication and media arts, Southern Illinois University (Carbondale, IL); B.F.A., fine arts (visual communications and photography), The School of the Art Institute of Chicago (Chicago, IL)

Damon MacNaught

Full-time, Art Foundations; M.F.A., art and design (sculpture), University of Illinois at Urbana-Champaign (Champaign, IL); B.A., art, Hartwick College (Oneonta, NY)

Anthony Mandriota

Full-time, Culinary Arts; M.S., hospitality management, and B.S., hospitality management, Florida International University (Miami, FL); A.A., hospitality, Miami Dade College (Miami, FL)

Timothy Marshock

Full-time, Culinary Arts; B.A., geography, Memphis State University; A.O.S., Culinary Arts, Scottsdale Culinary Institute (Scottsdale, AZ)

Amanda McCadams

Full-time, Photographic Imaging; M.F.A., art (photography), University of Georgia (Athens, GA); B.S., mass communication, (photography), Middle Tennessee State University (Murfreesboro, TN)

Kirsten O'Rourke

Full-time, Art Foundations; M.F.A., art, East Carolina University (Greenville, NC); B.F.A., Graphic Design, University of Connecticut (Storrs, CT)

Robbie Piel

Full-time, Culinary Arts; M.B.A., global business leadership, B.S., foodservice management, and A.A.S., culinary arts, Johnson & Wales University (Providence, RI)

Jennifer Richardson

Full-time, General Education; M.A., art history, George Washington University (Washington, D.C.); B.A., art history, University of Memphis (Memphis, TN)

Daniel Rowland

Full-time, Audio Production; M.F.A., recording arts and technology, Middle Tennessee State University (Murfreesboro, TN); B.S., music technology, University of North Carolina at Asheville (Asheville, NC)

Tyler Smith

Full-time, General Education; M.S., mathematics, Vanderbilt University (Nashville, TN); B.S., mathematics, University of Illinois

Allie Sultan

Full-time, Digital Filmmaking & Video Production; M.F.A., cinema, San Francisco State University (San Francisco, CA); B.S., recording industry: production and technology, Middle Tennessee State University (Murfreesboro, TN)

Britt Stadig

Full-time, Art Foundations; M.F.A., book art/printmaking, University of the Arts (Philadelphia, PA); B.F.A., art (painting and printmaking), University of Connecticut (Storrs, CT)

Heather Sturm

Full-time, Audio Production; M.S., education; B.A., music, University of Wisconsin-La Crosse (La Crosse, WI)

Dan Walzer

Full-time, Audio Production; M.M., jazz studies, University of Cincinnati (Cincinnati, OH); B.M., jazz studies, Bowling Green State University (Bowling Green, OH)

Robb Wenner

Full-time, Audio Production; B.A., education, Illinois Wesleyan University (Bloomington, IL)

Vicki White

Full-time, General Education; M.A., English; B.S., secondary education, University of Memphis (Memphis, TN)

Part-time**Seth Alder**

Part-time, Audio Production; M.F.A., recording arts and technologies, Middle Tennessee State University (Murfreesboro, TN); B.F.A., communication art/ graphic design, Art Academy of Cincinnati (Cincinnati, OH)

Kathryn Anderson

Part-time, Culinary Arts; M.S., human nutrition, University of Bridgeport (Bridgeport, CT); B.S., culinary nutrition; A.S., baking and pastry arts, Johnson & Wales University (Providence, RI)

Jerry Atnip

Part-time, Photographic Imaging; B.S., business management, Lipscomb University (Nashville, TN)

Ronald Bare

Part-time, Media Arts & Animation; M.E., instructional effectiveness, Trevecca Nazarene University (Nashville, TN); B.S., industrial technology, Berea College (Berea, KY)

Tracy Barkley

Part-time, Culinary Arts; M.P.A., public administration, Jacksonville State University (Jacksonville, AL); B.S., psychology, Judson College (Elgin, IL); A.A.S., culinary arts, Culinary-Virginia College (Birmingham, AL)

Dia Baugh

Part-time, General Education; M.S., mathematics, and B.S., mathematics, Troy University (Troy, AL)

Diana Bradford

Part-time, Interior Design; M.B.A., business administration, Tennessee State University (Nashville, TN); B.I.D., interior design, O'More College of Design (Franklin, TN)

Angela Brown

Part-time, Graphic Design; M.A., communication arts, Austin Peay State University (Clarksville, TN); B.F.A., design communications, Belmont University (Nashville, TN)

Pavel Bukengolts

Part-time, Web Design & Interactive Media; M.S., computer and communication science, Minsk Radio-Technical Institute, Minsk, Belarus; B.A., graphic design, School of Visual Arts, Minsk, Belarus

Maurizio Bussolino

Part-time, Culinary Arts; Three Year Degree, Culinary Diploma; Two Year Degree, hotel & restaurant management, Istituto Professionale, Alberghiero, Mondovi', Italy

Heather Cavitt

Part-time, Interior Design; M.E., construction management, Vanderbilt University (Nashville, TN); B.S., interior design, Middle Tennessee State University (Murfreesboro, TN)

Marty Chester

Part-time, General Education; M.S., education, and B.A., social science, Harding University (Searcy, AR); A.A., arts, Rochester College (Rochester Hills, MI)

Jayson Clemmer

Part-time, Fashion & Retail Management; M.B.A., marketing, integrated value chain management, University of Tennessee (Knoxville, TN); B.A., English, University of Memphis (Memphis, TN)

Keith Compton

Part-time, Audio Production; M.A., individual studies, marketing of commercial music, Memphis State University (Memphis, TN); B.S., commercial music, University of North Alabama (Florence, AL)

Scott Fleming

Part-time, General Education; M.A., secondary education English; B.A., political science, University of Alabama (Tuscaloosa, AL); A.A., pre-liberal arts, Northeast Alabama Community College (Rainsville, AL)

Staeven Frey

Part-time, Graphic Design; M.F.A., media design, Full Sail University (Winter Park, FL); B.A., broadcasting, Cedarville University (Cedarville, OH)

Jason Paul Goldston

Part-time, Digital Filmmaking & Video Production; B.S., radio/television/film, University of Southern Mississippi (Hattiesburg, MS)

Dana Grams

Part-time, General Education; M.A., communications, and B.S., human communications methodologies, University of Wisconsin-Superior (Superior, WI)

John Hamm

Part-time, Media Arts & Animation; B.A., architectural engineering, Pennsylvania State University (University Park, PA)

Paula Hanback

Part-time, Graphic Design; M.A., graphic design, Savannah College of Art and Design (Savannah, GA); B.A., art (minor in art history), York College of Pennsylvania (York, PA)

John Hill

Part-time, Media Arts & Animation; B.F.A., media arts and animation, The Art Institute of Atlanta (Atlanta, GA)

David Hinton

Part-time, General Education; Ph.D., education and human development, Vanderbilt University (Nashville, TN); M.A., speech and dramatic art, University of Iowa (Iowa City, IA); B.A., political science, Drake University (Des Moines, IA)

John Housholder

Part-time, Web Design & Interactive Media; M.S., Instructional Technology, University of Tennessee, Knoxville; B.S., Instructional Technology, Mississippi State University (Mississippi, MS)

Carrie Hunsaker

Part-time, Interior Design; Master of Architecture, University of Cincinnati (Cincinnati, OH); B.S., interior design, Middle Tennessee State University (Murfreesboro, TN)

David Isaacs

Part-time, Audio Production; M.M., guitar, Manhattan School Of Music (New York, NY); B.M., music, Queens College, CUNY (New York, NY)

Rachael Kirk

Part-time, Art Foundations; M.F.A., painting/drawing, University of Tennessee-Knoxville; B.F.A., painting/drawing, Austin Peay State University (Clarksville, TN)

Johanna Lancaster

Part-time, Photographic Imaging; M.A., photography, Edinburgh College of Art (Edinburgh, Scotland); B.A., photography, University of Applied Science (Bielefeld, Germany)

Tabor Luckey

Part-time, Culinary Arts; B.S., foodservice management, and A.A.S., culinary arts, Johnson & Wales University (Providence, RI)

Mark Mabry

Part-time, Graphic Design; M.F.A., graphic design, Savannah College of Art and Design (Savannah, GA); B.F.A., design communications, Belmont University (Nashville, TN)

Tom Maddox

Part-time, Culinary Arts; B.B.A., general business, University of Mississippi (Oxford, MI); A.O.S., culinary arts, California Culinary Academy (San Francisco, CA)

Jasen Martin

Part-time, Audio Production; M.F.A., recording arts and technology, Middle Tennessee State University (Murfreesboro, TN); B.S., music, University of North Alabama (Florence, AL)

Charla McCall

Part-time, General Education; M.Ed., human development counseling, Peabody College of Education/Vanderbilt University (Nashville, TN); B.S., biology, and B.S., education, secondary education, University of Tennessee at Martin

Jason McCoy

Part-time, Digital Filmmaking & Video Production; M.S., communication, Indiana State University (Terre Haute, IN); B.A., mass communications, East Tennessee State University (Johnson City, TN)

Faith McQuinn

Part-time, Digital Filmmaking & Video Production; M.F.A., film production, directing emphasis, Chapman University (Orange, CA); B.A., English, minor in broadcasting, Western Kentucky University (Bowling Green, KY)

Scott Melograna

Part-time, Transitional Studies; M.Ed., secondary education, and B.S., education, mathematics, Miami University (Oxford, OH)

Brian Mnich

Part-time, Culinary Arts; B.S., foodservice management, and A.S., culinary arts, Johnson & Wales University (Providence, RI)
Kristian Morgan Part-time, Culinary Arts; A.A.S. culinary arts, Johnson & Wales University (Providence, RI)

Mark Mosrie

Part-time, Photographic Imaging; B.A., industrial, Brooks Institute of Photography (Santa Barbara, CA); B.A., drama, Duke University (Durham, NC)

Thomas Noe

Part-time, Fashion & Retail Management; M.A., technical education, and B.S., technical education, University of Akron (Akron, OH); M.A., business administration, Ashland University (Ashland, OH); B.S., mechanical engineering, Concordia College (Moorhead, MN)

James Owen

Part-time, General Education; M.S., chemistry, and B.S., chemistry, Middle Tennessee State University (Murfreesboro, TN)

Costas Peppas

Part-time, Web Design & Interactive Media; B.S., computer science, University of Massachusetts (Amherst, MA)

William Michael Porter

Part-time, Audio Production; B.B.A., music business, Belmont University (Nashville, TN) Doug Powell Part-time, Web Design & Interactive Media; M.A., Christian apologetics, Biola University (La Mirada, CA); B.F.A., art, University of Oklahoma (Norman, OK)

David Prince

Part-time, Web Design & Interactive Media; B.S., history/English, Tennessee Technological University (Cookeville, TN)

Lisa Ramsey

Part-time, Culinary Arts; B.S., culinary management, The Art Institute of Tennessee-Nashville

Sean Richardson

Part-time, General Education; M.A., English, Southeast Missouri State University (Cape Girardeau, MI); B.S., education, secondary education (English), University of Memphis (Memphis, TN)

Graeme Rohn

Part-time, General Education; M.A., physics, John Hopkins University (Baltimore, MD); B.S., physics, University of Illinois (Champaign-Urbana, IL)

Lisa Sarmento

Part-time, Graphic Design; M.F.A., multimedia/graphic art, Memphis College of Art (Memphis, TN); B.F.A., visual art: studio art, Lambuth University (Nashville, TN)

Ginger Smith

Part-time, General Education; M.A., art history, Boston University (Boston, MA); M.S., education, and B.S., journalism, University of Tennessee (Knoxville, TN)

Reeves Smith

Part-time, Photographic Imaging; M.F.A., Photography, Brooks Institute (Santa Barbara, CA) ; B.F.A., Photography, Delta State University (Cleveland, MS)

Tom Stanford

Part-time, Photographic Imaging; B.A., photography, Texas A&M University/Commerce; A.A., general studies, Panola Junior College (Carthage, TX)

Willard Tucker

Part-time, Art Foundations; M.F.A., Art, Ohio State University (Columbus, OH); B.F.A., Art, University of Kentucky (Lexington, KY)

Robert Umberger

Part-time, Culinary Arts; B.S., hospitality management, Florida International University (Miami, FL)

Deborah Vahle

Part-time, Fashion & Retail Management; B.S., fashion design/art, Middle Tennessee State University (Murfreesboro, TN)

Jason Valentine

Part-time, Culinary Arts; B.S., foodservice management, and A.A.S., culinary arts, Johnson & Wales University (Providence, RI)

John Vogt

Part-time, Culinary Arts; M.B.A., marketing, Michigan State University (East Lansing, MI); B.S., industrial engineering, Iowa State University (Ames, IA); Certificate of L'Art de La Patisserie, French Pastry School, City Colleges of Chicago

Gregory West

Part-time, Culinary Arts; A.A.S., culinary arts, Johnson & Wales University (Providence, RI)

Robert Wilds

Part-time, General Education; M.A., theatre, Austin Peay State University (Clarksville, TN); B.S., communication, University of Texas at Austin

Melba Williams

Part-time, Digital Filmmaking & Video Production; M.A., communication (documentary film and video), Stanford University (Palo Alto, CA); B.A., radio-TV-film, Howard University (Washington, D.C.)

Sharon Work

Part-time, Culinary Arts; M.A., education, secondary school instruction, Tennessee State University (Nashville, TN); B.S., home economics, Middle Tennessee State University (Murfreesboro, TN)

The Art Institute of Virginia Beach**Full-time****David Cooley**

Part-time, Media Arts & Animation; M.F.A., screenwriting for cinema and television, Regent University (Virginia Beach, VA); B.F.A., traditional 2-D animation, Norfolk State University (Norfolk, VA)

Derek Eley

Part-time, Photography; M.F.A., photography, Savannah College of Art and Design (Savannah, GA); B.F.A. photography, Virginia Commonwealth University (Richmond, VA)

Andi Helfant-Frye

Part-time, Art Foundations; M.F.A., visual studies, Norfolk State University/Old Dominion University (Norfolk, VA); M.A., mass communication, Norfolk State University (Norfolk, VA); B.F.A., Old Dominion University (Norfolk, VA)

Jackie Jackson, Ed.D.

Full-time, General Education; Ed.D., reading, writing, literacy, University of Pennsylvania (Philadelphia, PA); M.Ed. remedial reading, City College of New York (Manhattan, NY); B.A., American history and English, State University of New York (New York, NY)

Part-time**Larry Adler**

Part-time, Culinary Arts; M.Ed. and B.S., special education, Old Dominion University (Norfolk, VA); A.A.S. culinary arts, Tidewater Community College (Norfolk, VA)

Carollyn Boykins-Winrow, Ph.D.

Part-time, General Education; Ph.D., animal nutrition, Michigan State University (East Lansing, MI); M.S., animal science, Tennessee State University (Nashville, TN); B.A., biology, Fisk University (Nashville, TN)

Jed Buckson

Part-time, Graphic Design; M.A., communication, Regent University (Virginia Beach, VA); B.Mus., University of Louisville (Louisville, KY)

Deborah Davis

Part-time, General Education; M.Ed., education, Cambridge College (Cambridge, MA); B.S. mathematics, Norfolk State University (Norfolk, VA)

Paulette Dykes

Part-time, General Education; M.V.A., computer animation, Georgia State University (Atlanta, GA); B.A. drawing and painting, University of South Florida (Tampa, FL)

Peter Giscombe

Part-time, Art Foundations; M.F.A., painting and printmaking, M.F.A., printmaking and drawing, and B.A., art and psychology, University at Albany (Albany, NY)

Melinda McKinney

Part-time, Culinary Arts; A.A., baking and pastry, Culinary Institute of America (Hyde Park, NY); A.A., culinary arts/hotel restaurant management, University of Akron (Akron, OH)

Amiee Mellon

Part-time, Fashion and Retail Management; M.B.A., and B.A., business and marketing, University of Central Arkansas (Conway, AR)

Luke Murden

Part-time, Culinary Arts; B.S., culinary arts, and A.A.S., culinary arts, Johnson & Wales University (Virginia Beach, VA)

Jim Odishoo

Part-time, Culinary Arts; B.A., journalism, California State University (Fresno, CA); "Diploma de Cuisine," Le Cordon Rouge (Sausalito, CA)

Lin Old

Part-time, Culinary Arts; B.A., foodservice management, and A.A.A., culinary arts, Johnson & Wales University (Virginia Beach, VA)

Mary O'Neil

Part-time, General Education; M.Ed., psychological studies, Cambridge College (Cambridge, MA); B.A., art education, Virginia Wesleyan College (Virginia Beach, VA)

Linda Pigford

Part-time, General Education; M.Ed, Regent University (Virginia Beach, VA); B.S. mathematics, and B.S., Business Management, Norfolk State University (Norfolk, VA)

Stephanie Thomas

Part-time, General Education; M.A., communication, Regent University (Virginia Beach, VA); B.S., business marketing, Sullivan University (Louisville, KY)

Heather Tyng

Part-time, Photographic Imaging; M.S., science and art, Eastern Virginia Medical School (Norfolk, VA); B.F.A., communication, art, and design, Virginia Commonwealth University (Richmond, VA)

Gisele Weisman, Ph.D.

Part-time, General Education; Ph.D., counseling, and M.Ed., counseling, Georgia State University (Atlanta, GA); B.A., German and English, University of Nebraska (Lincoln, NE)

Gerrie West

Part-time, Interior Design; M.Arch., and B.S., interior design, Virginia Polytechnic Institute and State School (Blacksburg, VA)

Julie Williams

Part-time, Art Foundations; M.F.A., Radford University (Radford, VA); Bachelor of Professional Studies in Fine Arts, Empire State College (Saratoga Springs, NY)

The Art Institute of Washington
The Art Institute of Washington–Northern Virginia

Some faculty at The Art Institute of Washington
also teach at The Art Institute of Washington–Northern Virginia.

Full-time

Lisa Amans

Full-time, Advertising and Fashion & Retail Management; M.S., advertising, Northwestern University (Evanston, IL); B.A., journalism, University of Michigan (Ann Arbor, MI)

Gwendalin Aranya

Full-time, General Education; M.S., mathematics, University of Nevada (Las Vegas); M.F.A., painting, Howard University (Washington, DC); B.A., linguistics; Temple University (Philadelphia, PA)

Sowbhagyalakshmi Areke

Full-time, Digital Filmmaking & Video Production; M.F.A., film, Howard University (Washington, DC); B.A., history, Madurai Kamraj University (Palkalai, Nagar)

Paul Awad

Full-time, Digital Filmmaking & Video Production; M.A., film production, Regent University (Virginia Beach, VA); B.A., theatre arts, Elkins College (Elkins, WV)

Jason Axtell

Full-time, Art Foundations; M.F.A., sequential art, Savannah College of Art and Design (Savannah, GA); B.F.A., illustration, Virginia Commonwealth University (Richmond, VA)

Mohammad Azhar

Full-time, Visual & Game Programming; M.Phil., computer science, M.A., computer science, and B.S., computer science, City University of New York (New York, NY)

Ashley Babcock

Full-time, General Education; M.A., English literature; Rutgers University (New Brunswick, NJ); B.A., English, Widener University (Chester, PA)

Jeffrey Baker

Full-time, Audio Production; M.A., audio sciences, Johns Hopkins University (Baltimore, MD); B.A., music, Towson University (Towson, MD)

Douglass Bielmeier

Full-time, Audio Production; M.M., composition; Bowling Green State University (Bowling Green, OH); B.M., sound recording; University of Hartford (West Hartford, CT)

Jeremy Bomberg

Full-time, Graphic Design; M.A., digital art, Maryland Institute College of Art (Baltimore, MD); B.F.A., printmaking, University of Delaware (Newark, DE)

Karen Boyce

Full-time, Graphic Design; M.F.A., graphic design, Miami International University of Art & Design (Miami, FL); B.F.A., graphic design, The Art Institute of Dallas (Dallas, TX)

George Brashears

Full-time, General Education; M.A., speech and theatre arts, University of Pittsburgh (Pittsburgh, PA); B.A., liberal arts, Shippensburg State University (Shippensburg, PA)

Barbara Brecher

Full-time; Graphic Design; M.F.A., communication design, Rochester Institute of Technology (Rochester, NY); B.F.A., art education, University of Massachusetts (Amherst, MA)

Charl Ann Brew

Full-time, Media Arts & Animation; M.F.A., art & visual technology, George Mason University (Fairfax, VA); B.A., art, State University of New York (Albany, NY)

Thomas Broad

Full-time, Art Foundations; M.A., art as applied to medicine, Johns Hopkins University (Baltimore, MD); B.F.A., paint & print, Rhode Island School of Design (Providence, RI)
Illinois (Urbana, IL); A.A., culinary arts, Kendall College (Chicago, IL)

Alex Buffalo

Full-time, Media Arts & Animation; M.F.A., sequential art, Savannah College of Art and Design (Savannah, GA); B.A., psychology, Randolph-Macon College (Ashland, VA)

Arthur (Chip) Burden

Full-time, Audio Production; M.A., production/post-production sound, and B.S., audio technology, American University (Washington, DC)

Eric Butters

Full-time, Art Foundations; M.F.A., painting and drawing, American University (Washington, DC); B.A., East Asian studies, Stanford University (Palo Alto, CA)

Iván Castañeda, Ph.D.

Full-time, General Education; Ph.D., history of art; M.A., history of art, and B.A., art theory and methodology, University of Virginia (Charlottesville, VA)

Susan Cole

Full-time, Graphic Design; M.A., education, University of California - Los Angeles (Los Angeles, CA); Certificate, computer graphics, Corcoran College of Art and Design (Washington, DC)

Bruce Cooke

Full-time, Digital Filmmaking & Video Production; M.A., film and video production, American University (Washington, DC); B.A., liberal studies, University of Notre Dame (South Bend, IN)

Douglas Cooperman

Full-time, Culinary Arts; M.B.A., administration, University of Phoenix (San Diego, CA); B.F.A., sculpture, Virginia Commonwealth University (Richmond, VA); A.O.S., culinary arts, Johnson and Wales University (Providence, RI)

Alan Cooper A.I.A., I.I.D.A., LEEDAP

Full-time, Interior Design; M.F.A. design, Cranbrook Academy of Art (Bloomfield Hills, MI); B.S., architecture, University of Virginia (Charlottesville, VA)

Matt Costanza

Full-time, Digital Filmmaking & Video Production; M.F.A., film and video production, and B.S., applied arts & sciences, Rochester Institute of Technology (Rochester, NY)

Dan Currier

Full-time, Photographic Imaging; M.F.A., photography & film, Virginia Commonwealth University (Richmond, VA); B.F.A., photography, Louisiana Tech University (Ruston, LA)

Kibwe Daisy

Full-time, Interior Design; M.I.D., interior design, Boston Architectural College (Boston, MA); B.S., business administration, University of Richmond (Richmond, VA)

Marie Dauenheimer

Full-time, Art Foundations; M.A., medical and biological illustration program, Johns Hopkins University (Baltimore, MD); B.A., studio art, State University of New York (Stony Brook, NY)

Gail Davidson, I.I.D.A., A.S.I.D., I.D.E.C.

Full-time, Interior Design; M.L.S., liberal studies, and B.A., interior design, Kent State University, (Kent, OH)

Elizabeth B. Davison

Full-time, Photographic Imaging; M.A., visual arts, University of Sydney, Sydney College of the Arts (Sydney, Australia); B.A., environmental journalism, Dartmouth College (Hanover, NH)

Shilpa Desai

Full-time, Graphic Design; M.F.A., computer graphic design, Rochester Institute of Technology (Rochester, NY); B.F.A., graphic design, Maharaja Sayajirao University (Baroda, India); Apprenticeship Program, typography and type design, National Institute of Design (Ahmedabad, India)

Judith Desplechin

Full-time, Web Design & Interactive Media; M.A, visual information technology, and B.A., studio art, minor, art history, George Mason University (Fairfax, VA)

Yeo Yeon “Leanne” Duca

Full-time, Web Design & Interactive Media; M.F.A., media arts, William Paterson University (Wayne, NJ); B.F.A., Sung Kyun Kwan University (Seoul, Korea)

Ralph Fasano

Full-time, Digital Filmmaking & Video Production; M.A., producing film and video, American University (Washington, DC); B.A., film and video production, Emerson College (Boston, MA)

Jennifer Fell

Full-time, Interior Design; M.F.A., design, and B.A., anthropology, University of Virginia (Charlottesville, VA)

Carlo Figarella, CEPC

Full-time, Culinary Arts; A.O.S., baking & pastry management, Culinary Institute of America (Hyde Park, NY); A.A.S., marketing, Northern Virginia Community College (Annandale, VA)

Candace Fitch, J.D.

Full-time, Culinary Arts; J.D., New England School of Law (Boston, MA); B.A., hotel administration, Cornell University (Ithaca, NY); A.O.S., culinary arts, Johnson & Wales University (Providence, RI)

Carolyn Correia Forte

Full-time, Culinary Arts; B.S., sociology, Mumbai University (Mumbai, India); A.O.S., culinary arts, Culinary Institute of America (Hyde Park, NY); diploma, culinary arts and kitchen management, Indian Institute of Hotel Management (Aurangabad, India)

Caterina Fox

Full-time, Advertising; M.A., media studies, Technical University of Ilmenau (Germany); B.A., media studies, Technical University of Ilmenau (Germany)

Alison Friedman

Full-time, Culinary Arts; B.S., culinary management, The Art Institute of Fort Lauderdale (Fort Lauderdale, FL)

Alan Gallegos

Full-time, Audio Production; M.A., recording and production, Johns Hopkins University (Baltimore, MD); B.M., music performance, Ithaca College (Ithaca, NY)

Kelli Gary

Full-time, General Education; M.A., English education, New York University (New York, NY); B.A., English, Western Michigan University (Kalamazoo, MI)

Andrew Gretes

Full-time, General Education; M.F.A., creative writing, American University (Washington, DC); M.A.T., English education, University of North Carolina (Chapel Hill, NC); B.A., English, University of Maryland (College Park, MD)

John Griffin

Full-time, Media Arts & Animation; M.F.A., sequential art, and B.F.A., sequential art, Savannah College of Art and Design (Savannah, GA)

Elvin Hernández

Full-time, Media Arts & Animation; M.F.A., computer art, Savannah College of Art and Design (Savannah, GA); B.A., visual arts, Interamerican University (San German, PR)

Xang (Mimi) Ho

Full-time, Photographic Imaging; M.F.A., photography and digital imaging, Maryland Institute College of Art (Baltimore, MD); B.F.A., digital art and animation, George Mason University (Fairfax, VA)

Steven Ihde

Full-time, Art Foundations; M.A., painting and drawing, California State University (Sacramento, CA); B.A., art, Sacramento State College (Sacramento, CA)

N. Randy Johnston, CEC, CWPC, CSC, FMP

Full-time, Culinary Arts; M.B.A., management, Argosy University (Arlington, VA); B.S., foodservice management, Johnson & Wales University (Providence, RI); A.A.S., management, Gainesville College (Gainesville, GA)

Onaje Johnston, Ph.D.

Full-time, Web Design & Interactive Media; Ph.D., information sciences, University of North Texas (TX); M.A., media studies, The New School University (New York, NY); B.A., studio art, City University of New York (New York, NY)

Joseph Jones

Full-time, Graphic Design; M.F.A., visual communication, George Washington University, (Washington, DC); B.F.A., graphic design, Savannah College of Art and Design (Savannah, GA)

Anthony Julien

Full-time, Graphic Design, Art Foundations, and Photographic Imaging; M.A., publication design, University of Baltimore, (Baltimore, MD); B.S., English, Lincoln University (Lincoln University, PA)

Mark Keats

Full-time: General Education; M.F.A., creative writing, B.A., Japanese language and literature, University of Maryland (College Park, MD)

Hardeep “Sunny” Kharbanda

Full-time, Media Arts & Animation; M.A., computer animation, Rochester Institute of Technology (Rochester, NY); M.A., publications design, University of Baltimore (Baltimore, MD); B.S., computer science, University of Mumbai (Bombay, India)

Charles Lawing

Full-time, General Education; M.A., history, George Mason University (Fairfax, VA); M.A., liberal studies, University at Charlotte (Charlotte, NC); B.F.A., graphic design, Western Carolina University (Cullowhee, NC)

Niwas Lawot

Full-time, General Education; M.S., mathematics, University of Central Florida (Orlando, FL); B.A., mathematics, Bennington College (Bennington, VT)

Sonya Lawyer

Full-time, Photographic Imaging; M.F.A., art, University of Florida (Gainesville, FL); B.S., biology, Howard University (Washington, DC)

Stephen Lilly, D.M.A.

Full-time, Audio Production; D.M.A. and M.M., music composition, University of Maryland (College Park, MD); B.M., music composition, University of Idaho (Moscow, ID)

James Maiden, Ed.D.

Full-time, General Education; Ed.D., counseling education, Argosy University (Arlington, VA); M.S., counseling education, University of Arkansas (Fayetteville, AR); B.A., psychology, Arkansas State University (State University, AR)

Peter Markham

Full-time, General Education; M.S., chemistry, education, State University College Brockport (Brockport, NY); B.A., chemistry, State University of New York, Buffalo (Buffalo, NY)

Craig Marlow, C.I.D.

Full-time, Interior Design; M.F.A. and B.F.A., interior design, Louisiana Tech (Ruston, LA)

Robert Martray

Full-time, General Education; M.S., business management, Salve Regina College (Newport, RI); M.S., operation research, Naval Postgraduate School (Monterey CA); B.S., science arts & literature, United States Military Academy (West Point, NY)

Belindah Mutuku

Full-time, Graphic Design; M.F.A., graphic design - drawing, University of Iowa (Iowa City, IA); B.F.A., visual studies, Iowa State University (Ames, IA)

Tatiana Nelson-Joseph

Full-time, Art Foundations; M.F.A., art, Howard University (Washington, D.C.); B.B.A., business & public management, George Washington University (Washington, D.C.)

Brandon Nichols

Full-time, General Education; M.A. clinical psychology, Argosy University (Arlington, VA); B.S., sociology, University of Illinois (Champaign-Urbana, IL)

Kristy Orr

Full-time, Fashion & Retail Management; M.F.A., illustration, Savannah College of Art and Design (Savannah, GA); B.A., studio art, Boston College (Boston, MA)

Erik Patten

Full-time, Photographic Imaging; M.F.A., photography, University of Georgia (Athens, GA); B.S., studio art, B.A., creative writing, Florida State University (Tallahassee, FL)

John Pickett

Full-time, General Education; M.S., English education, and B.A., English, Florida State University (Tallahassee, FL)

Andrew Policelli

Full-time, Culinary Arts; B.A., sociology, George Mason University (Fairfax, VA); Certificate in French Baking & Pastry, École Ferrand (Paris, France)

Philip Prifold III, Sommelier, CSW, CHE, CCE

Full-time, Culinary Arts; M.B.A., management, Argosy University (Arlington, VA); B.S., food systems and management, Michigan State University (East Lansing, MI); A.A.S., culinary arts, Hudson County Community College, Culinary Arts Institute (Jersey City, NJ)

Stefan Prosky

Full-time, Visual Effects & Motion Graphics; M.F.A., computer art, School of Visual Arts (New York, NY); B.A., science, Rutgers University (New Brunswick, NJ)

Heather Reitze

Full-time, Graphic Design; M.F.A., visual information technologies, George Mason University (Fairfax, VA); B.F.A., graphic design, Indiana University (Bloomington, IN)

Kristen Robinson

Full-time, Culinary Arts; B.P.S., culinary arts management, and A.O.S., culinary arts, Culinary Institute of America (Hyde Park, NY)

Diana Roderique

Full-time, Culinary Arts; B.P.S., culinary arts management, Culinary Institute of America (Hyde Park, NY)

Jessica Rodríguez

Full-time, Graphic Design; M.F.A., digital arts, Maryland Institute College of Art (Baltimore, MD); B.F.A., graphic design, Rochester Institute of Technology (Rochester, NY)

Michael Roll, FMP, CEC

Full-time, Culinary Arts; M.B.A., management, Argosy University (Arlington, VA); B.A., English, Old Dominion University (Norfolk, VA); A.A.S., professional cooking & baking, Baltimore International College (Baltimore, MD)

Sarah Rothschild, Ph.D.

Full-time, General Education; Ph.D., American literature, City University of New York (New York, NY); M.A., history, and M.A., English, Temple University (Philadelphia, PA); B.A., comparative literature and English literature, Temple University (Philadelphia, PA)

Yvette Ryan

Full-time, Fashion & Retail Management; M.F.A. theatrical design, University of Maryland (College Park, MD); B.A., theater, Wittenberg University (Springfield, OH)

Nakeesha Seneb

Full-Time: Digital Filmmaking & Video Production; M.A., education, Central Michigan University (Atlanta, GA); B.A., radio, television and film, Howard University (Washington, DC)

Edwin Schölly, CMC, CEC, FMP

Full-time, Culinary Arts; Certified Master Chef, Industrie and Handelskammer Wiesbaden (Wiesbaden, Germany)

Tanisa Sharif

Full-time, Advertising; M.F.A., design, University of Texas (Austin, TX); B.F.A., design, Minnesota State University (Mankato, MN)

George Sordoni

Full-time, Graphic Design; M.F.A., fine arts, City University of New York (New York, NY); M.F.A., industrial design, Rochester Institute of Technology (Rochester, NY); B.A., arts and sciences, Boston College, (Boston, MA)

Rick Steele

Full-time, Photographic Imaging; M.A., photojournalism, American University (Washington, DC); B.A. international studies, B.A., French, Virginia Wesleyan College (Norfolk, VA)

Nina Thirakul

Full-time, Fashion & Retail Management; M.B.A., business administration, B.A., liberal studies in fashion design, Marymount University (Arlington, VA)

Bryan Tillman

Full-time, Media Arts & Animation and Visual Effects & Motion Graphics; M.F.A. and B.F.A., sequential art, Savannah College of Art and Design (Savannah, Georgia)

Titus Tucker, Ed.D.

Full-time, General Education; Ed.D., counseling psychology, Argosy University (Arlington, VA); M.S.W., Hunter College (New York, NY); B.A., sociology, Niagara University (Niagara University, NY)

Renita Wade

Full-time, Graphic Design; M.A., graphic design, Savannah College of Art and Design (Savannah, GA); B.S., mass communications, Middle Tennessee State University (Murfreesboro, TN)

Steve Wanna, D.M.A.

Full-time, Digital Filmmaking & Video Production and Audio Production; D.M.A. and M.M., music composition, University of Maryland (College Park, MD); B.M., music composition, James Madison University (Harrisonburg, VA)

Michele Wendell-Senter

Full-time, General Education; M.A., communication studies, University of North Carolina (Greensboro, NC); B.A., communication studies, York College of Pennsylvania (York, PA)

Sarah Wichlacz

Full-time, Photographic Imaging; M.F.A., fine arts, University of Buffalo (Buffalo, NY); B.F.A., photography, B.A., graphic design, University of Idaho (Moscow, ID)

Barry Wilson

Full-time, Graphic Design; M.A. and B.F.A., art, Howard University (Washington, DC)

Yanan Wu

Full-time, Media Arts & Animation; M.F.A., computer art, Savannah College of Art and Design (Savannah, GA); B.A., broadcasting, Fu Jen Catholic University (Hsinchuang, Taiwan)

Joshua Yavelberg

Full-time, Art Foundations; M.A., art history; B.A., art history, Pratt Institute for Art and Design (Brooklyn, NY)

Novel Yi

Full-time, Art Foundations; M.F.A., fine arts, University of Maryland (College Park, MD); B.F.A., communication arts & design, University of Arizona (Tucson, AZ); B.F.A., fine arts/studio art, Virginia Commonwealth University (Richmond, VA)

Part-time**Ali Yavuz Anahtar**

Part-time, Interior Design; M.A., architecture, Orta Dogu Teknik Universitesi (Ankara, Turkey); B.S., architecture, Middle East Technical University (Ankara, Turkey)

Arie Baker

Part-time, General Education; M.A., communication, and M.B.A., organization, Trinity University (Washington, DC); B.A. communications, Temple University (Philadelphia, PA)

Nathaniel Benjamin

Part-time, General Education; M.B.A., organizational development, Johns Hopkins University (Baltimore, MD); M.A., legal and ethical studies, University of Baltimore (Baltimore, MD); B.A., English, University of Maryland–Eastern Shore (Princess Anne, MD)

Ambessa Berhe

Part-time, Digital Filmmaking & Video Production; M.F.A., film production, and B.A., film production, Howard University (Washington, DC)

Sandra Brown

Part-time, General Education; M.A., clinical psychology, Argosy University (Washington, DC); B.A., mass media arts, Clark Atlanta University (Atlanta, GA)

Georgia Chaconas

Part-time, General Education; M.A. English, University of Virginia (Charlottesville, VA); B.A., English, philosophy, George Washington University (Washington, DC)

Jackie Clements

Part-time, Graphic Design; M.F.A., graphic design, Rochester Institute of Technology (Rochester, NY); B.F.A., graphic design, SUNY Oswego State University (Oswego, NY)

Katie Crooks

Part-time, General Education; M.A., art history, George Washington University (Washington, D.C.); B.A., art, Cornell University (Ithaca, NY)

Deborah Dietsch

Part-time, Interior Design; M.Arch., architecture, Columbia University (New York, NY); B.A., art and architectural history, University of East Anglia (Norwich, UK)

Bethany Ditmore

Part-time, General Education; M.A., art history, B.A., history, George Mason University (Fairfax, VA); A.A., liberal arts, Northern Virginia Community College (Annandale, VA)

Carol Donnelly, ASID

Part-time, Interior Design; M.S., housing and interior design, University of Maryland (College Park, MD); B.S., home economics, Indiana University of Pennsylvania (Indiana, PA)

Michael Dowley

Part-time, Art Foundations; M.F.A., painting, Savannah College of Art and Design (Savannah, GA); B.A., studio art & Spanish, Georgetown University (Washington, DC)

Greg Eckler

Part-time, Graphic Design; M.F.A., graphic design, Savannah College of Art and Design (Savannah, GA); B.F.A., graphic design, Maryland Institute of Art (Baltimore, MD)

Annika Farber

Part-time, General Education; medieval studies, Fordham University (New York, NY); B.A., English, San Diego State University (San Diego, CA)

Melanie Fiander

Part-time, Photographic Imaging; M.F.A., video and photography, Maine College of Art (Portland, ME); B.A., photography, Lynchburg College (Lynchburg, VA)

Melissa Gill

Part-time, Interior Design; M.A., architecture, University of Maryland (College Park, MD); B.S., architecture, Ohio State University (Columbus, OH)

Aissata Haidara

Part-time, General Education; M.B.A., business administration, Southeastern University (Washington, D.C.); B.A., applied mathematics, University of Bamako (Bamako, Mali)

Jacqueline Hart

Part-time, Fashion & Retail Management; M.S., environmental art, Syracuse University (Syracuse, NY); B.S., fashion fundamentals, Howard University (Washington, D.C.)

Jane Imholte, CCE

Part-time, Culinary Arts; M.S., dietetics, Ball State University (Muncie, IN); M.A., counseling, Ball State University (Muncie, IN); B.A., dietetics, Mount Saint Mary's College (Mount St. Mary's, MD); A.S., culinary arts, Johnson & Wales University (Providence, RI)

Tamika Renee Johnson

Part-time, Graphic Design; M.B.A., business administration, University of Maryland, University College (Adelphi, MD); B.F.A., graphic design, The Art Institute of Washington (Arlington, VA)

Rhys Joseph

Part-time, Art Foundations; M.F.A., fine arts, Maryland Institute College of Art (Baltimore, MD); B.F.A., art, Howard University (Washington, D.C.)

Gurpreet Kaur

Part-time, General Education; M.A., counseling psychology, Argosy University (Arlington, VA); B.A., psychology, Cedar Crest College (Allentown, PA)

Robert King

Part-time, Graphic Design; M.A., communication design, Pratt Institute (New York, NY); B.S., advertising, University of Florida (Gainesville, FL)

Patricia Kruep

Part-time, Web Design & Interactive Media; M.A., visual information technologies, George Mason University (Fairfax, VA); B.F.A. and B.A., studio art, Virginia Polytechnic Institute and State University (Blacksburg, VA)

Geethanjana Kudaligamage

Part-time, Art Foundations; M.F.A., fine arts, State University of New York (Buffalo, NY); B.F.A., art, University of Kelaniya (Sri Lanka)

Frederic L. Lang, Ph.D.

Part-time, General Education; Ph.D., physics, Massachusetts Institute of Technology (Boston, MA); B.A., physics, Drake University (Des Moines, IA)

John Leupold, D.M.A.

Part-time, Audio Production; D.M.A., composition, University of Maryland (College Park, MD); M.M., performance, B.M., performance, Appalachian State University (Boone, NC)

Lucinda Levine

Part-time, Art Foundations; M.A., illustration, and B.F.A., illustration, Syracuse University College of Visual and Performing Arts (Syracuse, NY)

John Logan

Part-time, Culinary Arts; M.B.A., management; Golden Gate University (San Francisco, CA); B.A., management, Park College (Parkville, MO); A.A., culinary arts, The Art Institute of Washington (Arlington, VA)

Ashley Lusk

Part-time, General Education; M.A., professional communications, Clemson University (Clemson, SC); B.A., communication studies, James Madison University (Harrisonburg, VA)

Kristen Mattes

Part-time, Graphic Design; M.A., graphic design, Savannah College of Art and Design (Savannah, GA); B.S., visual communications, Villa Julie College (Stevenson, MD)

Brandon McFillin

Part-time, Game Art & Design; M.F.A., special effects animation, Digital Media Arts College (Boca Raton, FL); B.F.A., art & design, Frostburg State University (Frostburg, MD)

Frederic Monroe, F.M.P.

Part-time, Culinary Arts; M.A.T., foodservice management, B.S., foodservice entrepreneurship, and A.A.S., culinary arts, Johnson & Wales University (Providence, RI)

Cindy Moore

Part-time, Graphic Design; M.S., communications, Pratt Institute (New York, NY); B.A., journalism & visual communication, University of North Carolina (Chapel Hill, NC)

Van Moore

Part-time, Fashion & Retail Management; M.B.A., business administration, Strayer University (Washington, DC); B.S., design, Tuskegee University (Tuskegee, AL)

Ignacio Moreno, Ph.D.

Part-time, General Education; Ph.D., art history, University of Maryland (College Park, MD); M.A., art history, B.A., fine arts, American University (Washington, DC)

Abdul Amin Mousa

Part-time, Digital Filmmaking & Video Production; M.F.A., film and television, Howard University (Washington DC); B.A, history and English, Fourah Bay College, University of Sierra Leone; Diploma in media and cultural studies, Institute of African Studies (Sierra Leone)

Claudia Olivos

Part-time, Art Foundations; M.F.A, Vermont College at Norwich University (Northfield, VT); B.A., psychology, B.F.A., painting, George Mason University (Fairfax, VA)

Jennifer Organsky

Part-time, Interior Design; M.A., architecture, Virginia Tech University (Blacksburg, VA); B.S., interior design, Drexel University (Philadelphia, PA)

Michael O'Sullivan

Part-time, Media Arts & Animation; M.F.A., sequential art, Savannah College of Art and Design (Savannah, GA); B.A., youth ministry, North Park University (Chicago, IL)

Rebecca Pérez

Part-time, General Education; M.S., communications design, Pratt Institute (Brooklyn, NY); B.F.A., illustration, Syracuse University (Syracuse, NY)

Samantha Prybloyowicz

Part-time, General Education; M.A., English, Mills College (Oakland, CA); B.A., English, Widener University (Chester, PA)

Carmen Ragin

Part-time, Culinary Arts; B.A., hospitality management, Howard University (Washington, DC); A.O.S., culinary arts, Culinary Institute of America (Hyde Park, NY)

Michelle Rappel

Part-time, Fashion & Retail Management; M.B.A., business administration, Nova Southeastern University (Ft. Lauderdale, FL); B.A. business, Eckerd College (St. Petersburg, FL)

April Reddick, J.D.

Part-time, Fashion & Retail Management; J.D., Howard University (Washington, D.C.); B.A., political science, Spelman College (Atlanta, GA)

Michelle Repici

Part-time, Photographic Imaging; M.F.A., photography, Savannah College of Art and Design (Savannah, GA); B.A., art history, studio art, College of Charleston (Charleston, SC)

Susan Sampson

Part-time, Culinary Arts; M.A., information systems, George Washington University (Washington, D.C.); M.S. nutrition, University of Bridgeport (Bridgeport, CT); B.S., industrial engineering, Pennsylvania State University (State College, PA)

Ivaylo Simidchiev

Part-time, Digital Filmmaking & Video Production; M.F.A., film and directing, and B.A., film studies, National Academy of Theatre and Film Arts (Sofia, Bulgaria) Jason Smith
Part-time, Culinary Arts; M.B.A., technology management, University of Phoenix (Phoenix, AZ); B.S. hotel and restaurant institutional management, Johnson and Wales University (Providence, RI)

Cassandra Stephenson, D.M.A.

Part-time, General Education; D.M.A., performance, M.M., performance, University of Maryland (College Park, MD); B.M., performance, Ithaca College (Ithaca, NY)

Kathy Sutton

Part-time, General Education; M.Ed., special education, Bowie State University (Bowie, MD); B.S. psychology, Howard University (Washington, DC)

Monica Thomas, CPC

Part-time, Culinary Arts; B.A., elementary education, Catholic University of America (Washington, DC); Certified Personal Chef, Culinary Business Academy (Rio Rancho, NM)

Huda Totonji

Part-time, Graphic Design; M.F.A., art & visual technology, and B.A., visual technology, George Mason University (Fairfax, VA)

Shelia Wexler

Part-time, Advertising; M.A. advertising and marketing, University of Florida (Gainesville, FL); B.A., advertising design and fashion illustration, Florida State University (Tallahassee, FL)

Carl Williams

Part-time, Graphic Design; M.F.A., visual communication, George Washington University (Washington, DC); B.A., art, design, North Carolina A&T University (Greensboro, NC)

Kristine Winner

Part-time, Interior Design; M.A., history of decorative arts & design, New School University (New York, NY); B.S., clothing, textiles & related arts, Virginia Polytechnic Institute and State University (Blacksburg, VA)

Benita Wong, CCC, CCE, CHE

Part-time, Culinary Arts; M.B.A., management, Argosy University (Arlington, VA); M.A., Asian studies: China, University of Michigan (Ann Arbor, MI); B.A., journalism, University of Maryland (College Park, MD); A.O.S., Culinary Institute of America, (Hyde Park, NY)

**pp. 180–182
Staff**

The following Staff list is accurate as of July 1, 2010.

The Art Institute of Atlanta

Executive Committee

Jo Ann Koch

President

Sharon Bolling-Clay

Director of Career Services

Joselyn C. Cassidy

Vice President, Director of Human Resources

Daniel J. Garland, Ph.D.

Dean of Academic Affairs

Joy McClure

Senior Director of Admissions

April Shavkin

Dean of Student Affairs

Chris Schwarzer

Director of Administrative and Financial Services

Department Chairs

Rob Albertson

Department Chair
Audio Production

Brian M. Bentley

Department Chair
Digital Filmmaking & Video Production

Paul M. Black, AIA, NCARB

Department Chair
Interior Design

James Gallivan, MAT, CCA, CCP, CFBE

Department Chair
Culinary Arts

Dan L. Henderson

Department Chair
Illustration

Ameeta Jadav, Ph.D.

Acting Department Chair
Game Art & Design
Media Arts & Animation
Visual Effects & Motion Graphics
Visual & Game Programming

Suzanne Valle-Killeen, Ph.D.

Department Chair
General Education

Mary Jo Miller

Department Chair
Fashion & Retail Management

Barbara Nesin

Department Chair
Art Foundations

Larry Stultz, Ph.D.

Department Chair
Advertising
Web Design & Interactive Media

Linda Wood

Department Chair
Graphic Design
Photographic Imaging

Administrative Staff

This is a partial listing of administrative staff at
The Art Institute of Atlanta.

Bela Akbasheva

Director of Student Financial Services

Derryck Black

Associate Director of Admissions

T.J. Bonds

Director of Technology

Elva Bowman

Director of Accounting

Angelo Brown

Director of Admissions

Christopher Carney

Associate Director of Admissions

Shawna Cohen

Associate Director of Admissions

Irina Dribinski

Associate Director of Student Financial Services

Brandon Gholston

Director of Facilities

Don Hassler

Technical Support Supervisor

Lewis Hawkins

Manager of Administrative and Retail Services

Diana Hill

Registrar

Ameeta Jadav, Ph.D.

Associate Dean of Academic Affairs

J. Brett Johnson

Director of Admissions

Gayle Meier

Library Director

Stephan Moore

Director of Residence Life & Housing

Tom Morgan

Associate Director of Technology

Kayte Pellerito

Associate Director of Admissions

Kim Resnik

Director of Communications

Sharon Shapiro

Senior Collection Lead

Diana Sharple

Director of Community and Professional Education

Melisa Stacey-Miller

Associate Director of Student Financial Services

Rashetta Stevens

Associate Director of Admissions

Truitt Taylor

Director of Admissions

Melanie Twiddy

Director of Admissions

Shaun Wiley

Associate Director of Admissions

Angie Williams

Assistant Director of Career Services

M. Elizabeth Wilson

Assistant Director of Communications

Letherio Zeigler

Associate Director of Student Financial Services

The Art Institute of Atlanta-Decatur**John M. Clark**

Campus Director

Sarah Gorham

Associate Dean of Academic Affairs

Jennifer Ramey

Senior Director of Admissions

Administrative Staff

This is a partial listing of administrative staff at

The Art Institute of Atlanta-Decatur.**Deborah Arrieta-Merker**

Associate Director of Admissions

Jason Barilla

Technical Support Supervisor

Nadraqua Dawes

Associate Dean of Student Affairs

Tondeleo Day

Associate Director of Student Financial Services

Andrea Fitzroy

Academic Advisor

Kimberly Hemingway

Associate Registrar

Mike Long

Associate Director of Admissions

Brande McClellan

Associate Director of Admissions

Myra Hall Richards

Librarian

The Art Institute of Charleston**Executive Committee****Richard Jerue**

President

Esther Kramer, Ph.D.

Dean of Academic Affairs

Karen Fine, CPA

Director of Administrative and Financial Services

Lucy Lamb

Director of Human Resources

Brian Stanley

Senior Director of Admissions

Department Chairs**Bonnie Grant**

Department Chair

Interior Design

Howard Katz

Department Chair

Digital Filmmaking & Video Production

Photographic Imaging

Lynne Riding

Department Chair

Fashion & Retail Management

Shari Schleis

Department Chair

Graphic Design

Web Design & Interactive Media

Susan Wigley, CCE
Department Chair
Culinary Arts

Mildred Keith
Department Chair
General Education

Administrative Staff

This is a partial listing of administrative staff at
The Art Institute of Charleston.

Lynda Dianne Altman
Director of Academic Achievement Center

Danielle Angelich
Director of Admissions

Marlon Brown
Technology Support Supervisor

Joseph Carmel
Associate Director of Admissions

Lorraine Crosland
Associate Director of Admissions

Terry Fox
Director of Career and Student Services

Amanda Jackson
Registrar

Melanie Lindenmeyer
Director of Student Financial Services

Brittanie McPherson
Associate Director of Admissions

Maureen Meyers
Director of Library Services

LaShanda Scott
Director of Residence Life & Housing

Andrew Stelter
Supply Store Manager

Karen Krebs Turner
Accounting Supervisor

Morgan Walker
Culinary Store Room Manager/Event Director

The Art Institute of Tennessee-Nashville

Executive Committee

Carol Menck
President

Greg Chapman, Ed.D.
Dean of Academic Affairs

Michelle Jordan
Director of Administrative and Financial Services

Douglas Lange
Dean of Student Affairs

Kerry Puglisi
Director of Human Resources

Leslie Starks
Senior Director of Admissions

Department Chairs

Robert Brown
Art Foundations
Fashion & Retail Management
Interior Design

Leslie Haines
Department Chair
Graphic Design

Anthony Mandriota
Department Chair
Culinary Arts

Amanda McCadams
Department Chair
Media Arts & Animation
Photographic Imaging

Robb Wenner
Department Chair
Audio Production
Digital Filmmaking & Video Production

Vicki White
Department Chair
General Education
Transitional Studies

Eric Camper
Lead Faculty
Media Arts & Animation

Amber Chatelain
Lead Faculty
Fashion & Retail Management

Brenda Long
Lead Faculty
Web Design & Interactive Media

Britt Stadig
Lead Faculty
Art Foundations

Allie Sultan
Lead Faculty
Digital Filmmaking & Video Production
Administrative Staff

This is a partial listing of administrative staff at
The Art Institute of Tennessee-Nashville.

Brian Aaronoff

Assistant Director of Technology

Brenda Burney

Director of Student Financial Services

Marty Chester

Academic Advisor

Gail Claybrooks

Registrar

Jackie Collins

Academic Advisor

Kristine Junik

Librarian

Cory Lyon

Librarian

Susie Beth Patterson

Assistant Director of Residential Life & Housing

Dawn Pulver

Director of Admissions

Elizabeth Reams

Student Accounting Supervisor

Stacey Sharkey

Director of Admissions

Chris Sherrell

Supply Store Manager

Tiffany Speights

Director of Career Services

The Art Institute of Virginia Beach

Executive Committee

Marilyn Burstein

President

Jonelle Tate

Senior Director of Admissions

Sharon Youngue, J.D.

Dean of Academic Affairs

Tonya Satterwhite

Director of Administrative and Financial Services

Miranda Johnson-Parries

Director of Student/Career Services

Department Chair

Paul Kennedy, M.B.A., CCC

Department Chair
Culinary Arts

Judith Wisniewski

Department Chair
Art & Design

Administrative Staff

This is a partial listing of administrative staff at
The Art Institute of Virginia Beach.

Justin Dohrmann

Senior Desktop Analyst

Kelly Fortmann, M.L.I.S.

Librarian

Maura Murphy

Registrar

Whitney Smallwood

Administrative Assistant to the President and
Dean of Academic Affairs

Desirée Taylor

Associate Director of Student Financial Services

Alana Zuniga

Associate Director of Admissions

The Art Institute of Washington

Executive Committee

Todd Cunningham

President

Sara Cruley

Senior Director of Admissions

Marcia Gordon

Director of Human Resources

Suzanne Hintz, Ph.D.

Dean of Academic Affairs

Lisa W. Reed

Director of Administrative and
Financial Services

Ann Stapleton

Dean of Student Affairs

Kirsten Wright

Director of Career Services

Department Chairs

Lisa Amans

Department Chair
Advertising
Fashion & Retail Management

Alex Buffalo

Assistant Department Chair
Media Arts & Animation

Eric Butters

Department Chair
Art Foundations

Gail Davidson

Department Chair
Interior Design

Ralph Fasano

Assistant Department Chair
Digital Filmmaking & Video Production

Alan Gallegos

Department Chair
Audio Production
Digital Filmmaking & Video Production

Anthony Julien

Department Chair
Graphic Design
Photographic Imaging
Web Design & Interactive Media

James Maiden, Ed.D.

Department Chair
General Education

Heather Reitze

Assistant Department Chair
Graphic Design

Michael Roll, FMC, CEC, MBA

Department Chair
Culinary Arts

Bryan Tillman

Department Chair
Game Art & Design
Media Arts & Animation
Visual & Game Programming
Visual Effects & Motion Graphics

Titus Tucker, Ed.D.

Assistant Department Chair
General Education

Sarah Wichlacz

Assistant Department Chair
Photographic Imaging

Administrative Staff

This is a partial listing of administrative staff at
The Art Institute of Washington.

Nadjie Bernhanu

Associate Director of Student Financial Services

Karen Catlett

Supply Store Manager

Jack Chester

Director of Facilities

Steven Dhondt

Director of Admissions

Sharifa Dickinson

Associate Manager, Admissions Coordinator

Shelly Ford

Director of Communications

Harry Frazier

Director of Accounting

Steven Guth

Director of Admissions

Tony Hack

Associate Director of Admissions

Tyler Lien

Assistant Director of Technology

Alysa MacClellan

Associate Director of Admissions

Susan Massey

Director of Faculty Development & Institutional Research

Holly Nisco

Director of Learning Resource Services

Kimberly Oden

Director of Residence Life and Housing Services
Associate Dean of Student Affairs

Katie Overmyer

Registrar

Juana Rodriguez

Associate Director of Admissions

Hedssen Serrano

Facilities Manager

Lisa VanZyll

Director of Student Financial Services

The Art Institute of Washington –Northern Virginia**Gregg Crowe**

Campus Director

Altaf Memon, Ph.D.

Associate Dean of Academic Affairs

Administrative Staff

This is a partial listing of administrative staff at
The Art Institute of Washington–Northern Virginia.

Patti Ashley

Director of Accounting

C. Zayne Reeves

Librarian

Erin Geiger

Associate Director of Student Financial Services

Erica Paige

Associate Registrar

p. 183

Delete Exhibition of Student Work and Instructional Equipment (new wording has been inserted on p. 157).

Advanced Standing, Transfer, and Proficiency
Credit and Exemption from Coursework

The second bullet should read:

- Complete the requirements of a transfer agreement established between The Art Institute and the post-secondary institution they attend before coming to The Art Institute.

Advanced Standing, Transfer, and Proficiency Credit for
Veteran's Administration Students in South Carolina

This paragraph should read:

Advanced Standing, Transfer, and Proficiency Credit for Veteran's
Administration Students in South Carolina and Tennessee

All Veteran's Administration students applying to The Art Institute of
Charleston or The Art Institute of Tennessee–Nashville must provide
documentation (official transcripts) to the college. Credits awarded will
be provided to the degree that is being sought.

Page 185:

ADDITIONAL ATTENDANCE INFORMATION AND POLICY

Attendance Policy

The Art Institute's attendance policy is designed to meet the requirements of state and regional accreditation, to support to the mission and goals of the organization, and to improve the academic performance of students through adherence to industry and educational standards of personal and professional development. Faculty members are required to record attendance accurately.

Attendance is directly tied to academic performance. Excessive absenteeism can result in severe academic penalties, including a failing grade for a course or removal from the course. Should absence be necessary, students are responsible for course material covered during the time of absence.

Students are expected to attend all regularly scheduled classes, including the first class of the quarter. They are expected to arrive on time and to stay for the full duration of the class. Students may drop or add classes during the first week of the quarter. Students who fail to drop a class during drop/add period will be financially responsible for the cost of the class. Students who do not attend any of their classes during the drop/add period will be withdrawn from the college.

Students who miss seven total consecutive days of all scheduled classes, or 20 total calendar days from the date of last attendance in all scheduled courses (whichever is less), will be terminated from the college.

Attendance data are available for review through the registrar's office or the academic affairs office. Any discrepancies should be discussed with the faculty member for the course. Any request to correct a discrepancy must be submitted in writing by the faculty member. The registrar's office will not accept corrections from students.

Attendance Verification

You may verify your attendance at any time during the quarter with the registrar's office. Students will receive an attendance record of all marks of present and absence recorded to date (snapshot). Any discrepancies should be discussed with the individual instructor. Should an error be detected, the instructor must submit in writing a request to correct the discrepancy(s). The registrar's office will not accept corrections from students.

Students who are absent seven class days in a row will be withdrawn from the college.

Page 186-187 :

Student Reentry Process

Any student who has left The Art Institute of Virginia Beach, The Art Institute of Washington, or The Art Institute of Washington–Northern Virginia for any time period must go through the formal reentry process, and each student's academic status must be reviewed before they can be considered for reentry. Contact the admissions office for additional information.

Medical Leave

Medical leave requests are accepted for current quarter students only. Requests must be submitted to the registrar's office along with the following documentation:

- A completed exit-from-program form obtained from the registrar's office indicating medical leave intent.
- A letter from the student indicating their request to obtain medical leave must be submitted to the registrar's office.
- Supporting documentation from a physician indicating the duration of medical leave.*
- Final notification from the physician indicating the release date upon which the student can return to college.

*Should this date need to be extended, a letter from the physician indicating the length of the time extension is required must be submitted to the registrar's office.

Personal/Bereavement Leave

Personal/bereavement leave requests require similar documentation as medical leave requests. See the registrar's office for details.

Procedure for Reentry after Academic Termination

A student terminated for violating the Satisfactory Academic Progress Policy (SAPP) must appeal in writing to the dean of academic affairs for reentry before the start of the quarter in which he/she wishes to return. Also, any student who ceased attendance and whose grades in the last quarter of attendance caused him or her not to meet the minimum standards of the SAPP must go through the same appeal process. The appeal procedure below applies.

If the appeal is granted, the re-entering student will be placed on probation during the quarter of return. The student must meet the minimum standards of the SAPP to continue in the program. The student must successfully retake courses previously failed so that the recalculated GPA and successful completion percentage meets or exceeds the minimum requirements. Some form of academic evaluation must be conducted by the dean or review committee to determine that the student has the desire and the academic ability to progress satisfactorily in the program. A student is allowed only one reentry appeal after being academically terminated.

p. 187 Milestones and Evaluation Points for Satisfactory

Academic Progress

The copy for Diploma/Certificate Programs and Degree Programs should read as follows:

Academic Standards for Diploma/Certificate Programs

1. At the end of first quarter (or the end of the third session for mid-session starts), students must achieve a CGPA of 1.0 and an ICR of 33.33%. Anything below these milestones will result in probation.
2. At the end of second quarter, students must attain a CGPA of 1.0 and an ICR of 33.33%. Anything below these milestones will result in dismissal.
3. At the end of second quarter, students with a CGPA under 1.5, but at least 1.0 and/or an ICR below 50%, but at least 33.33% will be placed on probation.

NOTE: If you are on probation for ICR it will be very difficult for you to meet the fourth quarter ICR milestone of 66.67%. In some cases you may have to successfully complete all the hours you attempt in your third and fourth quarter. Please consult with your academic advisor on your exact requirement.

4. At the end of fourth quarter, and every quarter thereafter, students must attain a CGPA of 2.0 and an ICR of 66.67%. Anything below these milestones will result in dismissal.
5. Students may not attempt more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in dismissal.
6. The process to appeal requires the student to request the opportunity to appeal a dismissal in writing; the reason for the appeal must be the result of mitigating circumstances; and documentation supporting a claim of mitigating circumstances must be provided. The result of the appeal (appeal granted or appeal denied) must be catalogued in the Student Information System.
7. If a student appeals and is denied the appeal, he or she must remain out of school until one year after the quarter in which the appeal was denied. The student can then request an additional appeal for reinstatement, but would have to demonstrate accomplishments or changes that show a degree of college readiness that reliably predict success. Should the student have his or her appeal denied a second time, the student will be permanently dismissed from The Art Institute. If the student's appeal is granted, he or she will be placed on probation at the start of the term, and will be required to attain CGPA and ICR milestones by the next evaluation point. Failure to do so will result in a permanent dismissal. The student would do this through the reentry process.
8. Failure to complete courses successfully for any reason may negatively affect academic progress. Failing courses or withdrawing from courses could result in the loss of financial aid.

Academic Standards for Degree Programs

9. At the end of second quarter (or the fifth session for mid-session starts), students must achieve a CGPA of 1.0 and an ICR of 33.33%. Anything below these milestones will result in probation.
10. At the end of third quarter, students must attain a CGPA of 1.0 and an ICR of 33.33%. Anything below these milestones will result in dismissal.
11. At the end of third quarter, students with a CGPA under 1.5, but at least 1.0 and/or an ICR below 50%, but at least 33.33% will be placed on probation.

NOTE: If you are on probation for ICR it will be very difficult for you to meet the sixth quarter ICR milestone of 66.67%. In some cases you may have to successfully complete all the hours you attempt in your fourth, fifth and sixth quarters. Please consult with your academic advisor on your exact requirement.

12. At the end of sixth quarter, students must accomplish a CGPA of 2.0 and an ICR of 66.67%. Anything below these milestones will result in dismissal.
13. While we are bound by Department of Education requirements that a student be dismissed after his or her sixth quarter if the CGPA is below 2.0 and/or the ICR is below 66.67%, we are allowed to place a student on probation in subsequent quarters if the CGPA falls below 2.0, but is at least 1.8, and/or the ICR falls below 66.67%, but is at least 60%. If the student is put on probation, the student will have to attain both a CGPA of 2.0 and an ICR of 66.67% at the end of the next evaluation point or be dismissed (NOTE: evaluation points occur every other quarter after sixth quarter). This can only happen once after sixth quarter.
14. At any evaluation point after sixth quarter, a student with a CGPA below 1.8 and/or an ICR below 60% will be dismissed.
15. Students may not attempt more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in dismissal.
16. Failure to complete courses successfully, for any reason may negatively affect academic progress. Failing courses or withdrawing from courses could result in the loss of financial aid.
17. Transitional Studies Courses are based on the results of the academic placement test. Like any course, students must successfully complete such courses in order to progress in the program. Transitional studies course credits do not count towards the total number of credits for graduation nor do they count in the CGPA; however, they do count in determining the maximum time frame and the incremental completion rate. Transitional studies courses may be individually attempted no more than three times. Failing or withdrawing from a transitional studies course three times will result in dismissal.
18. If a student appeals and is denied the appeal, he or she must remain out of school until one year after the quarter in which the appeal was denied. The student can then request an additional appeal for reinstatement, but would have to demonstrate accomplishments or changes that show a degree of college readiness that reliably predict success. The student will do this through the reentry process. Should the student have his or her appeal denied a second time, the student

Other Standards of Academic Progress

19. Following is a comprehensive list of events that indicate there may be a Mitigating Circumstance that has negatively impacted academic progress:
 - a. Death of an immediate family member
 - b. Student illness requiring hospitalization (this includes mental health issues)
 - c. Illness of an immediate family member where the student is a primary caretaker
 - d. Illness of an immediate family member where the family member is the primary financial support
 - e. Abusive relationships
 - f. Divorce proceedings
 - g. Previously undocumented disability
 - h. Work-related transfer during the term
 - i. Change in work schedule during the term
 - j. Natural disaster
 - k. Family emergency
 - l. Financial hardship such as foreclosure or eviction
 - m. Loss of transportation where there are no alternative means of transportation
 - n. Documentation from the school counselor and/or a professional counselor

The dean of academic affairs is responsible for determining the appropriateness of the mitigating circumstance in regards to severity, timeliness, and the student's ability to avoid the circumstance. Any consideration of conditions outside of the list provided should be

discussed with the vice president of academic affairs at EDMC. Student life issues and making the transition to college are not considered mitigating circumstances under this policy since students have at least two quarters in a diploma and three quarters in a degree program to adjust to college life. Documentation from a school or professional counselor should not breach the student/counselor relationship. A memorandum or letter on school or organizational letterhead indicating a counselor's opinion that student issues are contrary to satisfactory academic progress will suffice as proof of mitigating circumstances.

20. Grades achieved in repeated classes will replace grades of "F", "W", or "WF". Grades of "F", "W", or "WF" are included in the maximum allowable time frame and incremental completion rate requirements. The grade "I" indicates Incomplete and is calculated as if it is an "F" until it is changed to another grade. Students may also retake classes in which they received a passing grade in order to improve their CGPA. However, a student cannot receive financial aid for repeating courses in which a passing grade has already been earned.

*If a student's CGPA falls below 2.0, but is at least 1.8 and/or the ICR is below 66.67% but at least 60%, the student may be placed on probation one time after he or she has moved beyond his or her sixth quarter. The student would then need to achieve the 2.0 and 66.67% milestones at the next evaluation point or be dismissed.

Milestones and Evaluation Points

Diploma Evaluation point Milestones (CGPA and ICR) Required action

- End of First Quarter < 1.0 and/or 33.33% Probation
- End of Second Quarter < 1.0 and/or 33.33% Dismissal
- End of Second Quarter < 1.5 and/or 50% > 1.0 and 33.33% Probation
- End of Fourth Quarter and every quarter thereafter < 2.0 and 66.67% Dismissal

Degree Evaluation point Milestones (CGPA and ICR) Required action

- End of Second Quarter < 1.0 and/or 33.33% Probation
- End of Third Quarter < 1.0 and/or 33.33% Dismissal
- End of Third Quarter < 1.5 and/or 50% > 1.0 and 33.33% Probation
- End of Sixth Quarter*
- and every other quarter thereafter < 2.0 and 66.67% Dismissal

21. Transfer credits from other post-secondary institutions are not calculated in the maximum allowable credits or incremental completion rate requirements; however, transfer credits do reduce the total number of credits that must be attempted within the program. Therefore, the maximum number of attempted credits for a student with transfer credit is one and one-half times the number of credits required to complete for graduation. Example: if a student transfers 36 credits to a program consisting of 180 credits, the calculation would be $180 - 36 = 144 \times 1.5 = 216$ credits. Grades for credits transferred from any post-secondary institution (including an Art Institutes school) will be recorded as "TR" in the Student Information System and will not affect the student's CGPA. Students wishing to transfer from one Art Institute to another may do so only if they are in good standing at the sending school. Any student dismissed for academic progress cannot transfer to another Art Institute until he or she has been reinstated at the sending school and is deemed to be making satisfactory academic progress.
22. Students will be allowed only one change of program. On rare occasions and with good reason, the dean of academic affairs may allow a student an additional change of program. Changing from day to evening in the same program is not considered a change of program. Changing from a diploma level to a degree level or from an associate level to a bachelor's

level in the same program is not considered changes of program. To change from an associate degree program to a bachelor's degree program, students must have successfully completed 36 credit hours (not including Transitional Studies courses) and have a Cumulative Grade Point Average of at least 2.5.

Courses taken in one program applicable to the second program shall be transferred with the grade. If students have taken a course more than once, all grades pertinent to that course shall apply to the second program. Grades earned in the original program shall count towards the cumulative grade point average.

However, in cases in which a student has graduated from The Art Institute in one program and then subsequently begins work in a different program, grades used in the CGPA of the previous program will not be applied to the student's new program CGPA calculation. The grades will be recorded as TR. For ICR purposes only, those courses transferred will apply to the new program.

The maximum allowable timeframe shall be calculated as the total number of credits in the program minus the number of credits applied to the new program $\times 1.5$. Example: if a student transfers 36 credits to a program consisting of 180 credits, the calculation would be $180 - 36 = 144 \times 1.5 = 216$ credits. Second example, if a student earned 36 credits in the original program that are applicable to the new program, but transfers 48 credits due to repeating failed classes then the maximum allowable timeframe is reduced to 198 credits.

23. In order for students to graduate, the minimum requirements are a CGPA of 2.0, and completion of the program in no more than 150% of total program credits.

p. 187 Graduation Requirements

The last sentence of #7 should read: Program offerings vary by campus.

Page 188: CAMPUS SECURITY ACT INFORMATION

At The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington-Northern Virginia, the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics report is published annually in the Student Handbook. Each incoming student is provided a copy of the handbook at new student orientation. Updated copies are made available to continuing students through the Department of Student Affairs and the Registrar's Office.

p. 188

Residency Information and Completion Rates for Virginia Students at The Art Institute of Washington This paragraph should read: Residency Information and Completion Rates for Virginia Students at The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington-Northern Virginia The following information is available from the admissions offices of The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington-Northern Virginia:

1. The number of students claiming Virginia residency enrolled in each program of study
2. In addition to the total number of students who completed or graduated from at the end of the last academic year, the total number and percent age of students claiming Virginia residency who completed or graduated from each program at The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington-Northern Virginia at the end of the last academic year.

p. 188 Credit Transfers to Other Schools

The policy should read as follows:

Credit Transfers to Other Schools

The Art Institute of Atlanta is authorized by the Georgia Nonpublic Postsecondary Education Commission, 2082 East Exchange Place, Suite 220, Tucker, Georgia 30084, 770.414.3300. The Art Institute of Atlanta–Decatur, a branch of The Art Institute of Atlanta, is authorized by the Georgia Nonpublic Postsecondary Education Commission, 2082 East Exchange Place, Suite 220, Tucker, Georgia 30084, 770.414.3300.

The Art Institute of Charleston, a branch of The Art Institute of Atlanta, is licensed by the South Carolina Commission on Higher Education, 1333 Main Street, Suite 200, Columbia, SC 29201; 803.737.2260. Licensure indicates only that minimum standards have been met, and it is not equal to or synonymous with accreditation by an accrediting agency recognized by the U.S. Department of Education.

The Art Institute of Tennessee–Nashville, a branch of The Art Institute of Atlanta, is authorized by the Tennessee Higher Education Commission (this authorization must be renewed each year and is based on an evaluation by minimum standards concerning quality of education, ethical business practices, health and safety, and fiscal responsibility).

The Art Institute of Virginia Beach, a branch of The Art Institute of Atlanta, is licensed by the State Council of Higher Education for Virginia (James Monroe Building, 101 North Fourteenth Street, Richmond, Virginia 23219; telephone number 804.225.2600) to operate in Virginia.

The Art Institute of Washington, a branch of The Art Institute of Atlanta, is licensed by the State Council of Higher Education for Virginia (James Monroe Building, 101 North Fourteenth Street, Richmond, Virginia 23219; telephone number 804.225.2600) to operate in Virginia.

The Art Institute of Washington–Northern Virginia, a branch of The Art Institute of Atlanta, is licensed by the State Council of Higher Education for Virginia (James Monroe Building, 101 North Fourteenth Street, Richmond, Virginia 23219; telephone number 804.225.2600) to operate in Virginia.

The Art Institute of Atlanta and its branch campuses, The Art Institute of Atlanta–Decatur, The Art Institute of Charleston, The Art Institute of Tennessee–Nashville, The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington–Northern Virginia, are accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award associate and baccalaureate degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404.679.4500 for questions about the accreditation of The Art Institute of Atlanta. However, the fact that a school is licensed and accredited is not necessarily an indication that credits earned at that school will be accepted by another school. In the United States higher education system, transferability of credit is always determined by the receiving institution, taking into account such factors as course content, grades, accreditation, and licensing.

The goal of The Art Institute is to help students prepare for entry-level employment in their chosen field of study. The value of degree programs like those offered by The Art Institute is their deliberate focus on marketable skills. The credits earned are not intended as a stepping stone for transfer to another institution. For this reason, it is unlikely that the academic credits earned at The Art Institute will transfer to another school.

Programs offered by one school within The Art Institutes system may be similar but not identical to similar programs at another school within the system due to differences imposed by state laws, use of different instructional models, and local employer needs. Therefore, if students decide to transfer to another school within The Art Institutes system, not all of the credits earned at The Art Institute may be transferable to that school's program.

However, credits earned at The Art Institute of Atlanta or its branch campuses are transferable among these seven locations: The Art Institute of Atlanta, The Art Institute of Atlanta–Decatur, The Art Institute of Charleston, The Art Institute of Tennessee–Nashville, The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington–Northern Virginia. If you are considering transferring to either another Art Institutes school or an unaffiliated school, it is your responsibility to determine whether that school will accept your Art Institute credits. We encourage you to make this determination as early as possible. The Art Institute does not imply, promise, or guarantee transferability of its credits to any other institution.

P. 188 Financial Services Policies

This heading should be inserted above Refund Policies.

p. 188 Refund Policy Prior to Matriculation, All Students

This section should read:

Applicants may cancel their enrollment in person or in writing before the beginning of classes. An applicant not requesting cancellation before the scheduled starting date indicated on the application for admission will be considered a student. All monies paid by applicants will be refunded if they are not accepted for admission. All monies paid by the applicant will be refunded if requested by the applicant within five (5) business days after signing the application for admission and making an initial payment.

Applicants requesting cancellation more than five (5) business days after signing the application for admission and more than ninety (90) days prior to their original class start date, will receive a refund of all monies paid, less the \$50 application fee. Applicants requesting cancellation more than five (5) business days after signing the application for admission, but less than ninety (90) days prior to their original class start date, will receive a refund of all monies paid, less the \$50 application fee and \$100 enrollment fee.

Applicants attending The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington–Northern Virginia who are requesting cancellation more than five (5) business days after signing the application for admission, but less than ninety (90) days prior to their original class start date, will receive a refund of all monies paid, less a maximum tuition fee of 15% of the stated costs of the course or program or \$100, whichever is less. The application fee is valid for four consecutive quarters, including the original start date quarter. Students wishing to reapply after four quarters will be required to submit a new application fee.

p. 189–190 Refund Policy, All Students—Return of Federal Title IV Aid

This section should read as follows:

Return of Federal Title IV Aid In compliance with federal regulations, the school will determine how much federal student financial assistance the student has earned or not earned when a student withdraws from school. The school will calculate the percentage and amount of awarded federal student financial assistance that the student has earned if the student withdraws up through the 60 percent point of the term. If the student has completed more than 60 percent of the term, the student earns 100 percent of the federal student financial assistance.

The amount earned will be based on the percentage of the term that was completed in days up to and including the last date of attendance. To calculate the amount earned, the school will determine the percentage by dividing the number of calendar days completed in the term up to and including the last date of attendance by the total number of calendar days in the term. If the student received more than the amount of federal student financial assistance earned, the difference will be returned to the federal student financial assistance programs from which funds were received in the following order: Unsubsidized Stafford Loan, Unsubsidized Direct Loan, Subsidized Stafford Loan, Subsidized Direct Loan, Perkins Loan, PLUS Loan, Pell Grant, ACG, SMART, SEOG. Funds will be returned to the aid source within 45 days of the date that the school determines that the student has withdrawn. If more federal student financial assistance has been earned than has been received, the student may be eligible for a post-withdrawal disbursement. The school will notify the student of any post-withdrawal disbursement for which the student may be eligible and what steps need to be taken for the federal financial assistance funds to be received.

If federal student financial assistance funds need to be returned, the institution must return a portion or all of the unearned funds equal to the lesser of:

- The institutional charges multiplied by the percentage of the unearned federal student financial assistance funds; or
- The entire amount of unearned funds. If there are remaining unearned federal financial aid funds to be returned, the student must return any loan funds that remain to be returned in accordance with the terms and conditions of the promissory note. If the remaining amount of funds to be returned include grant funds, the student must return any amount of the overpayment that is more than half of the grant funds received. The school will notify the student as to the amount owed and how and where it should be returned.

Adjustment of Charges

For The Art Institute of Atlanta and The Art Institute of Atlanta–Decatur

In accordance with Georgia policy, if a student withdraws from school, the school will earn tuition and fees as follows, based on the week in which the student withdraws:

quarter start

Weeks 1–2 — 25%
 Week 3–50% of quarter — 50%
 50% of quarter–Week 6 — 75%
 After Week 6 — 100%

mid-quarter start

Days 1–2 — 5%
 Day 3–Week 1 — 10%
 Week 2 — 25%
 Week 3 — 50%
 After Week 3 — 100%

Examples of the calculations for this policy are available in the student accounting office.

For The Art Institute of Charleston

In accordance with South Carolina policy, if a student withdraws from school, the school will earn tuition and fees as follows:

quarter start

Week 1 — 10%
 Week 2 — 20%
 Week 3 — 30%
 Week 4 — 40%

Week 5 — 50%
 Week 6 — 60%
 After Week 6 — 100%

mid-quarter start

Days 1–2 — 5%
 Day 3–Week 1 — 10%
 Week 2 — 25%
 Week 3 — 50%
 After Week 3 — 100%

Examples of the calculations for this policy are available in the student accounting office. Funds will be made within 30 days of the date that the student notifies The Art Institute of the withdrawal.

For The Art Institute of Tennessee–Nashville

In accordance with Tennessee policy, if a student withdraws from school, the school will earn tuition and fees as follows, based on when the student withdraws:

quarter start and mid-quarter start

1. If you withdraw after the first five days from the signing of the enrollment agreement up to the first day of classes, the refund of tuition, fees, and other institutional charges will be 100% minus a \$100 administrative fee.
2. If you withdraw, drop out, or are expelled after classes have commenced and before the expiration of ten percent (10%) of the period of enrollment, the adjusted charge for tuition, fees, and other institutional charges will be 25% plus a \$100 administrative fee.
3. If you withdraw, drop out, or are expelled after ten percent (10%) of the period of enrollment and before the expiration of twenty-five percent (25%) of the enrollment period, the adjusted charge for tuition, fees, and other institutional charges is 75% plus a \$100 administrative fee.
4. If you withdraw, drop out, or are expelled after 25% of the enrollment period, the charges will be 100% of the original charges.

The last day of attendance means:

1. The date on the expulsion notice; or
 2. The date upon which the institution receives written notice (a signed drop form is sufficient) of withdrawal from you; or
 3. When no written notice of withdrawal is given, the last day of your attendance is the day of withdrawal; or
 4. If you fail to return from an approved leave of absence
- Examples of the calculations for this policy are available in the student accounting office.

For The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington–Northern Virginia

In accordance with Virginia policy, if a student withdraws from school, the school will earn tuition and fees as follows, based on the week in which the student withdraws:

quarter start

Weeks 1–3 — 50%
 Weeks 4–6 — 75%
 Weeks 7–11 — 100%

mid-quarter start

Week 1–Week 2, Day 2 — 50%
 Week 2, Day 3–Week 3 — 75%
 After Week 3 — 100%

Examples of the calculations for this policy are available in the student accounting office.

Refund Calculations after Matriculation, All Students, All Campuses

If kits, components of the kit, books, or supplies, are returned to the Supply Store in re-salable condition within 21 days of withdrawal, a credit will be given. All refunds and return of

- Work
- Work Made for Hire

Policy for Official and Unofficial Withdrawal

To officially withdraw, a student obtains a withdrawal from his/her academic advisor or department chair. Signatures must be obtained from the offices of student financial services, student accounting, the library, the academic department chair, the housing office (if appropriate), and the registrar's office. The registrar determines the last date of attendance and the date of determination. The date of determination would be the earlier of the date the student begins the school's withdrawal process or the date the student provides notice. For students who unofficially withdraw, the registrar will determine the last date of attendance using attendance records.

p. 190

The following policy should be inserted preceding the Family Educational Rights and Privacy Act and following the

Other Policies heading.

Intellectual Property Policy

As a creative community of teachers, artists, and scholars, The Art Institute is committed to encouraging the creation of new works, new ideas, and new forms of creative and scholarly expression. This Policy on Intellectual Property is provided to protect the interests of those who create as well as the interests of The Art Institute itself, which supports this creative and scholarly work.

I. Purpose and Scope

This document expresses The Art Institute's policy regarding ownership and usage rights with respect to Intellectual Property (as hereinafter defined). It covers all those who are a part of The Art Institute—faculty, staff, students, visiting artists, visiting scholars, or other participants enrolled, employed or affiliated with The Art Institute, and this Policy governs in all circumstances, unless The Art Institute has modified it through a written agreement connected to a sponsored or commissioned work or as part of work under a grant or contract. Should there be any conflict between the provisions of this Policy and the terms of a separate written agreement between The Art Institute and any party, the terms of that separate written agreement will govern. This Policy is not intended to limit "fair use" as defined by U.S. laws.

II. Terminology

The following terms are used throughout the Policy:

- Copyright
- Commissioned Work
- Independent Academic Effort or Creative Activity
- Art Institute Employee
- Intellectual Property
- Patent
- Sponsored Work
- Student
- Substantial Art Institute Resources
- Trademark and Service Mark

III. The Rights of the Creator of Intellectual Property

A. Faculty, Staff, and Student Works

1. General Rule

Subject to the exceptions noted in this Policy, as a general rule, The Art Institute does not claim ownership of Intellectual Property

developed through Independent Academic Effort or Creative Activity and that is intended to disseminate the results of academic research and scholarship, and/or to exhibit forms of artistic expression on the part of faculty, staff, and students.

2. Exceptions to the General Rule

Exceptions to the general rule set forth in III.A.1 above include Intellectual Property developed by faculty, staff, students and Art Institute employees under any of the following circumstances:

- (a) The Intellectual Property is developed as a Sponsored Work.
- (b) The Intellectual Property is developed as a Commissioned Work.
- (c) The Intellectual Property is developed using Substantial Art Institute Resources.
- (d) The Intellectual Property is developed by the creator within the scope of his or her employment with The Art Institute and constitutes a Work Made for Hire.
- (e) The Intellectual Property is developed by a creator who is assigned, directed or funded by The Art Institute to create the Intellectual Property.
- (f) The Intellectual Property is developed under a grant, program or agreement that provides The Art Institute with ownership rights, in whole or in part, to the Intellectual Property. Under the circumstances described in Section III.A.2(a) through (f) above, the Intellectual Property shall be owned by The Art Institute (or by The Art Institute and any other party as specified in any written grant, program or agreement). The creator of any Intellectual Property that is or might be owned by The Art Institute under this Policy is required to make reasonable prompt written disclosure of the Work to an officer designated by The Art Institute's president, and to execute any document deemed necessary by The Art Institute to perfect legal rights in the Institution and enable The Art Institute to file applications for registration when desired.

3. Ownership Rights in Specific Types of Works For purposes of clarification and without limiting the general rule and exceptions set forth in Sections III.A.1 and 2 above, ownership rights in the following types of Works are allocated as set forth below:

- (a) Curricular materials including course outlines, curricula, lesson plans, course handouts, PowerPoint and other presentation materials (in all forms and media), course content and syllabi are deemed to be Works Made for Hire and therefore all Intellectual Property associated therewith is owned by The Art Institute. Likewise, student rosters, attendance forms, interim grade reports, and assessments of student projects, including all Intellectual Property associated therewith, belong solely to The Art Institute.
- (b) Unless developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, scholarly articles and papers written for publication in journals, presentations and scholarly papers prepared for seminars and conferences, and personal lecture or teaching notes are typically not considered to be owned by The Art Institute as Works Made for Hire or otherwise.
- (c) If any Intellectual Property to be owned by the Institution under Section III.A.2 (a) through (f) above is developed jointly with a non-Art Institute party, the parties respective ownership and usage rights in the resulting Intellectual Property shall be set forth in a written agreement.
- (d) Where Intellectual Property is to be developed using Substantial Art Institute Resources, authorized representatives of the Institution will develop a written agreement with the user of those resources, which must be executed by the parties prior to

use of the resources, to identify the nature and terms of the use, including possible reimbursements or other systems of compensation back to The Art Institute.

- (e) Unless a Work is developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, all Intellectual Property created by faculty during sabbatical are owned by the faculty.
- (f) Unless the Work is developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, Intellectual Property created by a student working on his or her own, or developed in the context of a course, is owned by the student and The Art Institute will not use the student's work without the student's permission to do so.
- (g) Students working on a project governed by an existing written agreement to which The Art Institute is a party are bound by all terms of that agreement.
- (h) Students hired to carry out specific tasks that contribute to Intellectual Property of The Art Institute retain no rights of ownership in whole or in part to that Intellectual Property or to the student's contribution to that work.
- (i) Students who wish to work collaboratively with Art Institute Employees on projects which involve the creation of Works and Intellectual Property are required to sign and deliver an acceptable written agreement to The Art Institute outlining their rights before commencing work on such projects. Either party has the right to initiate such agreement.
- (j) The rights of The Art Institute to a perpetual, worldwide license (exclusive or non-exclusive, as the Institution deems necessary), to use and reproduce copy³⁸

B. Independent Contractor Works

As a general rule, The Art Institute will own Intellectual Property created by an independent contractor if a written agreement signed by the parties so provides, or The Art Institute has specially ordered or commissioned the work and such work is designated as a Work Made for Hire in a signed written agreement between the parties. If The Art Institute does not own the Intellectual Property created by an independent contractor, it shall have a right or license to use any Work produced by the independent contractor in the course of performance of the contract, in accordance with the parties' agreement.

VI. Substantial Use of Art Institute Resources

Although "Substantial Art Institute Resources" is defined, it is acknowledged that such resources and their use may change over time, with changes in technology, physical infrastructure of the Institution, modes of employment, etc. Therefore, this Policy allows the Academic Policy Advisory Committee to review the definition of "substantial use" from time to time and implement any changes or clarification to the definitions which The Art Institute deems necessary in order to establish an appropriate standard.

VII. Review Scheme

Questions concerning this Intellectual Property Policy should be addressed to the dean of academic affairs.

VIII. Reservation of Rights

The Art Institute reserves the right at any time in its sole discretion to modify and/or make changes to the Policy as advisable or appropriate. The Art Institute agrees, however, that it will endeavor to notify the entire Art Institute community

through both print and electronic means of its intention to make modifications and/or changes to the Policy at least 30 working days prior to their enactment.

IX. Effective Date

This Policy supersedes any preexisting Intellectual Property policy of The Art Institute, is effective March 12, 2009 and will remain in effect until modified or revoked by The Art Institute. This Policy will be binding on all parties who create Intellectual Property after the effective date, and this Policy and other agreements that represent modifications to this Policy shall remain binding on such creators even after their relationship with The Art Institute changes or terminates.

p. 190 Other Policies

This heading should be inserted above Family Educational Rights and Privacy Act.

p. 192

Student Records Retention

The following list indicates the maximum length of time that The Art Institute of Virginia Beach, The Art Institute of Washington, The Art Institute of Washington-Northern Virginia or its ultimate parent corporation, Education Management Corporation (EDMC), will retain certain categories of records.

Indefinitely /Permanently

- Academic Transcripts
- Financial Responsibility Records (Title IV Funding)
- Permanent Educational Records (ACCSCT)
- Title IV Funds Disbursement and Delivery:
 - Bank Statements
 - Student Account Records

Five Years from the date of last attendance

- For ACICS-accredited schools: Admissions Data and other student records

Four Years after the year the student last attended

- Completion, graduation and transfer rates documentation
- Cost of attendance documentation
- Documentation relating to each student or parent borrower's receipt of Title IV funds
- Entrance or exit loan counseling documentation
- Federal work-study documentation
- Financial aid history for transfer students
- FISAP back-up documentation
- SAR or ISIR
- Student certification statements and supporting documentation
- Student course and program of study records
- Student loan repayment records and documentation
- Student satisfactory progress records
- Title IV application data
- Title IV eligibility documentation
- Title IV required reports:
 - Crime reports
 - FISAP income grid information

In the event a campus closes, EDMC maintains an agreement with Iron Mountain Storage for continued document retention.

IV. The Art Institute's Usage Rights

To the extent that faculty, staff or Art Institute employees retain ownership of Work and Intellectual Property according to this Policy, The Art Institute

shall have a permanent, non-exclusive, worldwide, royalty free right and license to make educational use of such Work and Intellectual Property, including the right to use, reproduce, distribute, display, perform and modify (i.e. create derivative works) such Work and Intellectual Property in all forms and media now known or hereafter existing in connection with its curriculum, courses of instruction and educational programs, and any related accreditation or promotion of The Art Institute. Where practicable, The Art Institute will use best efforts to cite the creator of the Work if The Art Institute exercises such usage rights.

V. The Art Institute's Marks

Intellectual Property comprised of or associated with The Art Institute's Trademarks and Service Marks, including but not limited to its name, logos, slogans, insignia, and other symbols of identity (collectively the "Marks") belongs exclusively to The Art Institute and/or its affiliates. This Policy is designed to protect the reputation of The Art Institute and its affiliates, and to prevent the illegal or unapproved use of The Art Institute's Marks.

No Art Institute Mark may be used without the prior, written authorization of the appropriate authorities of The Art Institute. However, faculty, staff, and students may identify their status or professional affiliation with The Art Institute as appropriate, but any use of The Art Institute's Marks in this regard must avoid any confusing, misleading or false impression of affiliation with, or sponsorship or endorsement by, The Art Institute. No products or services may be marked, offered, sold, promoted or distributed with or under The Art Institute's Marks without The Art Institute's prior written permission and compliance with the licensing policies of The Art Institute. All requests for use of Art Institute Marks must be submitted in writing to an officer designated by the president. The designated Art Institute officer retains information concerning what marks, names, logos, symbols, insignias, and related words, phrases, and images currently comprise The Art Institute's Marks.

- Entrance or exit loan counseling documentation
- Federal work-study documentation
- Financial aid history for transfer students
- FISAP back-up documentation
- SAR or ISIR
- Student certification statements and supporting documentation
- Student course and program of study records
- Student loan repayment records and documentation
- Student satisfactory progress records
- Title IV application data
- Title IV eligibility documentation
- Title IV required reports:
 - Crime reports
 - FISAP income grid information

p. 193

Add The Art Institute of Virginia Beach and The Art Institute of Washington-Northern Virginia to the list of campuses that should contact the State Council of Higher Education for Virginia. The paragraph should read:

For The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington-Northern Virginia:

State Council of Higher Education for Virginia
James Monroe Building
101 North Fourteenth Street
Richmond, Virginia 23219
804.225.2600
www.she.edu

Student Grievance Procedure for Internal Complaints of Discrimination and Harassment

The first five paragraphs should read:

Student Grievance Procedure for Internal Complaints of Discrimination and Harassment The Art Institute does not discriminate or harass on the basis of race, color, national origin, sex, gender, genetic marker, sexual orientation, disability, age, religion, or any other characteristic protected by state, local, or federal law, in our programs and activities. The following persons have been designated to handle inquiries and coordinate The Art Institute's compliance efforts regarding the non-discrimination policy:

The Art Institute of Atlanta

April Shavkin
Dean of Student Affairs
The Art Institute of Atlanta
6600 Peachtree Dunwoody Road
Atlanta, GA 30328
770.689.4828
ashavkin@aii.edu

The Art Institute of Atlanta-Decatur

A branch of The Art Institute of Atlanta
Nadraqua Dawes
Associate Dean of Student Affairs
The Art Institute of Atlanta-Decatur
One West Court Square
Suite 110
Decatur, GA 30030
404.942.1835
ndawes@aii.edu

The Art Institute of Charleston

A branch of The Art Institute of Atlanta
Terry Fox
Director of Career and Student Services
The Art Institute of Charleston
24 North Market Street
Charleston, SC 29401
843.727.3518
tcfox@aii.edu

The Art Institute of Tennessee-Nashville

A branch of The Art Institute of Atlanta
Douglas Lange
Dean of Student Affairs
The Art Institute of Tennessee-Nashville
100 Centerview Drive, Suite 250
Nashville, TN 37214
615.514.3810
cmenck@aii.edu

The Art Institute of Virginia Beach

A branch of The Art Institute of Atlanta
Marilyn Burstein
President
The Art Institute of Virginia Beach
Two Columbus Center
4500 Main Street, Suite 100
Virginia Beach, VA 23462
757.793.6700
mburstein@aii.edu

The Art Institute of Washington*A branch of The Art Institute of Atlanta***The Art Institute of Washington–Northern Virginia**

Ann Stapleton
 Dean of Student Affairs
 The Art Institute of Washington
 1820 N. Fort Myer Drive
 Arlington, VA 22209
 703.247.6841
 astapleton@aii.edu

The list of contacts for academic complaints should read:

The Art Institute of Atlanta

Daniel J. Garland, Ph.D.
 Dean of Academic Affairs
 The Art Institute of Atlanta
 6600 Peachtree Dunwoody Road
 Atlanta, GA 30328
 770.689.4810

The Art Institute of Atlanta–Decatur*A branch of The Art Institute of Atlanta*

Sarah Gorham
 Associate Dean of Academic Affairs
 The Art Institute of Atlanta–Decatur
 One West Court Square
 Suite 110
 Decatur, GA 30030
 404.942.1809
 sgorham@aii.edu

The Art Institute of Charleston*A branch of The Art Institute of Atlanta*

Esther A. Kramer, Ph.D.
 Dean of Academic Affairs
 The Art Institute of Charleston
 24 North Market Street
 Charleston, SC 29401
 843.727.3500
 rjerue@aii.edu

The Art Institute of Tennessee–Nashville*A branch of The Art Institute of Atlanta*

Greg Chapman, Ed.D.
 Dean of Academic Affairs
 The Art Institute of Tennessee–Nashville
 100 Centerview Drive, Suite 250
 Nashville, TN 37214
 615.514.3810
 cmenck@aii.edu

The Art Institute of Virginia Beach*A branch of The Art Institute of Atlanta*

Sharon L. Youngue, J.D.
 Dean of Academic Affairs
 The Art Institute of Virginia Beach
 Two Columbus Center
 4500 Main Street, Suite 100
 Virginia Beach, VA 23462
 757.793.6700
 mburstein@aii.edu

The Art Institute of Washington*A branch of The Art Institute of Atlanta*

Suzanne Hintz, Ph.D.
 Dean of Academic Affairs
 The Art Institute of Washington
 1820 N. Fort Myer Dr.
 Arlington, VA 22209
 703.247.6830
 shintz@aii.edu

The Art Institute of Washington–Northern Virginia*A branch of The Art Institute of Atlanta*

Altaf Memon, Ph.D.
 Associate Dean of Academic Affairs
 The Art Institute of Washington–Northern Virginia
 The Corporate Office Park at Dulles Town Center
 21000 Atlantic Blvd., Suite 100
 Dulles, VA 20166
 571.449.4400
 amemon@aii.edu

Students will not be subject to unfair actions as a result of filing a complaint with the school or the State Council of Higher Education for Virginia.

Page 194

(The following is SCHEV-required information for The Art Institute of Virginia Beach, The Art Institute of Washington, and The Art Institute of Washington – Northern Virginia, hereafter referred to as the Virginia-based Art Institutes):

GENERAL POLICIES

The Virginia-based Art Institutes reserve the right to change the policies contained from time to time. Notice is not required for a new policy to take effect; however, the Virginia-based Art Institutes will make reasonable attempts to notify students promptly of any policy changes through website or email postings, mail distributions, or other methods deemed appropriate by the college administration.

Appropriate Attire

You are expected to dress appropriately for your profession while at the Virginia-based Art Institutes. You are expected to display good judgment; clothes should be comfortable and reasonable for the activities of education. Hats, sunglasses, short shorts, and any attire with words that are offensive to others are not appropriate. Headphones may not be worn in classrooms without the consent of the faculty member, and are not permitted in the library – learning resource center. You must wear shoes and shirts at all times. Violations may result in your being asked to leave campus until you return in appropriate attire.

Property of the Virginia-Based Art Institutes

You are responsible for any Virginia-based Art Institute books or equipment you use or check out. If material is lost or damaged, you will be charged for the cost of replacement or repair at the Virginia-based Art Institutes' discretion.

Children and Guests

For reasons of safety and to ensure an appropriate educational environment, children and student guests are not permitted in classrooms, laboratories, or the library. Unattended children are not permitted anywhere in the building or in the property surrounding it.

Illness or Injury

If you are injured or become ill one of the Virginia-based Art Institutes, in college-sponsored housing, or at any Art Institute function, we will arrange, if necessary, to have you taken to a physician, medical center or other emergency treatment facility. You will be responsible for any resulting expenses. Review your personal and family insurance policies to determine whether adequate coverage exists. Information concerning student health insurance is available in the department of student affairs.

International students are required to have medical insurance while enrolled at The Art Institute.

Non-discrimination Policy

The Virginia-based Art Institutes comply with Title VI of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973. The Art Institute of Washington does not discriminate on the basis of age, religion, race, creed, color, sexual orientation, national origin, ancestry, sex, disability, genetic marker, or any other characteristic protected under state, local, or federal law. Inquiries concerning The Art Institute's non-discrimination policies may be made to the director of human resources.

Non-fraternization Policy

Due to the inherently unequal relationship that exists between faculty or staff members and students and the possibility of unequal treatment, sexual or close social relationships between faculty or staff members and students are prohibited.

Personal Property

The Virginia-based Art Institutes are not responsible for the loss or damage of any student's personal property. We encourage you to take measures to safeguard your property including placing your name and student number on valuable items.

You may want to review your personal property or homeowner's insurance policies to ensure that valuable items are covered.
Portable Telecommunications Devices

The Virginia-based Art Institutes are committed to providing an atmosphere that enables the highest quality of student learning. In order to ensure the maintenance of such an environment, The Virginia-based Art Institutes prohibit the use of portable telecommunications devices (cellular telephones, pagers, beepers, radios, etc.) in classrooms during class meetings. Such devices should be disabled prior to class periods to prevent their inadvertently sounding during classes.

Failure to adhere to this regulation may result in grade adjustments, dismissal from class, and disciplinary action.

Posters, Flyers, and Banners

The Virginia-based Art Institutes provide bulletin boards for your use in several areas. Students may place posters and flyers which are in good taste and meet college guidelines on these bulletin boards with approval from the department of student affairs. Posters and signs may not be affixed to walls, elevators, or other places not intended for their display. Copies of posting guidelines are available at the department of student affairs.

STUDENT CONDUCT POLICY

Section I. Guiding Principles

The Virginia-based Art Institutes recognize its students as responsible and dedicated men and women who are preparing for career employment. An integral part of their career and professional development is the expectation that they conduct themselves during the education process in the same manner as will be expected in all employment situations.

As members of the college community, students have responsibilities and duties commensurate with their rights and privileges. In this policy, the Virginia-based Art Institutes provide guidance to students regarding those standards of student conduct and behavior that it considers essential to its educational mission. This policy also provides guidance regarding the types of conduct that infringe upon the fulfillment of the institute's mission.

Section II. Scope

This student conduct policy applies to all students and student organizations at the Virginia-based Art Institutes.

Section III. Reach

The student conduct policy shall apply to student conduct that occurs on college premises including online platforms, at college-sponsored activities, student-organization-sponsored events or in college housing. At the discretion of the dean of student affairs, dean of academic affairs or a delegate as appointed by the president or campus director of a Virginia-based Art Institute, the policy also shall apply to off-campus student conduct when the conduct, as alleged, adversely affects a substantial college interest and potentially violates a campus policy.

Section IV. Responsibilities of Dual Membership

Students are both members of the college community and citizens of the state. As citizens, students are responsible to the community of which they are a part, and, as students, they are responsible to the academic community of the college and to other individuals who make up the community. By enforcing its student conduct policy, the college neither substitutes for nor interferes with other civil or criminal legal processes. When a student is charged in both jurisdictions, the college will decide on the basis of its interests, the interests of affected students, and the interests of the community whether to proceed with its disciplinary process or to defer action.

Section V. Disciplinary Offenses

The offenses listed below are given as examples only. The Virginia-based Art Institutes may sanction other conduct not specifically included on this list.

1. Scholastic Dishonesty

- a. Plagiarism
- b. Cheating on assignments or examinations
- c. Engaging in unauthorized collaboration on academic work
- d. Taking, acquiring or using test materials without faculty permission
- e. Submitting false or incomplete records of academic achievement;
- f. Altering, forging or misusing a college academic record;
- g. Fabricating or falsifying data, research procedures, or data analysis;
- h. Deceiving the college and/or its officials.

2. Illegal or Unauthorized Possession or Use of Weapons:

possession or use of firearms, explosives, dangerous chemicals, or other weapons, likenesses of weapons, on college property, school sponsored housing or at college sponsored functions, except where possession is required by law.

3. Sexual Assault or Nonconsensual Contact:

any form of unwanted sexual attention or unwanted sexual contact

4. Threatening, Violent or Aggressive Conduct

- a. Assault, battery, or any other form of physical abuse of a student or college employee
- b. Fighting or physical altercation
- c. Conveyance of threats by any means of communication including, but not limited to, threats of physical abuse and threats to damage or destroy college property or the property of other students or college employees
- d. Any conduct that threatens the health or safety of another individual one's own self or another individual. Threats to commit self harm and/ or actual incidents of self harm by any student

5. Theft, Property Damage and Vandalism

- a. Theft, attempted theft, vandalism/damage, or defacing of college property, college controlled property or the property of another student, faculty, staff member or guests.
- b. Extortion
- c. Setting fires, tampering with fire safety and/or fire fighting equipment

6. Disruptive or Disorderly Conduct

- a. Disruptive classroom conduct, such as,
 - i. Engaging in behavior that substantially or repeatedly interrupts either the instructor's ability to teach or student learning. The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities, or
 - ii. Use of cell phones and pagers during scheduled classroom times
- b. Disorderly Conduct, such as,
 - i. Disorderly, lewd, indecent, or obscene conduct. This would include but is not limited to any type of clothing, gang colors, gang symbols or materials worn or brought onto the premises by any student or guest deemed to be lewd, indecent or obscene as determined by college officials
 - ii. Breach of peace on college property or at any college-sponsored or supervised program
 - iii. Any in-school or off-campus act considered inappropriate or as an example of misconduct that adversely affects the interests of The Art Institute of Washington and/or its reputation
- c. Disruptive behavior is defined as interference with the normal operations of the college (i.e., disruption of teaching and administrative functions, disciplinary procedures, pedestrian or vehicular traffic, or other college activities).

7. Illegal or Unauthorized Possession or Use of Drugs or Alcohol

- a. Use, sale, possession or distribution of illegal or controlled substances, drug, or drug paraphernalia on college property or at any function sponsored or supervised by the college.
- b. Being under the influence of illegal or controlled substances on college property, or at any college function
- c. Use, sale, possession or distribution of alcoholic beverages on college property or at any function sponsored or supervised by the college.
- d. Being under the influence of alcohol on college property or at any college function is also prohibited

8. Verbal Assault, Defamation and Harassment

- a. Verbal abuse of a student or college employee
- b. Harassment by any means of any individual, including coercion and personal abuse. Harassment includes but is not limited to, written or verbal acts or uses of technology, which have the effect of harassing or intimidating a person
- c. Harassment based on sex, race, color, national origin, religion, sexual orientation, age, disability, or any other criteria protected by state, federal or local law.

9. Hazing:

any form of "hazing" and any act that endangers the safety of a student, or that destroys or removes public or private property, for the purpose of initiation, admission into, affiliation with, or as a condition for continued membership in a group or organization. "Hazing" includes any method of initiation or pre-initiation into a student club or any pastime or amusement engaged in with respect to such a club that

causes, or is likely to cause, bodily danger, physical harm, or personal degradation or disgrace resulting in physical or mental harm, to any student or other person attending the college.

10. Falsification

- a. Willfully providing college officials with false, misleading or incomplete information
- b. Forgery, falsification, alteration or misuse of college documents, records or identification with the intent to injure, defraud, or misinform.

11. Abuse of the Virginia-based Art Institutes' disciplinary system, including but not limited to:

- a. Failure to obey the summons of a disciplinary body or college official
- b. Falsification, distortion, or misrepresentation of information before a disciplinary body or college official
- c. Disruption or interference with the orderly conduct of a disciplinary proceeding
- d. Attempting to influence the impartiality of a member of a disciplinary body prior to and/or during the course of the disciplinary proceeding
- e. Verbal or physical harassment and/or intimidation of a member of a disciplinary body prior to, during, and/or after the disciplinary proceeding
- f. Failure to comply with the sanction(s) imposed under the student conduct policy
- g. Influencing or attempting to influence another person to commit an abuse of the disciplinary system

12. Unauthorized Use or Misuse of College Facilities: unauthorized entry into, unauthorized use of, or misuse of college property, including computers and data and voice communication networks.

13. Violation of Federal or State Laws: violation of federal, state or local laws and college rules and regulations on college property or at college-sanctioned or college-sponsored functions

14. Insubordination

- a. Persistent or gross acts of willful disobedience or defiance toward college personnel
- b. Failure to comply with direction of college officials, faculty, staff or security officers who are acting in the performance of their duties
- c. Failure to exit during fire drill
- d. Failure to identify oneself when on college property or at a college-sponsored or supervised functions, upon request of college official acting in the performance of his/her duties

15. Violations of College Rules

- a. Violations by guest of a student on college property. Students are responsible for the actions of their guests
- b. Violation of school safety regulations, including but not limited to setting fires, tampering with fire safety and/or fire fighting equipment, failure to exit during fire drill, turning in false fire alarms and bomb threats
- c. Smoking in classrooms or other college buildings or areas unless designated as a smoking area
- d. Any violation of the student housing license agreement, rules and regulations and/or the college-sponsored housing student handbook
- e. Any violation of the institutions policies on the responsible use of technology including but not limited to
 - i. The theft or abuse of computer, email, Internet or Intranet resources

- ii. Unauthorized entry into a file, to use, read, or change the contents, of for any other purpose
 - iii. Unauthorized transfer of a file
 - iv. Unauthorized downloading of copyrighted materials in violation of law
 - v. Unauthorized use of another individual's identification and/or password
 - vi. Use of computing facilities to interfere with the work of another student, faculty member, or school official
 - vii. Use of computing facilities to send obscene or abusive messages
 - viii. Use of computing facilities to interfere with normal operation of the school's computing system
- f. Failure to satisfy school financial obligations

The above list is illustrative only, and the Virginia-based Art Institutes may sanction other conduct not specifically included on this list.

Section VI. Sanctions

The Virginia-based Art Institutes may impose sanctions for violations of the student conduct policy. The type of sanction imposed may vary depending upon the seriousness of the violation(s). The Virginia-based Art Institutes reserve the right to immediately impose the most severe sanction if circumstances merit.

Although not exhaustive, the following list represents the types of sanctions that may be imposed upon any student or student organization found to have violated the student conduct policy:

1. **Warning:** A notice in writing that a student has failed to meet some aspect of the school's standards and expectations
2. **Probation:** Probation is used for repeated violations or a specific violation of a serious nature as a first course of action. The dean of student affairs or his/her delegate defines the terms of probation.
3. **Discretionary Sanctions:** The student will be required to complete an educational service, attend counseling, or have restricted privileges.
4. **Removal from Sponsored Housing:** The student will be immediately dismissed from school-sponsored housing. The student will be required to vacate the premises according to the terms of the sanction.
5. **Suspension:** Separation of the student from the school for a pre-determined period of time. The student may be able to return to school once specified conditions for readmission are met. The student may not attend classes, visit college-sponsored housing, use school facilities, participate in or attend college activities, or be employed by the school during his/her suspension.
6. **Expulsion:** The student will be expelled from The Art Institute of Washington immediately. The student will not be permitted to continue his or her studies at the college and may not return to the college or to college-sponsored housing or activities at any time or for any reason.
7. **Restitution:** Compensation for loss or damage to property leased, owned or controlled by the school. This may take the form of monetary or material replacement.

The above list is only a general guideline. Some sanctions may be omitted, and other sanctions not listed above may be used.

APPEAL PROCESS

The process to appeal requires the student to request the opportunity to appeal a dismissal in writing; the reason for the appeal must be the result of mitigating circumstances; and documentation supporting a claim of mitigating circumstances must be provided.

If a student appeals and is denied the appeal, he or she must remain out of school until one year after the quarter in which the appeal was denied. The student can then request an additional appeal for reinstatement, but would have to demonstrate accomplishments or changes that show a degree of college readiness that reliably predict success.

Complaints

Any member of the Virginia-based Art Institutes community may file a complaint against any student for misconduct or for otherwise being in violation of Virginia-based Art Institute policies. The complaint shall be prepared in writing and directed to a dean of student affairs as defined above. Complaints should be submitted as soon as possible after the alleged violation occurred.

The dean of student affairs shall review and investigate the complaint to determine if the allegations have merit, to identify violations of the student conduct policy, and to impose sanctions for such violations or, at his/her discretion, refer the matter to the student conduct committee.

Unless otherwise provided by law, the Virginia-based Art Institutes generally will not disclose the name of the person making the complaint to the accused unless it determines in its sole discretion that the circumstances warrant it.

Notification and Adjudication

1. Within a reasonable period of time after the complaint is received, the dean of student affairs will notify the accused student of the complaint and the alleged violation of the student conduct policy. This notification may be in written form or through oral communication. If written, it will be addressed to the most recent address the student has recorded in the office of the registrar. The student will meet with the dean of student affairs to discuss the complaint and alleged violation. The dean of student affairs will render and communicate the decision to the student or, if the matter has been referred to the student conduct committee, the dean of student affairs will provide information concerning the procedures to be employed and the student's rights under those procedures.
2. If a good faith effort has been made to contact the student to discuss the alleged violation and the student fails to appear for the meeting, the dean of student affairs may make a determination of violations of Art Institute policies on the basis of the information available, and impose sanctions for such violations. This decision shall be communicated to the student.
3. The dean of student affairs or his/her delegate's determination shall be made on the basis of whether it is more likely than not that the student violated a rule, regulation or policy of the Virginia-based Art Institutes.

Procedures Regarding Student Dismissals

When the administration proposes to dismiss/expel a student from the Virginia-based Art Institutes, the following procedures should apply unless the student elects to forego them.

The charges against the student shall be presented to the student in written form, including the time, place and nature of the alleged offense(s). A time shall be set for a hearing not less than two nor more than fifteen calendar days after the student has been notified of the charges and his/her proposed dismissal from the college. Maximum time limits for scheduling of hearings may be extended at the discretion of the dean of student affairs. A hearing shall be conducted by the dean of student affairs according to the following guidelines (guidelines employed when the case is referred by the dean of student affairs to the student conduct committee are described in a following section):

- Hearings normally shall be conducted in private.
- Admission of any person to the hearing shall be at the discretion of the dean of student affairs.
- In hearings involving more than one accused student, the dean of student affairs, at her/his discretion, may permit the hearing concerning each student to be conducted separately.
- The complaining party (which may be a member of the administration) and the accused student may present witnesses at the hearing. Those witnesses may be questioned by the dean of student affairs. The number of witnesses permitted may be limited by the dean of student affairs.
- Pertinent records, exhibits and written statements may be accepted as evidence for consideration by the dean of student affairs at his/her discretion.
- All procedural questions are subject to the final decision of the dean of student affairs.
- After the hearing, the dean of student affairs shall determine whether the student has violated the rules, regulations or policies that the student is charged with violating. The dean of student affairs will issue a written determination. If the dean of student affairs determines that a violation has occurred, the dean of student affairs' determination will also address whether dismissal from one of the Virginia-based Art Institutes is an appropriate sanction for the offense(s).
- The dean of student affairs' determination shall be made on the basis of whether it is more likely than not that the accused student violated a rule, regulation, or policy of the Virginia-based Art Institutes.
- The dean of student affairs shall provide the student with a copy of the determination, including information regarding the student's right of appeal there from.

Interim Suspension

One of the Virginia-based Art Institutes may immediately remove or suspend a student from the college and/or from college-sponsored housing without applying or exhausting these procedures when, in the Virginia-based Art Institute's sole judgment, the student poses a threat of harm to himself, to others, or to property of the Virginia-based Art Institute or a member of the Virginia-based Art Institute community.

During the interim suspension, students shall be denied access to college-sponsored housing and/or to the college (including classes, labs, library, and offices) and/or all other college activities or privileges for which the student might otherwise be eligible, as the dean of student affairs or her/his designee may determine to be appropriate.

Preliminary Hearing

The charges against the student shall be presented to the accused student in written form, including the time, place, and nature of the alleged offense(s). A time shall be set for a hearing not less than two nor more than 15 calendar days after the student has been notified of the charges. Maximum time limits for scheduling of hearings may be extended at the discretion of the dean of student affairs. In most cases, the accused student will meet with the dean of student affairs to discuss the procedures of a disciplinary hearing and clarify any questions the student may have.

Student Conduct Committee

In certain cases and at the sole discretion of the dean of student affairs, the dean of student affairs may refer consideration of charges against a student to the student conduct committee for a hearing.

Committee Composition

The student conduct committee shall be composed of no fewer than three members of the Virginia-based Art Institute faculty and/or staff. The committee shall be chaired by the dean of student affairs who will not vote except in the case of a tie.

Procedural Rights of the Student

Students accused of an act of misconduct and summoned to a hearing before the student conduct committee shall have the right to:

- be accompanied by an advisor of his/her choice from among members of the Virginia-based Art Institute faculty, staff, or student body. The advisor is an observer and will not be permitted to participate in the hearing nor address the committee. The student may not be accompanied by an attorney;
- remain silent with no inference of guilt drawn there from;
- present evidence in her/his own behalf;
- call pertinent witnesses in his/her own behalf subject to the chair's right to limit the number of witnesses;
- receive a brief written summary of the committee's report;
- appeal, subject to procedures outlined in the Student Handbook.

Committee Procedures

A hearing before the student conduct committee is not a court trial and is not bound by the procedures generally accepted in criminal or civil trials. While the Virginia-based Art Institute endeavors to provide students charged with an infraction a fair and impartial hearing, such a hearing is not a civil or criminal trial and procedures may be quite different.

- The chair of the student conduct committee shall set the date, time, and place of the hearing, shall notify the members of the hearing committee, and shall summon all principals in the case.
- All procedural questions are subject to the final decision of the committee chair who shall have the authority to use broad discretion in structuring the hearing and in determining the number of persons who testify.
- Members of the hearing body are expected to disqualify themselves if their personal involvement in the case being heard is of such a nature as to prejudice their judgment.
- Admission of any person to the hearing shall be at the discretion of the chair.
- Decisions of the hearing body shall be by majority vote with the chair voting in the event of a tie.
- The hearing body shall provide a brief written summary of each case with recommendations for appropriate disciplinary action to the dean of student affairs and to the student involved.
- If accepted, the dean of student affairs will implement the committee's recommendations.

Hearing Guidelines

In general, hearings of the student conduct committee will follow the following guidelines:

- The hearing will begin with the reading of charges against the accused.
- Matters regarding procedure will be explained and clarified if necessary by the chair.
- Evidence supporting the charges will be provided to the committee by the dean of student affairs. It will not be required that persons submitting evidence be present if they have provided statements to the dean of student affairs or have submitted written statements relevant to the charges.
- Questions concerning the charges and supporting evidence may be entertained by the chair.
- The person charged will be given an opportunity to present a defense and to produce witnesses on her/his behalf.
- Questions from members of the committee concerning the charges and defense may be entertained by the chair.
- The person charged as well as those bringing the charges will be excused from the hearing room and the committee will deliberate the charges and make a recommendation to the dean of student affairs.
- The committee's determination shall be made on the basis of whether it is more likely than not that the accused student violated a rule, regulation or policy of the Virginia-based Art Institute.

- The committee chair shall provide the student with a copy of the determination, including information regarding the student's right of appeal there from.

If a good faith effort has been made to contact the accused to discuss the alleged violation and the student fails to appear for the hearing the student conduct committee will consider the charges in the absence of the student and render a decision.

Appeal Procedures

Students have a right to appeal disciplinary actions when they believe they have been treated in an arbitrary or biased fashion or without adherence to the Virginia-based Art Institutes' policies and procedures.

- The student must initially obey the terms of the decision, i.e., a student who has been suspended from the college may not be on college property; a student dismissed from college-sponsored housing must leave according to the directions indicated by the decision.
- The student must write a letter of appeal in the student's own words, addressed to the president or campus director at the Virginia-based Art Institutes or her/his delegate. This must state the grounds for believing the decision was arbitrary or biased or that it was without adherence to Virginia-based Art Institutes policies and procedures. It must be delivered to the president or his/her delegate within seven calendar days following receipt of the decision.
- The president or his/her designee may appoint an ad hoc committee to review appeals and make a recommendation regarding disposition of the appeal. This committee will be comprised of faculty or staff members not involved in making the initial decision. The student making the appeal may be provided an opportunity to address the committee in person. The student may be accompanied by one person (family member, friend, etc.) as an observer. The student may not be accompanied by an attorney. The committee may prohibit from attending or remove any person who disrupts the proceedings of the committee.
- The committee will report back to the president or her/his delegate with its recommendation following its review of the appeal. The president or his/her delegate will render a written decision on the appeal within 30 calendar days from receipt of the appeal. This decision shall be final.

Violations of Law

If a student is charged with a violation of federal, state, or local laws or regulations occurring away from the college, disciplinary action may be instituted and sanctions imposed against the student when the college has a reasonable belief that the health, safety, or welfare of a Virginia-based Art Institute community is threatened. Disciplinary procedures may be instituted against a student charged with violation of a law that is also a violation of the student conduct policy. Proceedings under this policy may be carried out prior to, simultaneously with, or following civil or criminal proceedings off campus. The Virginia-based Art Institutes will cooperate fully with law enforcement and other agencies in the enforcement of criminal laws on college property.

Search of Student's Property

The Virginia-based Art Institutes reserve the right to search the contents of students' personal property or belongings when there is reasonable suspicion on the part of the Virginia-based Art Institutes staff that a serious risk to the health, safety, and welfare of students, and/or the college community exists or when there is reason to believe these items include material prohibited by law or college regulations. This includes, but is not limited to, vehicles brought onto property leased, owned or controlled by the college, backpacks, portfolios, and clothing. This policy also applies to student property in college-sponsored housing.

Sanctions

The Virginia-based Art Institutes may impose sanctions for violations of the student conduct policy. The type of sanction imposed may vary depending upon the seriousness of the violation(s). The Virginia-based Art Institutes reserve the right to immediately impose the most severe sanction if circumstances merit.

The following sanctions are representative of those that may be imposed, individually or in combination, on a student for a violation of Virginia-based Art Institute policies:

- **Reprimand:** When a student is reprimanded, oral and/or written notification shall be made to the student, warning that continuation or repetition of the specified conduct may be the cause for further disciplinary action. A reprimand becomes part of a student's disciplinary record in the student affairs office, but is not a part of the student's academic record.
- **Community Service:** The dean of student affairs may confer with the student and prescribe a project beneficial to the individual, campus or community. This project may be given alone or in conjunction with other sanctions, or in substitution for other sanctions, if the project is successfully completed.
- **Restitution:** A student who has committed an offense resulting in damage or misappropriation of property or who has caused injury to another person may be required to reimburse The Art Institute, the other owner, or injured person. In cases involving damage to or loss of the property, restitution shall be limited to the actual cost of repair or replacement; in the case of personal injury, the student will be expected to reimburse the injured person for medical expenses and related costs.
- **Class Hold:** A student who fails to appear for an initial hearing or any subsequent hearing may have a hold placed on his/her attendance preventing her/him from attending classes until the hold is removed. **Removal from College Housing:** The student will be immediately dismissed from college-sponsored housing. The student will be required to vacate the premises according to the terms of the sanction.
- **Disciplinary Probation:** A student on probation is considered not to be in good standing with a Virginia-based Art Institute and his/her enrollment as a student on probation may be conditioned upon adherence to Virginia-based Art Institute policies and regulations. Any student placed on probation will be notified of the terms and length of the probation. Any conduct in violation of the probation may result in the imposition of additional restrictions, suspension, or expulsion.
- **Disciplinary Suspension:** Severance of the student's relationship with one of the Virginia-based Art Institutes for a specific period of time during which the student will be withdrawn from classes and may not visit the campus except when on official Institute business. The student will be informed of the conditions for readmission when appropriate.
- **Dismissal:** Dismissal entails a permanent separation from one of the Virginia-based Art Institutes. The imposition of this sanction shall permanently become a part of the student's disciplinary record.
- **Discretionary Sanctions**
The student may be required to complete an educational program, attend counseling, or have restricted privileges.

Cases involving academic misconduct may also result in the following sanctions in addition to or in place of those listed above:

- The student may not be permitted to attend course meetings for a fixed period of time or the remainder of the quarter. A student removed from a course will receive a grade of W or F at the discretion of the dean of student affairs.
- A student's grade may be modified as a reflection of censure for misconduct.
- A grade reflecting censure may be assigned to a particular project, assignment, or test.
- Other action may be deemed appropriate by the dean of student affairs.

The above list is only a general guideline. Some sanctions may be omitted and other sanctions not listed above may be used.

p. 195

The Art Institute of Atlanta Board of Trustees

Delete: Daniel K. O'Day and Janet S. Day

Add:

Dennis J. Fantaski, Ph.D

Education Management Corporation, Pittsburgh, PA

Jo Ann Koch, Ex-Officio

President, The Art Institute of Atlanta

p. 196

Education Management Corporation Board of Directors

This page should read:

Statements of Ownership

The Art Institute of Atlanta and The Art Institute of Atlanta-Decatur are owned by The Art Institute of Atlanta LLC. The Art Institute of Atlanta, LLC is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Charleston is owned by The Art Institute of Charleston, Inc. The Art Institute of Charleston, Inc. is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Tennessee-Nashville is owned by The Art Institute of Tennessee-Nashville, Inc. The Art Institute of Tennessee-Nashville, Inc., is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Virginia Beach is owned by The Art Institute of Virginia Beach, LLC. The Art Institute of Virginia Beach, LLC, is a wholly owned subsidiary of The Art Institute of Atlanta, LLC, which is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Washington is owned by The Art Institute of Washington, Inc. The Art Institute of Washington, Inc., is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institute of Washington-Northern Virginia is owned by The Art Institute of Washington-Northern Virginia, Inc. The Art Institute of Washington-Northern Virginia, Inc., is a wholly owned subsidiary of The Art Institutes International LLC.

The Art Institutes International LLC, through two intermediary limited liability companies, is a wholly owned subsidiary of Education Management Corporation.

Education Management Corporation Board of Directors

Mick J. Beekhuizen

Vice President, Goldman Sachs & Company

Samuel C. Cowley

Executive Vice President and General Counsel, Matrixx Initiatives, Inc.

Adrian M. Jones

Managing Director, Merchant Banking Division, Goldman Sachs & Company

Jeffrey T. Leeds

President and Co-Founder, Leeds Equity Partners

John R. McKernan Jr.

Chairman of the Board, Education Management Corporation

Leo F. Mullin

Chief Executive Officer (retired), Delta Air Lines

Todd S. Nelson

Chief Executive Officer, Education Management Corporation

Michael K. Powell

Senior Advisor, Providence Equity Partners; Chairman, MK Powell Group

Paul J. Salem

Senior Managing Director and Co-Founder, Providence Equity Partners

Peter O. Wilde

Managing Director, Providence Equity Partners

p. 197 The Art Institutes System of Schools, Inc.

This page should read:

The Art Institutes system of schools includes the following locations:

The Art Institute of Atlanta®

The Art Institute of Atlanta®—Decatur

A branch of The Art Institute of Atlanta

The Art Institute of AustinSM

A branch of The Art Institute of Houston

The Art Institute of CaliforniaSM—Hollywood

The Art Institute of CaliforniaSM—Inland Empire

The Art Institute of CaliforniaSM—Los Angeles

The Art Institute of CaliforniaSM—Orange County

The Art Institute of CaliforniaSM—Sacramento

The Art Institute of CaliforniaSM—San Diego

The Art Institute of CaliforniaSM—San Francisco

The Art Institute of CaliforniaSM—Sunnyvale

The Art Institute of CharlestonSM

A branch of The Art Institute of Atlanta

The Art Institute of Charlotte®

The Art Institute of Colorado®

The Art Institute of Dallas®

The Art Institute of Fort Lauderdale®

The Art Institute of Fort WorthSM

A branch of The Art Institute of Dallas

The Art Institute of Houston®

The Art Institute of Houston—North®

A branch of The Art Institute of Houston
 The Art Institute of Indianapolis^{SM1}
 The Art Institute of JacksonvilleSM
 A branch of Miami International University of Art & Design
 The Art Institute of Las Vegas®
 The Art Institute of MichiganSM
 The Art Institute of New York City®
 The Art Institute of OhioSM—Cincinnati²
 The Art Institute of Philadelphia®
 The Art Institute of Phoenix®
 The Art Institute of Pittsburgh®
 The Art Institute of Portland®
 The Art Institute of Raleigh—Durham®
 The Art Institute of Salt Lake CitySM
 The Art Institute of San AntonioSM
 A branch of The Art Institute of Houston
 The Art Institute of Seattle®
 The Art Institute of TampaSM
 A branch of Miami International University of Art & Design
 The Art Institute of TennesseeSM—Nashville
 A branch of The Art Institute of Atlanta
 The Art Institute of TucsonSM
 The Art Institute of VancouverSM
 The Art Institute of Virginia Beach^{SM3}
 A branch of The Art Institute of Atlanta
 The Art Institute of Washington^{SM3}
 A branch of The Art Institute of Atlanta
 The Art Institute of WashingtonSM—Northern Virginia³
 A branch of The Art Institute of Atlanta
 The Art Institute of WisconsinSM
 The Art Institute of York—PennsylvaniaSM
 The Art Institutes International—Kansas CitySM
 The Art Institutes International MinnesotaSM
 The Illinois Institute of Art®—Chicago
 The Illinois Institute of Art®—Schaumburg
 Miami International University of Art & DesignSM
 The New England Institute of Art®

1 The Art Institute of Indianapolis is regulated by the Indiana Commission on Proprietary Education, 302 W. Washington St., Rm E201, Indianapolis, IN 46204. AC-0080

2 The Art Institute of Ohio—Cincinnati, 8845 Governors Hill Drive, Cincinnati, OH 45249-3317, OH Reg # 04-01-1698B

3 Certified by SCHEV to operate in Virginia Administrative Office: 210 Sixth Ave., 33rd Floor, Pittsburgh, PA 15222

©2010 The Art Institutes International, LLC. The Art Institutes is a system of more than 45 schools throughout North America. Programs, credential levels, and scheduling options vary by school. A range of online course opportunities is available.

The Art Institute of Virginia Beach 2010/2011 Academic Calendar

October 4	Fall quarter begins.
November 11	Midquarter classes begin.
November 20	Administrative Day—no classes. Classes made up December 15.
November 24–28	Thanksgiving break. Classes will be made up December 15–18.
December 18	Last day of classes.
December 27 to January 9	Quarter break—no classes.
January 10	Winter quarter begins.
January 17	Martin Luther King Birthday—no classes. Classes made up March 21.
February 17	Midquarter classes begin.
February 21	President's Day—no classes. Classes made up March 25.
March 3	Administrative Day—no classes. Classes made up March 24.
March 26	Last day of classes.
April 4	Spring Quarter starts.
May 12	Midquarter classes begin.
May 24	Administrative Day—no classes. Classes made up June 14.
May 28–30	Memorial Day Weekend—no classes. Classes made up June 13 and 18.
June 18	Last day of classes.

The Art Institute of Washington and The Art Institute of Washington-Northern Virginia 2010/2011 Academic Calendar

October 4	Fall quarter begins.
November 11	Midquarter classes begin.
November 20	Administrative Day—no classes. Classes made up December 15.
November 24–28	Thanksgiving break. Classes will be made up December 15–18.
December 15	Portfolio Show and Graduation.
December 18	Last day of classes.
December 27 to January 9	Quarter break—no classes.
January 10	Winter quarter begins.
January 17	Martin Luther King Birthday—no classes. Classes made up March 21.
February 17	Midquarter classes begin.
February 21	President's Day—no classes. Classes made up March 25.
March 3	Administrative Day—no classes. Classes made up March 24.
March 23	Portfolio Show
March 26	Last day of classes.
April 4	Spring Quarter starts.
May 12	Midquarter classes begin.
May 24	Administrative Day—no classes. Classes made up June 14.
May 28–30	Memorial Day Weekend—no classes. Classes made up June 13 and 18.
June 15	Portfolio Show and Graduation
June 18	Last day of classes.