



2019-2020 CATALOG

Revised: August 21, 2019

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General Information

The information in this catalog is current at the time of publication. If you are pursuing a degree, you are obligated to fulfill the requirements as they are listed in the catalog for the semester in which you enroll in that program.

If the requirements change after you have enrolled in the program, you have the option of fulfilling either the old or new requirements. If you elect to fulfill the old requirements and find that necessary courses have been eliminated or substantially revised, you may substitute other courses with the approval of the Vice President for Academic Affairs. If a revision is required by an external accreditation certification body, and this body submits a written statement to the College that the accreditation of a program or certification of its graduates is in jeopardy unless students fulfill the new requirements, the option of fulfilling the old requirements may not apply.

Students returning from a withdrawal or absence exceeding one semester will require a review by the Department Head and Dean of Undergraduate Studies who will subsequently recommend course standing to the VPAA for a final decision.

Find out more about the Ringling College of Art and Design at: www.ringling.edu.

Compliance with Regulations

Ringling College of Art and Design does not discriminate the basis of sex, age, gender, color, race, national or ethnic origin, religion, marital status, sexual orientation, sexual identity, disability, veteran status, genetic information or any other basis prohibited by law, in its programs or activities.

The College's programs and activities are conducted in compliance with Section 504 of the Rehabilitation Act of 1973, as amended, with the Americans with Disabilities Act of 1990, as amended, and with Title IX of the Education Amendments of 1972. The College is an equal opportunity educational institution.

Qualified students with disabilities should contact Student Access Services at sas@ringling.edu to request reasonable accommodation.

The College is in compliance with the Drug-Free Workplace Act of 1988 and the Drug-Free Schools and Communities Act Amendment of 1989.

Questions may be directed to Vice President for Human and Organizational Development at 941-359-7619, or the Vice President for Student Life and Dean of Students at 941-359-7510.

NOTIFICATION OF RIGHTS UNDER FERPA FOR POSTSECONDARY INSTITUTIONS

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

- 1) The right to inspect and review the student's education records within 45 days of the day the College receives a request for access. Students should contact the Registrar's Office with requests that identify the record(s) they wish to inspect. The Registrar will make arrangements for access and notify the student of the time and place where the records may be inspected.
- 2) The right to request an amendment of the student's education records that the student believes is inaccurate. Students may ask the College to amend a record that they believe is inaccurate. They should write the College official responsible for the record, clearly identify the part of the record they want changed, and specify why it is inaccurate. If the College decides not to amend the record as requested by the student, the College will notify the student of the decision and advise the student of his or her right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.
- 3) The right to consent to disclosures of personally identifiable information contained in the student's education records, except to the extent that FERPA authorizes disclosure without consent. One exception which permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the College in an administrative, supervisory, academic or support staff position (including security personnel and health staff); a person or company with whom the College has contracted (such as an attorney or auditor); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a legitimate educational interest if the official needs to review an education record in order to fulfill his or her professional responsibility. Upon request, the College discloses education records without consent to officials of another school in which a student seeks or intends to enroll.
- 4) The right to file a complaint with the U.S. Department of Education concerning alleged failures by the College to comply with the requirements of FERPA. The name and address of the office that administers FERPA is: Family Policy Compliance Office, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, D.C., 20202-4605.

The College may release information without the student's consent where the information is classified as "Directory information." The following categories of information have been designated by the College as directory information: name, address, telephone listing, e-mail address, photograph, place of birth, major field of study, participation in officially recognized activities, dates of attendance, degrees and awards received, full-time/part-time status, and the most recent previous educational institution attended by the student.

Direct questions concerning this law and the College's policy concerning release of academic information to Advising and Registration Services, 941-359-6116.

LIMITATIONS ON STUDENT RIGHTS

There are some limitations on the rights of students to inspect records. Students shall have no right of inspection or review of:

- 1) Financial information submitted by their parents/guardians.
- 2) Confidential letters and/or recommendations in the student's file prior to Jan. 1, 1975, if such documents were intended to be confidential and were only used for the purpose intended.
- 3) Confidential letters and/or recommendations in the file subsequent to Jan. 1, 1975, associated with admissions, employment, or job placement or the receipt of an honor or honorary recognition, if the student has waived his or her right to inspect confidential letters and/or recommendations.
- 4) Educational records containing information about more than one student, in which case the institution will permit access only to that part of the record pertaining to the inquiring student.

WAIVER OF STUDENT RIGHTS

Students may waive any or all of their rights under FERPA. Ringling College does not require waivers and no institutional service shall be denied to students who fail to supply waivers. All waivers must be in writing and signed by the student. Students may waive their rights to inspect and review either individual documents (e.g., letter of recommendation) or class of documents (e.g., admissions file). The items or documents, to which students have waived the right of access, shall be used only for purpose(s) for which they are collected. If used for other purposes, the waivers shall be void and the student may inspect the documents. The student may revoke the waiver in writing, but by revoking it, he or she does not regain the right to inspect and review documents collected while the waiver was in force.

ELIGIBLE PERSONS ABLE TO VIEW THE RECORD

In compliance with the Family Educational Rights and Privacy Act of 1974 (FERPA), the student records at Ringling College (in the Office of Advising, Records and Registration Services) are open for inspection only by the student and as per paragraph #99.31 of the Family Educational Rights and Privacy Act of 1974, and to the following:

- 1) College officials who have legitimate educational interests.
- 2) State educational authorities.
- 3) Federal and state officials representing state or federal programs.
- 4) Persons having written authorization for release.
- 5) Officials in compliance with judicial orders.

VIEWING THE RECORDS

Permanent records are never allowed out of the Office of Advising, Records and Registration Services.

Students may view their records at the counter in the presence of office personnel.

Students may view their transcripts from other institutions, but may not obtain a copy of the record, except by writing to request a copy from the institution from which the transcript originated.

PRIOR CONSENT FOR DISCLOSURE OR RELEASE OF RECORDS

Transcripts are only released upon written consent of the student.

PERMANENT FILE

In addition to the academic transcript, a student's permanent file contains transcripts from other institutions and the transfer credit evaluation, admissions application and other documents, such as test scores. Students may see their files upon request in the Office of Advising, Records and Registration Services. The information contained in the file is not disclosed to any party outside the College without the student's written consent, as required by the Family Educational Rights and Privacy Act of 1974 (FERPA).

TRANSCRIPTS

The Office of Advising, Records and Registration Services issues transcripts upon written authorization by the student. The College does not copy or release transcripts furnished to the College by other institutions. Each transcript issued is a complete and accurate copy of a student's academic record to date. It includes all work completed at Ringling College, as well as all credit transferred from other colleges and universities. President's List, Academic Probation, Academic Dismissal, Withdrawal Dates, Suspension Dates, and Expulsion are noted on the transcript, if applicable. Unofficial transcripts are available online via Self-Service. Transcript fees are listed on the Advising, Records & Registration website. The Office of Advising, Records and Registration Services will not release transcripts to students who owe the College money or have defaulted on educational loans.

CORRECTING PERMANENT RECORDS

If a student feels there is an error in their permanent record, they should contact the Office of Advising, Records and Registration Services to arrange a hearing according to paragraph #99.22 of the Family Educational Rights and Privacy Act of 1974:

- 1) The hearing will be within a reasonable period of time after the request has been received by the institution.
- 2) The student shall be given notice of date, place, and time reasonably in advance.
- 3) A written decision shall be made by the educational institution within a reasonable period of time after the hearing. The written decision and summary will be based on evidence presented.

ADDRESS CHANGE & RELEASE OF INFORMATION

Notify the Office of Advising, Records and Registration Services of address changes. It is important to remember all Ringling College communications sent home are mailed to the permanent address furnished to the Office of Advising, Records and Registration Services by the student.

DIRECTORY INFORMATION

Directory information includes the following: student name, address, telephone number, e-mail address, picture ID, dates of attendance, class year, previous institutions attended, major, awards, honors, degrees conferred, past and present participation in officially recognized sports and activities, date and place of birth. Directory information is only withheld upon written request made to the Registrar at fall semester registration.

STUDENT RIGHT-TO-KNOW ACT

Ringling College of Art and Design, in compliance with The Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act (Clery Act), and The College and University Security Act of 1988, reports annually to its current and prospective students and employees. The report contains statistics for the previous three years pertaining to reported crimes that have occurred on -campus; in certain non-campus buildings or property that is owned or controlled by the College; and on public property within, or immediately adjacent to and accessible from the campus.

The report also includes institutional policies concerning campus security, alcohol use, drug use, and crime prevention, reporting of incidents, and a victim's rights about sexual assaults.

Additional disclosures required beginning with the Annual Security Report due on October 1, 2015, include revised hate crime statistics, law enforcement relationships emergency response and evacuation procedures, missing student notification, and fire safety information and statistics.

Mission and Core Values

MISSION

Ringling College of Art and Design recognizes that artists and designers play a significant role in society. The College's primary mission is to provide programs leading to degrees that prepare students to be discerning visual thinkers and ethical practitioners in their chosen area of art and design.

Visual arts professionals must understand diverse aspects of past and present cultures, and develop their capacity for creative expression and effective communication. Ringling's curriculum, therefore, balances the teaching of technical knowledge and skills with the development of critical, conceptual and creative abilities and supports courses that provide historical, multicultural, global and future perspectives. Ringling faculty consists of professionally active and teaching-oriented artists, designers and scholars.

Ringling College of Art and Design strives to enroll both full- and part-time students from diverse backgrounds who intend to become professionals in the visual arts. Through its policies and practices, the College supports excellence in teaching and fosters the aesthetic, intellectual, professional, personal, and social development of its students. Academic programs and advising, career services, and an extensive co-curricular student life program prepare students for an art or design profession, or when appropriate, for continued studies on the graduate level.

In addition to its degree program, Ringling College offers courses, lectures, exhibitions and other art-related services to the local and regional community through its gallery, library, continuing education and community service programs.

Through the efforts of its Board of Trustees, administrators, faculty, support staff, alumni, and friends, Ringling endeavors to provide the necessary resources, services and environment to fulfill its institutional mission.

Founded in 1931, Ringling College of Art and Design is a private, independent, nonprofit, four-year college.

Adopted by the Board of Trustees, April 11, 1991

Revision adopted by the Board of Trustees, October 24, 2002

Revision adopted by the Board of Trustees, April 12, 2007

Reaffirmed by the Board of Trustees, February 12, 2015

CORE VALUES

In Support of the Institutional Mission We Value:

- The arts as essential in the cultural and intellectual life of a society.
- Rich and varied arts education that engages innovation and tradition.
- Educational experiences in and out of the classroom that nurture lives of learning and creativity.
- Development and support of the whole student.
- Academic freedom, inquiry and freedom of expression.
- Integrity and social responsibility in an interdependent world.
- Diverse community that serves as a source of empowerment.

INDICATORS OF THE MISSION AND VALUES IN ACTION

- Preparing students as future artists and designers by providing a curriculum that explores ideas, technical and conceptual skills, and aesthetic choices. In addition to appropriate support for the major disciplines, this includes support for the liberal arts as an essential component, an adequate number of qualified faculty, high standards in teaching with attention to appropriate class size and provision of adequate academic support through facilities and services.
- Attending to the whole student by providing qualified staff and appropriate services, adequate and safe facilities for on campus life. This strengthens the classroom and educational experiences and helps to lay the foundation for a life of continued growth.
- Recognizing the importance of an engaged faculty of working artists, designers, writers and researchers as absolutely essential to the educational process. This takes place through an environment that nurtures creativity, provides ongoing professional and artistic development opportunities and supports interdisciplinary collaboration.
- Upholding academic freedom and a safe environment for members of the campus community to responsibly question, examine and explore all intellectual ground. This creates an environment of intellectual enrichment open to all and one that supports creative risk-taking and experimentation as well as the ongoing exploration of the history and traditions of the visual arts.
- Exploring ways to play a greater leadership role in the advocacy, understanding and protection of the visual arts at the community, state, national and international level. This includes recognizing and providing opportunities that assist the entire campus in the

understanding of the social role, value and ethical implications of the artist/designer in society.

- Engaging actively in the exploration of historical, multicultural, global and future oriented perspectives, and striving for a diverse educational environment of inclusiveness, acceptance and equal opportunity.
- Promoting greater awareness and a more active commitment to environmental issues in a future-oriented perspective that acknowledges our individual and institutional relationship with the earth and our obligations to conserve natural resources.
- Building a community of mutual respect for differences, that values relationship and works to break down barriers that divide. On campus, this means continuing to provide opportunities for personal connection and building bridges across departments and disciplines. It is a campus community of shared responsibility working together toward common values and goals that will enable each person to continue a life of learning and growth.

Adopted by the Board of Trustees, February 13, 2003

ACCREDITATION

Ringling College of Art and Design is a private, not-for-profit, accredited college offering the baccalaureate degree in fourteen disciplines: Business of Art & Design, Computer Animation, Creative Writing, Entertainment Design, Film, Fine Arts, Game Art, Graphic Design, Illustration, Interior Design, Motion Design, Photography & Imaging, Virtual Reality Development and Visual Studies.

The College is a member of the Association of Independent Colleges of Art and Design (AICAD) and is accredited by the National Association of Schools of Art and Design (NASAD), the Council for Interior Design Accreditation (CIDA) and by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) to award the Bachelor of Fine Arts and the Bachelor of Arts degrees. You may contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of Ringling College of Art and Design.

2019-2020 Calendar

FALL SEMESTER 2019

- | | |
|------------|---|
| Aug. 17 | Residence Halls open for NEW International Students ONLY at 8:30 a.m. (If earlier arrival is needed, contact the Office of Residence Life.) |
| Aug. 18-21 | NEW International Student Orientation. |
| Aug. 19-21 | Faculty Planning and Assessment Meetings. |

Aug. 21	Move-In Day for all NEW Resident Students.
Aug. 22	NEW Student Orientation begins. Mandatory meeting for all NEW Commuter Students.
Aug. 23	NEW Student Orientation. Enrollment Check-In opens on the Portal for all Returning Students. Move-In Day begins at 10 a.m. for Returning Resident Students. Last day to withdraw from the College with 100 percent tuition refund.
Aug. 24-25	NEW Student Orientation.
Aug. 26	Fall Semester Classes Begin at 8:30 a.m.
Aug. 30	Drop/Add ends at 4:30 p.m. (Last day to change classes, major, or full-time/part-time status.) Deadline for completion of grade reviews.
Sept. 2	Labor Day. NO CLASSES. OFFICES CLOSED.
Sept. 5	Last day to withdraw from the College with 90 percent tuition refund.
Sept. 23	Last day to withdraw from the College with 50 percent tuition refund.
Sept. 24	Last day for grade changes.
Oct. 9	Midterm (7th week)
Oct. 14	Midterm grades to be recorded on Self-Service by 9 a.m.
Oct. 21	Last day to withdraw from the College with 25 percent tuition refund.
Oct. 25-27	Family Weekend
Nov. 1	Last day to withdraw from classes without academic penalty.
Nov. 4	Spring billing begins and continues through the end of pre-registration.
Nov. 5	Faculty Professional Day. NO CLASSES.
Nov. 27	Thanksgiving Break. NO CLASSES.
Nov. 28-Dec. 1	Thanksgiving Break. NO CLASSES. OFFICES CLOSED.
Dec. 13	Payments for Spring Semester due to the Office of Student Accounts/Bursar.
Dec. 14	Fall Semester Ends at 3:15 p.m.
Dec. 15	Residence Halls close at 4:30 p.m. for Winter Break.
Dec. 16	Final grades to be recorded on Self-Service by 9 a.m.
Dec. 16-18	Faculty Planning and Assessment Meetings
Dec. 23-Jan. 5	Winter Break. OFFICES CLOSED.

2019-2020 Calendar

SPRING SEMESTER 2020

Jan. 6	Offices re-open from Winter Break.
Jan. 6-8	Faculty Planning and Assessment Meetings
Jan. 8	Deadline for students to submit work to instructors for Incomplete grade changes.
Jan. 9	Academic Standards Appeals Meeting
Jan. 10	Last day to withdraw from the College with 100 percent tuition refund. Grades for Incompletes due by 9:30 a.m. in the Office of Advising, Records & Registration Services; outstanding Incomplete grades will be converted to failing grades (Fs) and processed for probations and dismissals.
Jan. 12	Residence Halls open at 10 a.m.
Jan. 13	Spring Semester Classes Begin at 8:30 a.m.
Jan. 17	Drop/Add ends at 4:30pm. Last day to change classes, major, full-time/part-time status. Deadline for completion of grade reviews.
Jan. 20	Martin Luther King, Jr. Day. NO CLASSES. OFFICES CLOSED.
Jan. 23	Last day to withdraw from the College with 90 percent tuition refund.
Feb. 10	Last day to withdraw from the College with 50 percent tuition refund.
Feb. 11	Last day for grade changes.
Feb. 18	Faculty Professional Day. NO CLASSES.
Feb. 26	Midterm (7th week)
Mar. 2	Midterm grades to be recorded on Self-Service by 9 a.m.
Mar. 8-15	Spring Break. NO CLASSES. Residence Halls close at noon, Sunday, March 10. Residence Halls re-open at 10 a.m., Sunday, March 15.
Mar. 9	Last day to withdraw from the College with 25 percent tuition refund.
Mar. 17-19	Room Selection Process for Returning Students.
Mar. 27	Last day to withdraw from classes without academic penalty.
April 10	Best of Ringling Juried Exhibitions Opening Reception

May 4-7	Senior Thesis Shows; Reception, Tuesday May 5
May 5	Spring Semester ends at 9:45 p.m.
May 6	Residence Halls close at noon for everyone except seniors.
May 7	Commencement
May 8	Student Housing for seniors closes at 4:30 p.m. Final grades to be recorded on Self-Service by 9 a.m.
May 11	President's Commencement Holiday. OFFICES CLOSED.
May 13-15	Faculty Planning and Assessment Meetings
May 19	Summer Session begins.
May 25	Memorial Day. OFFICES CLOSED.
May 26	Deadline for students to submit work to instructors for Incomplete grade changes.
May 29	Academic Standards Appeals Meeting
June 1	Grades for Incompletes are due in the Office of Advising, Records and Registration Services. Outstanding Incomplete grades will be converted to failing grades (Fs) and processed for probations and dismissals.
July 3	Independence Day Holiday. OFFICES CLOSED.

Academic Advising

The advising system is based upon the theory of developmental advising, and thus combines personal, academic and career counseling services. First-year students are advised about the transition to college, goal setting and personal and academic matters by the designated First-Year Faculty Coordinators, the Director of Advising, the Academic Advisors, and the Office of Student Life staff.

Upper-level students receive advice about their program of study from the Academic Advisors and their Department Head. They receive advice about careers and graduate schools from Department Career Advisors and the Center for Career Services. The Office of Student Life staff will provide personal counseling and advice about the transition to a career and life after Ringling College.

The Office of Advising, Records and Registration Services tracks the progress toward a degree for all students. Students, however, are ultimately responsible for ensuring they have completed the academic requirements for their degree. Academic Advisors provide special help to students on probation, international students, readmitted students and those with disabilities. Throughout the four years, students are encouraged by their advisors “to clarify interests, skills, attitudes and values; develop habits of discipline; experience choice and develop autonomy; and develop purpose and direction.”

ADVISORS

Director of Advising & Registration Services / Registrar

Justin Selph, Registrar
advising@ringling.edu

1st, 2nd, and 3rd Year Students

Amanda Shurtleff
Stacey Tarpley
Mike Hoffman
Ryan Hughes

4th Year Students

Barbara LeBras - Majors: All Majors

The Office of Advising, Records and Registration Services is located on the second floor of the Ulla Searing Student Center.

INTERNATIONAL STUDENT ADVISING

Director of International Student Affairs
Amy Pettengill
apetteng@ringling.edu

Ringling College of Art and Design welcomes our international students and supports their success in a variety of ways, including special advising.

International students can obtain information and advising on immigration rules and regulations from the Director, International Student Affairs Amy Pettengill, who is located in the Faculty Center. Services and information provided by this office include: SEVIS compliance, I-20 signatures, visa information, employment options including OPT and CPT applications, income tax information, change-of-status assistance, as well as information on many other immigration procedures and policies.

Please visit the International Student Affairs office on the first floor of the Faculty Center. It is very important that you register with the International Student Advisor within the first two weeks of your arrival. You will need to bring your passport, I-20 and visa with you and know your campus address. It is also important to meet your International Student Advisor regularly during the school year (at least once a semester), as she needs to make sure you remain in good status. NEVER leave the country without first meeting with your Advisor. Your International Student Advisor can help you with such issues as employment, filing tax forms with the IRS, maintaining status and much more.

TEMPORARY DEPARTURE FROM THE UNITED STATES

Each time you leave the United States (e.g., Canada, Mexico, return home for vacation), you must confirm that you have a valid signature (within the past 12 months) on your I-20 to present at your port of entry when you return to the United States. Please plan ahead; if you need your I-20 signed, please request a signature in advance using the relevant form available in the office of International Student Affairs.

Note: Students visiting Canada may need a special Canadian Visitors Visa to enter Canada. Canadian citizens do not need a visa to enter the United

States and will receive their I-94 Arrival Stamp or Card at the U.S. port of entry. An I-20 is still required.

If you have any questions regarding your student status at Ringling College, please call Amy Pettengill at 941-893-2051.

FIRST-YEAR FACULTY COORDINATORS

Design Arts	Kim Elam
Media Arts	Karen Sullivan
Studio Arts	Nathan Skiles

CAREER ADVISORS

Faculty Career Advisors are available to assist students with specific questions about programs of study, career tracks, graduate school recommendations, requests to observe a class in any major, advice on portfolios and target audiences. Faculty Career Advisors are appointed or re-appointed each year by major. For more information, please contact Career Services staff at 941-359-7502 or talent@ringling.edu or stop by the Center for Career Services in the Ferguson Studio Building.

CENTER FOR CAREER SERVICES STAFF

Fax: 309-0029

talent@ringling.edu

A. Charles Kovacs

Director 309-0192

Cyndi Flanagan

Associate Director 359-7501

Rew Woodruff

Associate Director 893-2058

Alejandra Lance-Henterly

Associate Director of Employer Relations 359-7650

Debra Bradley

Assistant Director 309-0106

Jasminka Vujic

Administrative Assistant 359-7502

Admissions

APPLICATION REQUIREMENTS

FIRST YEAR (FRESHMAN) APPLICANT

A First Year applicant is typically a recent high school graduate who has not previously matriculated to a regionally accredited college or university. To be considered for First Year admission, an applicant must provide the following:

1. A completed application via the Common Application Form, along with a nonrefundable \$70 application fee or fee waiver.
2. Evidence from an education professional that the applicant has the qualifications necessary to engage and succeed at Ringling. This requirement can be satisfied by one of the following:
 - a. Submission of a Secondary School Report from a high school counselor.
 - b. Submission of a Teacher Evaluation Form from a high school teacher.
 - c. Submission of a formal Letter of Recommendation from a high school teacher.
3. Submission of official academic transcripts from all high schools (Grades 9-12) that the applicant attended. If the applicant took any courses from a college or university (either for or not for credit), those transcripts should be submitted as well. A minimum 2.0 academic grade point average (or its equivalent) is required to be considered for admission.
4. Completion of a standard high school diploma or possess a Certificate of High School Equivalency (GED), as recognized by a State Board of Education, prior to matriculation.
5. Submission of an art portfolio via the Arts Supplement portion of the Common Application. Portfolios can take two possible formats determined by the program in which the student is seeking admission:
 - a. Visual Art Portfolio Requirement: Computer Animation, Fine Arts, Game Art, Graphic Design, Illustration, Motion Design, Photography and Imaging;
 - b. Written Portfolio: Business of Art & Design
 - c. Visual Studies and Interior Design applicants can choose to submit either a visual art portfolio or a written portfolio.
6. While SAT and ACT scores are not required for admission, it is strongly recommended the submission of those test scores if available.

Questions about admission to the College should be directed to the Admissions Office. Contact Number: 941-309-0195.

TRANSFER APPLICANT

A transfer applicant is typically someone who has previously matriculated to a regionally accredited college or university within the past 10 years. To be considered for transfer admission, an applicant must provide the following:

- 1) A completed application via the Common Application Form, along with a nonrefundable \$70 application fee or fee waiver.
- 2) Evidence from an education professional that the applicant has the qualifications necessary to engage and succeed at Ringling. This requirement can be satisfied by one of the following:
 - a. Submission of a College Instruction Evaluation Form from an instructor.
 - b. Submission of a formal Letter of Recommendation from a college instructor.
- 3) Submission of official academic transcripts from all high schools (Grades 9-12) and colleges or universities that the applicant attended. If the applicant took any courses from a college or university (either for or not for credit), those transcripts should be submitted as well. A minimum 2.0 academic grade point average (or its equivalent) is required to be considered for admission. A high school transcript is not required if you have earned 24 or more semester hours credit at a regionally-accredited college.
- 4) Submission of an art portfolio via the Arts Supplement portion of the Common Application. The determination of the format of the portfolio is similar to the requirements of First Year students.

INTERNATIONAL APPLICANT

In addition to the above requirements for First-Year or Transfer Admission, students who are citizens of countries where English is not the primary language must demonstrate proof of English proficiency by achieving one of the following:

1. Test of English as a Foreign Language (TOEFL) score of 61 or higher. Students who score between 61 and 79 may be required to enroll in English as a Second Language (ESL) courses at the College. Students who score 80 or higher may be allowed to waive English as a Second Language (ESL) courses at the College.
2. International English Language Testing System (IELTS) score of 6.5 or higher. Students who score between 6.5 and 7.0 may be required to enroll in English as a Second Language (ESL) courses at the College. Students who score 7.5 or higher may be allowed to waive English as a Second Language (ESL) courses at the College.
3. Pearson Test of English (PTE) score of 53 or higher.
4. Minimum score of 450 on the Critical Reading section of the SAT.

5. Duolingo score of 90 or higher. Students who score between 90 and 104 may be required to enroll in English as a Second Language (ESL) courses at the College. Students who score 105 or higher may be allowed to waive English as a Second Language (ESL) courses at the College.

International students who have earned university-level credit outside the United States and seek transfer credit are required to have their official transcripts evaluated by a foreign credentials evaluation service.

All applicant materials must be submitted in English.

HOMESCHOOL APPLICANT

Homeschoolers must achieve a standard diploma, recognized by their local school district, or a GED.

VETERAN APPLICANT

Ringling College is approved for veterans' study under several GI bills, and participates in the Yellow Ribbon Program. Veterans should contact the Veteran Certifying Official in the Office of Advising, Records and Registration Services for more information.

In accordance with Title 38 US Code 3679 subsection (e), this school adopts the following additional provisions for any students using U.S. Department of Veterans Affairs (VA) Post 9/11 G.I. Bill® (Ch. 33) or Vocational Rehabilitation & Employment (Ch. 31) benefits, while payment to the institution is pending from the VA. This school will not:

- Prevent the student's enrollment;
- Assess a late penalty fee to the student;
- Require the student to secure alternative or additional funding;
- Deny the student access to any resources (access to classes, libraries, or other institutional facilities) available to other students who have satisfied their tuition and fee bills to the institution.

However, to qualify for this provision, such students will be required to:

- Produce the VA Certificate of Eligibility (COE) by the first day of class;
- Provide a written request to be certified;
- Provide additional information needed to properly certify the enrollment as described in other institutional policies

READMISSION APPLICANT

Students who have previously attended Ringling College of Art and Design and wish to return to complete their degree program should complete an [Application for Readmission form](#), and return it to the attention of the Readmission Counselor at the address listed on the form. Students who took courses at other institutions since attending Ringling College must present an official final transcript with grades of "C" or better to be considered for readmission. Acceptance will be

decided on a competitive basis among other readmit students vying for the same level and on a space-available basis.

SECOND BACHELOR DEGREE REQUIREMENTS

To obtain a second bachelor's degree, students must meet the following requirements:

- 1) Hold a bachelor's degree from a regionally-accredited college or university.
- 2) Complete a minimum of 30 credits of new upper-level coursework with Ringling College, after the completion of the first degree and admission into the second-degree major. The combined total must be no less than 150 credits for the two degrees.
- 3) Must complete the appropriate form(s) in the Admissions Office and be admitted, or if a former Ringling College student, with the Registrar's Office and be readmitted to the College.
- 4) Complete Ringling College's major requirements (see Catalog for more detailed information). If any of these requirements were satisfied in the previous degree, the remainder necessary to complete the minimum 30 credits of new coursework should be satisfied with courses related to the major.
- 5) A minimum grade point average of C (2.0). The GPA will be calculated on the basis of courses taken after completion of the first bachelor's degree and admission to the student's second bachelor degree major at Ringling College.
- 6) The degree requirements for students who enroll continuously are determined by the Catalog in effect at the date of enrollment following admission into the second bachelor's degree major at Ringling College.
- 7) Must comply with all other Ringling College regulations.

TRANSFER CREDITS AND PLACEMENT

Ringling College will consider for transfer any liberal arts or studio art credit that meets our academic requirements and where a grade of C or better was earned from a regionally-accredited college or university. Studio art credit will be awarded based upon the criteria above and a portfolio review. All of Ringling College's studio courses are sequential and have pre-requisites. Students have to complete the first-year studio courses before taking second-year studio courses; second-year studio courses before taking third-year studio courses; and third-year studio courses before taking the fourth-year capstone/thesis courses.

Students are limited to a total of 66 semester hours of transfer credits. A minimum of 54 semester hours must be taken at Ringling College of Art and Design. The last two academic years of study for a Ringling College of Art and Design degree must be completed in courses of study within a major of the College. Ringling College of Art and Design reserves the right to decline credit for coursework that is more than 10 years old.

If you have taken Liberal Arts courses at another college/university, those courses will be evaluated by the Academic Advisors in the Office of Advising, Records, and Registration Services to determine if they meet the degree requirements for the Bachelor of Fine Arts or Bachelor of Arts Degree. The number of Liberal Arts classes completed has no bearing on your class level. Only studio classes determine your class level. Students enrolling with an Associate of Arts or a Bachelor of Arts degree from a regionally-accredited college or university will be considered to have met the Liberal Arts requirements for the BFA degree. Please make sure you have requested a final transcript from all colleges/universities that you have attended so that you can receive the appropriate transfer credit.

Please note that admission to upper-level studies is contingent on space availability and portfolio review.

TRANSFER CREDITS

As a transfer student to Ringling College of Art and Design, you will be choosing a major at the time you apply. Ringling College offers 14 undergraduate programs and each curriculum is distinct. It is important that you read about the majors carefully and then review the portfolio requirements for that major.

Bachelor of Arts:

Business of Art and Design

Visual Studies

Bachelor of Fine Arts:

Computer Animation

Creative Writing

Entertainment Design

Film

Fine Arts

Game Art

Graphic Design

Illustration

Interior Design

Motion Design

Photography and Imaging

Virtual Reality Development

Students apply directly to one of 14 undergraduate majors, and a portfolio of work specific to that major is required. While it is possible to change majors, it is not guaranteed, and can result in starting over in the new major.

We encourage students to spend time exploring their academic interests prior to applying to Ringling College of Art and Design. Opportunities to learn about and experience each major include the Admissions Counselors, Ringling College Website, the Pre-college summer program, Open House events, Continuing Education opportunities and National Portfolio Day.

All degree requirements, including studio, art history and liberal arts classes, are offered at Ringling College of Art and Design. Students matriculating at Ringling College are encouraged to complete all their coursework at the College. The rationale for this policy rests in the mission and philosophy of the institution and in its concern for the essential unity and integrity of all aspects of the curriculum: major requirements, liberal arts, art history and open electives. However, you can take the entire program in residence, or transfer in credits prior to entry.

Ringling College of Art and Design will consider for transfer any liberal arts or studio credit that meets academic requirements and in which a grade of “C” or better was earned from a regionally accredited college or university. Only the course credit is transferred. Transfer credit is not used in the calculation of grade point averages.

Student transfer credit evaluations for studio art classes will be handled by the department head or his/her designee. The Office of Advising, Records and Registration Services evaluates transfer credit for liberal arts and art history courses. Once the evaluation is complete, transfer students will be able to see what courses have transferred and how they satisfy degree requirements by logging onto Self-Service and reviewing their on-line transcript. Students with liberal arts transfer credits may take additional studio or art history electives.

Students are limited to a total of 66 semester hours of transfer credits. A minimum of 54 semester hours must be taken at Ringling College of Art and Design. The last two academic years of study for a Ringling College of Art and Design degree must be completed in courses of study within a major of the College.

Ringling College of Art and Design reserves the right to decline credit for coursework that is more than 10 years old.

STUDIO TRANSFER CREDIT

Students who have taken studio art courses at another regionally-accredited institution of higher education may have those courses and a portfolio reviewed by the department head or Academic Affairs designee to determine if the credits can apply to the degree requirements for the Bachelor of Fine Arts or Bachelor of Arts degrees. Requests for studio transfer credit must be supported by a sufficient number of portfolio submissions that demonstrate the competencies associated with those required by the majors. Studio Transfer Competencies typically include skills such as: Drawing, Life Drawing, Computer Art, 2D Design, 3D Design and 4D Design (Time base media), Photography, Color Theory

Permission to take courses at other colleges during the summer is granted through the Office of Advising, Records and Registration Services. Students must meet with their Academic Advisor who will consider all aspects of the student's request, including the quality and level of the proposed course and its role in the student's program of study before completing a Transient Student form. Courses intended to fulfill major requirements must also be approved by the department head.

Students entering with an Associate of Arts or Bachelor of Arts degree from a regionally accredited college or university will be considered to have met the liberal arts requirements for the Bachelor of Fine Arts degree or Bachelor of Arts degree. Students entering with an Associate of Science or Bachelor of Science degree from a regionally-accredited college or university will have their liberal arts credits evaluated to determine if they fulfill the distribution requirements for the B.F.A. degree or the B.A. degree. Additional course work may be required.

ART HISTORY TRANSFER CREDIT

Students who have taken art history courses at another regionally accredited institution of higher education may have those courses evaluated by the Academic Advisors in the Office of Advising, Records, and Registration Services to determine if they meet the degree requirements for the Bachelor of Fine Arts or Bachelor of Arts Degree. Departments at Ringling College may have specific art history requirements such as a history of the discipline. The proposed transfer credit will be reviewed by the Academic Advisor and/ or an Academic Affairs designee to determine if the credit meets institutional standards for course equivalence.

LIBERAL ARTS TRANSFER CREDIT

Consistent with the requirements for the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), Ringling College will accept for credit, courses drawn from the following three areas of knowledge: humanities and fine arts; social and behavioral sciences; and natural sciences and mathematics.

ADMISSION TO ADVANCED STANDING BY PORTFOLIO REVIEW

A portfolio of work is internally reviewed by the department head or designee for advanced standing in the student's selected program of study. The portfolio must demonstrate mastery of skills and sufficient knowledge of content in the college level course for which placement is being sought. Students demonstrating competence beyond that required for entrance may be exempted from one or more college-level courses in the subject or subjects covered by the portfolio review, provided that such demonstration of competence is confirmed by further successful study in residence in the same field. Credit is not awarded for advanced standing and students will be expected to complete a minimum of 120 credit hours for graduation. Transfer credit is granted only when the coursework is externally validated through a regionally accredited institution of higher education with a C or better or through programs such as IB and AP.

DUAL ENROLLMENT

Courses taken in high school on a dual enrollment basis with a regionally-accredited college or university will be considered for transfer credit.

ARTICULATION AGREEMENT

Florida transfer students who complete the AA Degree in studio art or photography from select Florida community colleges are eligible to apply to the 2 + 2 BFA in Fine Arts or the BFA in Photography & Imaging. Once accepted to the program, students are enrolled at the junior level and complete an additional two years in residency at Ringling College to complete the B.F.A. degree.

Participating Community Colleges:

State College of Florida: AA with an emphasis in Studio Art and AA with an emphasis in Photography.

St. Petersburg College: AA with an emphasis in Studio Art

INTERNATIONAL STUDENTS: TRANSFER CREDIT

International students who have attended a college/university outside the United States and are requesting transfer credit must have their academic credentials evaluated by a Foreign Credential Evaluation Service. This evaluation must include a "course by course" evaluation with grades or marks and credits or hours equated to the U.S. system. The official and sealed credential evaluation must be submitted directly to the Office of the Registrar at Ringling College of Art and Design. International students must have their transcripts evaluated by World Education Services

<http://www.wes.org> or Josef Silny & Associates <http://www.jsilny.com>, which are Ringling's required evaluation services.

INTERNATIONAL STUDENTS: ENGLISH AS A SECOND LANGUAGE (ESL) PROGRAM

ESL Skills is a course that runs concurrently with Writing Studio Plus, and is required for international students whose English proficiency is not sufficient to foster success in their major and other courses. A speaking proficiency, listening comprehension and writing proficiency tests will be administered during the first few days of Student Orientation to determine whether a student requires additional ESL Skills classes.

ESL classes are designed to help non-native English speakers prepare for the coursework required for their degree. ESL Skills and other ESL classes may be waived upon successful performance on the proficiency tests, or if one or more of the following conditions is met and supporting documentation is received by the Office of International Student Affairs:

- The student's first language is English.
- The student has earned a final degree from an accredited college or university where English is the official language of instruction.
- The student has passed the equivalent of Writing Studio at an accredited college/university with a C or better, or qualifies for the equivalent transfer credit through accepted IB, AP or A-Level test scores.

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

INTERNATIONAL BACCALAUREATE

Ringling College recognizes the International Baccalaureate (IB) diploma. Students with an IB diploma may be given up to 12 credits for individual courses if they score five through seven on the Higher-Level Examinations. No credit is given for Subsidiary-Level or Standard-Level exams. Official scores must be sent directly from the testing organization to the Office of the Registrar.

IB EQUIVALENCY CHART

IB Exam	Ringling College General Education Course Equivalency
Biology	Scientific Practices
Chemistry	Scientific Practices
Economics	General Education Elective
English Language A: Language and Literature	Writing
English Language A: Literature	Literature
College Algebra	Scientific Practices
College Algebra: Trigonometry	Scientific Practices
Environmental Systems	Scientific Practices
Foreign Languages A1	General Education Elective
History of Europe	General Education Elective
History of Asia	General Education Elective
History of Africa	General Education Elective
History of the Americas	General Education Elective
Mathematics	Scientific Practices
Physics	Scientific Practices
Philosophy	Arts and Humanities
Psychology	Social and Behavioral Sciences
Social Anthropology	Social and Behavioral Sciences
**Visual Arts	Open Elective

*Students are not eligible to receive credit for IB foreign language exams that are the same as their native language. However, they may receive credit for AP foreign literature exams that are the same as their native language.

**Studio Art IB tests can only count for open elective credit, not Liberal Arts Elective credit.

APPROVED CLEP EXAMINATIONS

Below is a listing of the College-Level Examination Placement (CLEP) examinations for which Ringling College awards credit. Ringling College will grant a maximum of three credits per exam as long as your score is 50 or better. (Students must score at or above the 50th percentile of the national norms.)

CLEP Exam	Ringling College General Education Course Equivalency
American Government	General Education Elective
American Literature	Literature and Media Studies
Analyzing and Interpreting Literature	Literature and Media Studies
Arts and Humanities	Arts and Humanities
Calculus with Elementary Functions	Scientific Practices
College Algebra	Scientific Practices
College Algebra: Trigonometry	Scientific Practices
College Mathematics	Scientific Practices
English Composition	Writing
English Literature	Literature and Media Studies
Educational Psychology, Introduction to	Social and Behavioral Sciences
General Biology	Scientific Practices
General Chemistry	Scientific Practices
History of the U.S. I: Early Colonization to 1877	General Education Elective
History of the U.S. II: 1865 to the Present	General Education Elective
Human Growth and Development	Social and Behavioral Sciences
Natural Sciences	Scientific Practices
Psychology, Introductory	Social and Behavioral Sciences
Sociology, Introductory	Social and Behavioral Sciences
Trigonometry	Scientific Practices
Western Civilization I: Ancient Near East to 1648	General Education Elective
Western Civilization II: 1648 to the Present	General Education Elective

Ringling College of Art and Design is not a CLEP Testing Site. State College of Florida (SCF) in Bradenton is the nearest open CLEP Testing Site.

For more information about CLEP exams, in general, including sample test exams, visit their website: <http://clep.collegeboard.org/>

ADVANCED PLACEMENT CREDIT

AP EQUIVALENCY CHART

Ringling College must receive the official Advanced Placement (AP) Transcript within the first year of matriculation to properly advise students of their graduation requirements. AP credit may be awarded after the first year, however the equivalencies stated in the student's course catalog from the year they matriculated will be used.

AP Exam	Score	Ringling College General Education Course Equivalency
Advanced Art History	4 or 5	ARTH 111
Biology	3, 4 or 5	Scientific Practices
Chemistry	3, 4 or 5	Scientific Practices
*Chinese Language & Culture	4 or 5	General Education Elective
Economics: Macro	3, 4 or 5	General Education Elective
Economics: Micro	3, 4 or 5	General Education Elective
English Language & Composition	4 or 5	Writing
English Literature & Composition	4 or 5	Literature and Media Studies
Environmental Science	3, 4 or 5	Scientific Practices
*French Language & Culture	4 or 5	General Education Elective
Geography: Human	3, 4 or 5	Social and Behavioral Sciences
*German Language & Culture	4 or 5	General Education Elective
Government: Comparative	3, 4 or 5	General Education Elective
History: European History	3, 4 or 5	General Education Elective
History: U.S. History	3, 4 or 5	General Education Elective
History: World History	3, 4 or 5	General Education Elective
*Italian Language & Culture	4 or 5	General Education Elective
*Japanese Language & Culture	4 or 5	General Education Elective
Math: Calculus AB	3, 4 or 5	Scientific Practices
Math: Calculus BC	3, 4 or 5	Scientific Practices
Math: Statistics	3, 4 or 5	Scientific Practices
Physics	3, 4 or 5	Scientific Practices
Psychology	3, 4 or 5	Social and Behavioral Sciences
*Spanish Language & Culture	4 or 5	General Education Elective
**Studio Art: Drawing	4 or 5	Open Elective
**Studio Art: 2-D Design	4 or 5	Open Elective
**Studio Art: 3-D Design	4 or 5	Open Elective
U.S. Government & Politics	3, 4 or 5	General Education Elective

*Students are not eligible to receive credit for AP foreign language exams that are the same as their native language. However, they may receive credit for AP foreign literature exams that are the same as their native language.

**Studio Art AP test can only count for open elective credit, not Liberal Arts Elective credit.

TRANSFER CREDITS FOR MILITARY COURSES

Transfer credit may be awarded for military courses based upon ACE Guidelines. If the student's military course has an ACE recommended equivalency, and the recommended equivalent is a course that Ringling offers, transfer credit may be given at the discretion of the Registrar with as needed consultation with Academic Affairs administrators and Department Chairs/Program Directors. All other transfer credit must be from a regionally accredited institution. Ringling College of Art and Design does not award credit for non-credit work or for experiential learning.

INTERNATIONAL STUDENTS

International students who have earned university-level credit outside the U.S. and seek transfer credit are required to have their transcripts evaluated by a foreign credentials evaluation service.

INTERNATIONAL BACCALAUREATE CREDIT

Ringling College recognizes the International Baccalaureate (IB) diploma. Students with an IB diploma may be given up to 12 credits for individual courses if they score five through seven on the Higher-Level Examinations. No credit is given for Subsidiary-Level or Standard-Level exams. Official scores must be sent directly from the testing organization to the Office of the Registrar at Ringling College of Art and Design.

ADVANCED PLACEMENT CREDIT

Ringling College will award up to six semester hours credit for advanced placement examinations in art history with a score of four, or five. Advanced placement examinations in liberal arts courses with a score of three, four, or five will be considered for credit toward the degree. Advanced placement examinations in English Language and Composition and English Literature and Composition require a score of 4 or 5 to be considered for credit toward the degree. Advanced placement examination/portfolios in studio art with scores of 4 or 5 will be evaluated by Ringling College for credit and/or placement.

APPLYING FOR THE SPRING SEMESTER

In order to be eligible to enroll in the Spring Semester, you must have previously completed specific college-level studio art courses. These course requirements vary by major. Please note that spring semester admission is not available for the Department of Computer Animation/Game Art. For information about spring semester admission, please contact the Admissions Office at 941-309-0195 or admissions@ringling.edu.

ADMISSIONS OFFICE

Ringling College of Art and Design
2700 N. Tamiami Trail
Sarasota, Fla. 34234-5895
941-309-0195
admissions@ringling.edu

Portfolio Requirements By Major

The purpose of the portfolio is to allow you to demonstrate your creative thinking abilities and potential to succeed in one of the College's degree programs. Please review the departmental recommendations for each major before submitting a portfolio.

BUSINESS OF ART & DESIGN

Business of Art and Design applicants fulfill the portfolio requirement by submitting a resume or short written statement.

Your resume or short written statement, no more than three double-spaced pages, should address one or more of the following:

- Represents who you are as well as your interests in leadership, entrepreneurship, production, or other areas relating to the business of art and design.
- Documents your interests and creative activities that are an outlet for personal expression.
- Personal creativity reflective of innovation, collaboration, and imagination.
- Provides examples of excellence in the arts and/or business. Examples may include:
 - Leadership in business, entrepreneurship, and creative media clubs
 - Creation of after school enterprises that have led to the development of a new product or service.
 - A personal history of creativity and accomplishment.
 - The critical or creative projects you are interested in pursuing at Ringling College.
 - Internships or work experiences with creative businesses or organizations.

Although not required, applicants may also submit a visual art portfolio to supplement the written submission. You may incorporate any or all of the following in the optional visual art portfolio:

- Design projects
- Creative presentation decks
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation
- Visual representation of other creative projects

Please note that if you are accepted to the Business of Art and Design major and later decide to change to a studio-based major, you may be required to submit a portfolio.

COMPUTER ANIMATION

GAME ART

ILLUSTRATION

VIRTUAL REALITY DEVELOPMENT

BE SURE TO SHOW LOTS OF EXAMPLES OF DRAWING FROM LIFE AND DIRECT OBSERVATION, SUCH AS:

- Hands, feet, human figures and animals
- Representational drawing
- Interior and/or exterior environments

YOU CAN ALSO INCLUDE:

- Class assignments, design projects
- Animation, multimedia
- Paintings, photographs, and/or sculptures

IMPORTANT TO REMEMBER:

- Do not copy from another artist.
- Avoid clichés like anime, tattoo designs, dragons, or unicorns
- At least half of your portfolio should consist of drawing from direct observation.
- Your ability to think creatively is important to us, so feel free to include pages from your sketchbook.

CREATIVE WRITING

Creative Writing applicants fulfill the portfolio requirement by submitting a written portfolio that best represents who you are as well as your abilities as a creative writer.

APPLICANTS SHOULD SUBMIT:

- Original writing samples of any kind
- Poetry
- Essays
- Fiction and nonfiction
- Stage Plays and Screen Plays

Additionally, applicants are asked to include a short written statement—no more than three double-spaced pages—that addresses the following:

- Your literary influences, specifically in terms of what you've learned from them, not just what you like.
- The critical or creative issues you are interested in pursuing at Ringling College.
- Anything else that supports your interest in Creative Writing.

Although not required, applicants may also submit a visual art portfolio to supplement the written submission.

YOU MAY INCORPORATE ANY OR ALL OF THE FOLLOWING IN THE OPTIONAL VISUAL ART PORTFOLIO:

- Design projects
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation

ENTERTAINMENT DESIGN

PREFERRED:

- Environment sketches demonstrating proper use of perspective

- Paintings, drawings, sketches from observation
- 3D modeling/sculpture

MAY ALSO INCLUDE:

- Floor plans, cross-sections, elevations, themed façade design, themed props, etc.
- concept/mood boards expressing a theme
- typography/signage, logo/branding design
- Theatrical set design
- Photography
- written works - story
- Unique ideas for themed guest experiences, written or visual
- Show us your imagination!

FILM

Film applicants may fulfill the portfolio requirement by submitting a visual art portfolio, or by submitting writing samples. You may submit both if you wish. Film brings together all of the arts, including visual and performing arts, music, and writing—literature and storytelling.

YOU MAY INCORPORATE ANY OR ALL OF THE FOLLOWING IN YOUR VISUAL ART PORTFOLIO:

- Design projects
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation

SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE WRITTEN PORTFOLIO:

- Tell us your story: Who you are, and what you love to do
- Write about a performing arts experience, if any
- If you're a writer, give examples (screenplay, stage play, short story, essay, poetry, or article)

FINE ARTS

GRAPHIC DESIGN MOTION DESIGN

PHOTOGRAPHY AND IMAGING

VISUAL STUDIES

Your portfolio is reviewed with your chosen major in mind.

YOU MAY INCORPORATE ANY OR ALL OF THE FOLLOWING IN YOUR VISUAL ART PORTFOLIO:

- Design projects (logos, posters, books, sculpture, products, etc.)
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation
- Samples of your writing
- Images from your sketchbook
- Website or mobile app designs

Work may be created by hand or digitally and should demonstrate diversity of style and strong sense of overall composition, regardless of medium. Make sure all of your work is original!

Visual Studies applicants may fulfill the portfolio requirement by submitting writing samples. You may submit both if you wish.

SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE VISUAL STUDIES PORTFOLIO:

- Tell us your story: Who you are, and what you love to do
- Describe how you would present a life changing experience as a public art project.
- If you're a writer, give examples (screenplay, stage play, short story, essay, poetry, or article).
- Successful candidates could demonstrate a range of ideas—for example: technology driven art projects, studio based exploration, online art and crafts stores and photo and/or movie projects.

INTERIOR DESIGN

Interior Design applicants may fulfill the portfolio requirement by submitting a visual art portfolio, or by completing the written exercises below. You may submit both if you wish. Success as an Interior Designer can be independent of the natural ability to draw; however, the ability to think critically and collaborate is essential.

YOU MAY INCORPORATE ANY OR ALL OF THE FOLLOWING IN YOUR VISUAL ART PORTFOLIO:

- Design projects
- Illustration and animation
- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation.

SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE WRITTEN PORTFOLIO:

- Describe a collaborative project that you have worked on. This can be a project at school, family (such as a home renovation), and church or community service. What were your challenges and successes when working on the project? Photos of the project may be submitted. Links to a social media account are acceptable to supplement the exercise.
- Critique a learning space that you have experienced (school, church, community center, library, etc.). Discuss the overall appearance and function of the space. Describe what works and what doesn't about the space, and explain why. What could the designer have done differently?

VISUAL STUDIES

Visual Studies applicants may fulfill the portfolio requirement by submitting a visual art portfolio, or by submitting writing samples. You may submit both if you wish.

YOU MAY INCORPORATE ANY OR ALL OF THE FOLLOWING IN YOUR VISUAL ART PORTFOLIO:

- Design projects
- Illustration and animation

- Photography, film, video, multimedia projects
- Paintings, drawings, sketches from observation

SUGGESTED TOPICS FOR WRITING SAMPLES FOR THE VISUAL STUDIES PORTFOLIO:

- Tell us your story: Who you are, and what you love to do
- Describe how you would present a life changing experience as a public art project.
- If you're a writer, give examples (screenplay, stage play, short story, essay, poetry, or article).
- Successful candidates could demonstrate a range of ideas—for example: technology driven art projects, studio based exploration, online art and crafts stores and photo and/or movie projects.

Tuition, Fees and Cost of Attendance

The Cost of Attendance (COA) is the cornerstone of establishing a student's financial need, as it sets a limit on the total aid that a student may receive. The COA for a student is an estimate of that student's educational expenses for the period of enrollment. The COA includes all potential costs associated with attending the College both direct (billable) and indirect (non-billable) costs. Specific information about direct and indirect costs can be found on the Ringling College website at: www.ringling.edu/admissions-financial-aid.

FINANCIAL AID

The Financial Aid Office at Ringling College of Art and Design is here to help you navigate through the many available financial aid options, assist you and your family in securing the resources necessary to fund your education and help you understand your rights and responsibilities for financial aid. While some assistance is available to students regardless of their financial need (e.g. some scholarships and the tuition payment plan), the primary purpose of Ringling College's financial aid programs is to enable students to attend Ringling College. Parents and students are expected to make a maximum effort toward meeting college costs; where they cannot meet full costs, Ringling College seeks to provide assistance.

FINANCIAL AID APPLICATION PROCESS

The Free Application for Federal Student Aid (FAFSA) is the primary form required, allowing determination of the student's financial eligibility. This eligibility may be funded through gift assistance (grants) and/or self-help funds (loans and student employment), most frequently offered in combination in a financial aid "package."

Applicants should submit the FAFSA to the Federal Student Aid Processor as soon after January 1 as possible and no later than March 1st. Students are encouraged to complete the yearly FAFSA online at fafsa.ed.gov. All students, and for dependent students, a parent, should also apply for a PIN at pin.ed.gov. This will serve as an electronic signature.

FINANCIAL AID PROGRAMS

Detailed descriptions of financial aid policies and procedures may be obtained from the Financial Aid Office and on the financial aid website at www.ringling.edu/admissions-financial-aid. A new FAFSA must be filed each year for reconsideration, and certain conditions govern all forms of aid. These include the maintenance of certain academic standards. Students should be aware of deadlines for appealing aid ineligibility based upon unsatisfactory academic performance.

SCHOLARSHIPS AND GRANTS

These “gift” aid programs may be obtained through federal, state and institutional sources. Federal assistance includes the Federal Pell Grant and the Federal Supplemental Educational Opportunity Grant. In addition, the State of Florida offers the Bright Futures Scholarship program as well as need-based and non-need-based grants. Grants also are made by Ringling College through endowed funds and special gifts. Ringling College further recognizes outstanding academic and talent-based potential of our students by sponsoring several merit award programs, in which awards are made regardless of financial need. Merit-based scholarships are offered to students based on academic and talent-based performance.

STUDENT EMPLOYMENT

Part-time employment on campus may be offered as part of the aid package. Utilizing both Ringling College and federal funds (Federal Work-Study), this program pays students for work in a variety of positions. To obtain the Federal Work Study funds offered in the aid package, students must be employed under the FWS program. Ringling College Student Employment is an institutionally funded work program designed to provide limited employment on campus with no prerequisite of financial need. The College permits you to work a maximum of 20 hours per week when classes are in session. During holidays and periods of non-enrollment, you may work up to 29 hours per week. Work varies depending on the job. Most jobs will include light office work, such as filing, phone work, etc. Other areas include giving tours, computer lab, library, etc.

FEDERAL DIRECT STUDENT LOANS

Federal Direct Loans are low interest loans for students, borrowed directly through the U.S. Department of Education. While student loans are an excellent option to help you meet your educational goals, loans are borrowed money that must be repaid with interest. Interest rates vary based on the loan program and year in which you borrowed the loan. Subsidized Stafford Loans are awarded based on financial need (as determined by the FAFSA). The U.S. Department of Education pays interest on the loans: while the student is enrolled at least half time, for the first six months after dropping below half time, and during periods of deferment. Unsubsidized Stafford Loans are awarded to any student eligible for financial aid regardless of financial need (as determined by the FAFSA). The U.S. Department of Education does NOT pay interest on this loan. The student has the option of making interest-only payments while in school or deferring all payments until six months after the student leaves school or is no longer enrolled half time.

Students who have never borrowed Direct Loans before will need to complete the Entrance Counseling and Direct Loan Master Promissory Note (MPN). This may be done through the website, www.studentloans.gov. Please select the Subsidized/Unsubsidized loan. To complete the MPN you will need your U.S. Department of Education PIN. This will act as your electronic signature. You will be asked to provide your driver's license number and two references.

FINANCIAL AID AND ENROLLMENT

Financial Aid is calculated on fulltime enrollment, or 12 to 18 credit hours. You must be enrolled in a minimum of 6 credit hours to receive financial aid. Part-time enrollment affects the Pell Grant, Bright Futures, FRAG and FSAG. It has a limited effect on federal or private loans. The Pell Grant and Bright Futures would be prorated based on credit hours. FRAG and FSAG would be eliminated as you must be enrolled full-time to receive these programs. Please visit the Office of Financial Aid to discuss your options.

If you must withdraw from classes, you may be required to repay a portion of your financial aid. If you receive Bright Futures, you may need to pay back the amount you received for that class. However, withdrawing from a class may have an impact on the continuation of certain programs in subsequent years. Visit the Office of Financial Aid to discuss how this might affect you before you withdraw from your class.

Eligibility for financial aid is based on the costs involved with attending for an entire semester. If you withdraw from the College, a portion of your federal aid may need to be returned to the federal government. Please read carefully the Return of Title IV Aid policy listed on our website. If you have loans, you will enter into repayment within six months after you withdraw unless you enroll in a degree seeking program for at least six credit hours. Visit the Office of Financial Aid to discuss your options before you withdraw from the College.

REPEATING COURSES

- 1) Repeating any course in which a grade of “C” or better is received is not permitted in determining enrollment for financial aid eligibility. A course in which a grade of “D” or “F” is received may be repeated one time.
- 2) Incompletes (“I”) will be considered only if they are made up by the dates posted in the official semester calendar.

Under certain conditions, a student may be eligible for a semester of Financial Aid Probation, which is the status assigned to a Ringling student who has failed to make satisfactory academic progress, has appealed, had their appeal approved and their eligibility for federal student aid reinstated. A student seeking to be placed on Financial Aid Probation and who has had his or her financial aid terminated may submit a written appeal with an academic plan of study to the Office of Financial Aid.

Student Life

Ringling College of Art and Design is quite unique among colleges of art and design, offering a dynamic and diverse Student Life program. Programs and services are designed to promote the artistic development, academic success, personal growth and overall well-being of the entire student body.

Students are encouraged to take advantage of all Ringling College has to offer by using the resources provided by the staff for engagement, problem-solving and assistance. Staff specializes in a number of areas including Residence Life, Career Services, Student Activities, Leadership Development, Student Organizations, Volunteerism and Community Service, Recreation, Wellness, Health Services (Counseling and Medical services), Food Service, Mail Services and Campus Ministry.

HEALTH SERVICES

We are proud of our high quality medical and counseling services provided in our on-campus Health Center. Our Health Center aims to provide a holistic health experience for students in an accessible location. Through our partnership with Sarasota Memorial Health (SMH), we have a Physician's Assistant and Medical Assistant on campus for 25 hours a week, and are able to offer a range of services at no additional cost to students. These services are available both on campus and when meeting with a provider after hours at Sarasota Memorial's Urgent Care facility located at 5360 University Parkway, regardless of insurance. When helpful, the Health Services staff can assist students in setting up a wide range of additional services with a small co-pay and billing to students' insurance through Sarasota Memorial's network of providers. Medical oversight is provided by SMH and administrative management of the medical team, counseling staff, and recreation and wellness program is provided by the Associate Dean of Students and Director of Health Services.

Within Health Services, the Peterson Counseling Center offers confidential counseling services to all students at no cost. Counseling services are provided by three Associate Directors of Counseling.

Additionally, our Wellness Team works closely with our counseling and medical staff to provide flu clinics, SAPHIRE sexual assault prevention and healthy intimate relationships workshops, new student and parent presentations, and other wellness outreach programs each semester. Through partnerships with external providers, we also offer acupuncture and psychiatric services on campus. Additionally, the Susan Palmer Fitness Center is staffed by student workers for students, faculty and staff use, and our Coordinator of Recreation and Wellness coordinates a range of outdoor events and team sports for students.

GENERAL OFFICE HOURS

The Health Center is located at 2712 Bradenton Road. Its hours of operation are Monday to Friday, 8:30 am to 4:30 pm with other hours as announced. The Health Center is closed on weekends and during official College Holidays.

EMERGENCY SERVICES

In case of emergency after 4:30 pm and on weekends, please contact the Office of Public Safety at 941-359-7500 and an officer will contact the on-call staff.

DOCUMENTED DISABILITIES

The staff of the Ringling College Health Center is not able to provide assessment and/or documentation of learning disabilities. Receiving services from PCC or SMH will not lead to accommodations or other services, even if you disclose a qualifying disability. Disabilities services are available to anyone with a condition that interferes with classes, coursework or activities on campus and accommodations can only be arranged through Student Access Services.

Appropriately credentialed and licensed professionals for a specific disability can provide the required testing and documentation required for approval of accommodations at Ringling College of Art and Design.

HANDBOOKS

STUDENT HANDBOOK

As a Ringling College of Art and Design student, it is your responsibility to stay informed on College policies and procedures. The *Student Handbook* provides all that you need to know about living and learning as a member of our campus community. You are required to read this document thoroughly and acquaint yourself with the information provided.

The *Student Handbook* and the *International Student Handbook* are available for download and/or viewing from the “Student Links” channel of the Ringling College campus portal.

If you have any questions about the *Student Handbook*, please contact the Office of Student Life at 941-359-7505.

CAMPUS COMMUNICATION POLICY

Students are required to read the *Student Handbook* and are responsible for knowing the College’s academic policies and procedures. Students are required to keep current with College communications by regularly checking the campus portal, their campus e-mail, and their campus mailbox and to be aware of the information presented.

Academic Policies and Procedures

CALENDAR, CREDIT, COURSE LOAD

The academic calendar consists of a fall and spring semester of 15 weeks each. A course that meets once a week has 15 meetings. A course that meets twice a week has 30 meetings.

Most Ringling College courses carry three semester hours of credit. Studio courses usually meet for six contact hours per week; academic courses for three contact hours per week. Students are expected to spend nine hours per week on each class. Studio courses expect three hours of homework and academic courses expect six hours of homework per week for 15 weeks. Several advanced-level courses carry six semester hours of credit. Six credit courses meet for a minimum of six contact hours per week and can expect up to 12 hours of homework per week for 15 weeks.

The standard course schedule consists of five studio and academic courses for 15 credit hours per semester. Full-time status is defined as a minimum of 12 credit hours per semester. A minimum of 120 semester credit hours is required for a Bachelor of Fine Art Degree (B.F.A.) or a Bachelor of Arts Degree (B.A.).

For further clarification or details on specific course contact and credit hours, refer to the Course Descriptions section.

MIDTERM GRADES

All students receive a grade of A through F at midterms. Students receiving a grade of a C- or lower are advised to meet with the instructor and their academic advisor to discuss ways in which they can improve their performance. Midterm grades are available on Self Service.

FINAL GRADES

Students may access their grades on Self Service by going to the portal: my.ringling.edu, and logging in by using their user name and password. Students who are on Academic Probation will be mailed a student copy of their transcript and a letter explaining the terms of the Academic Probation period. Students who are eligible for Academic Dismissal will be sent by certified mail a student copy of their transcript and a letter explaining the reasons for dismissal.

RINGLING COLLEGE INSTITUTIONAL ATTENDANCE POLICY

I. **RATIONALE FOR ATTENDANCE POLICIES**

Studio art and design courses offer significant opportunities to complete coursework during class meetings with the help and guidance of the faculty. Each class meeting can build on the experience of the one before it. The fundamental nature of most art and design courses rely on student participation as an essential method for learning. If a student misses too many classes, he or she may miss a significant portion of any hand-on experience, as well as the skills and techniques taught that will be necessary in future courses. It is important to realize that even if excused, absences could impact the student's academic performance because the student will not have the benefit of such things as full classroom interaction and the opportunity to ask questions while the material is being presented. Student contributions during class time constitute a significant component of the learning process.

Students should not miss one class in order to do homework or study for another class. Some students mistakenly think this is prioritizing; in reality it is poor time management.

II. **OVERALL ATTENDANCE POLICY THAT APPLIES IRRESPECTIVE OF MAJOR, DEPARTMENT, OR FACULTY OF RECORD**

Regular attendance in all classes is required. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. Tardiness, early departure or other time away from class in excess of 15 minutes per class session may be considered absence for that class session. Classes missed due to late registration are counted in the general absences permitted for the class.

In most cases, more than two absences in a course that meets once per week, or more than four absences in a course that meets twice per week will result in a grade of F. Regardless of meeting schedules, students who miss more than 13.3% of a course will fail the course, barring exceptional circumstances.

Documented exceptional circumstances include, but are not limited to: death in the family, serious medical conditions, hospitalization, observance of religious holidays, reasonable disability accommodations and other special/unforeseen circumstances beyond the student's control. Numerous absences due to any reason including exceptional circumstances may warrant course withdrawal or failure.

Exceptional circumstances are determined on a case-by-case basis in an interactive process with the student, faculty of record, Department Head or Program Director of the course or other Ringling College professionals, as needed. Known circumstances, such as religious holidays should be discussed with the faculty of record in advance of the absence. Absences that are deemed exceptional will not affect the final grade.

III. **ATTENDANCE POLICY DETERMINED BY FACULTY OF RECORD**

At the determination of the Faculty of Record, other absences can carry a grade penalty on the final letter grade up to:

a. For courses that meet twice a week:

Two absences may drop a final course grade up to two steps down on the letter grade scale.

Three absences may drop a final course grade up to four steps down on the letter grade scale.

Four absences may drop a final course grade up to six steps down on the letter grade scale.

Five or more absences will result in a failing grade.

b. For courses that meet once a week:

One absence may drop a final course grade up to two steps down on the letter grade scale.

Two absences may drop a final course grade up to four steps down on the letter grade scale.

Three or more absences will result in a failing grade.

For purposes of III. a. and b., Step refers to the +/- scale. For example, a B+ to B = one step.

Ringling College will make every effort to reasonably accommodate students' disability related academic needs. However, neither the college nor an individual faculty member is required to waive essential or fundamental academic requirements of a course regardless of the nature of a student's disability.

ACADEMIC INTEGRITY POLICY

Ringling College of Art and Design recognizes that scholarly and creative work does not occur in a vacuum but rather emerges from students' complex connections and experiences with life and with the intellectual and artistic world. Academic integrity is the process of openly acknowledging the sources of one's ideas and creations in the building of one's personal and public identity as a practitioner in the artistic community.

Faculty are responsible for clearly communicating their standards and expectations to their students. Because practices regarding intellectual property will vary depending on medium, genre, and context, students must take responsibility for accurately understanding and abiding by faculty expectations for each course in which they enroll. Ringling College expects all students to act with integrity in and out of the classroom, and among collaborators. The College also expects work done outside of course assignments—such as work submitted for exhibit and competitions, work done for freelance clients, or other work on or off campus—to be an ethical and honest creative endeavor. Both inside and outside the classroom and/or off campus, students must acknowledge the sources of their ideas and images in a manner consistent with best professional practices in their field and department.

A violation of the following policy will be determined based upon the preponderance of the evidence standard, meaning that a student will be held responsible if it is more likely than not that a violation has occurred.

Full details of Ringling College's Academic Integrity Policy, including penalties and processes regarding violations, can be found at <http://www.ringling.edu/policies-and-procedures>.

VIOLATIONS OF ACADEMIC INTEGRITY DEFINED

Examples of violations of academic integrity may include but are not limited to:

- Cheating: Taking credit for another person's work, or allowing another person to take credit for one's own work; using study or test-taking aids not permitted by the instructor or copying the work of another test taker; using commercial term paper companies or ghostwriters; submitting the same work for credit more than once without prior approval of the instructor(s).
- Copying, imitating, or appropriating in whole or in part another person or persons' work without appropriate attribution.
- Plagiarism: Attributing to oneself the work of another person or persons.
- Fabrication: Falsification or invention of source material; altering audio, visual, or data files without appropriate notice of the alterations.
- Failure to follow attribution policies or citation practices advocated by the course instructor and/or described in the syllabus or other course materials.

- Reproducing and/or publicly distributing or posting electronically copyrighted or otherwise protected intellectual property without permission of the owner of rights to that intellectual property.
- Impeding the work of other persons by giving false or misleading information, stealing, or deliberately misplacing or destroying materials.
- Facilitating or abetting violations of academic integrity by others.

ADMINISTRATION OF THE ACADEMIC INTEGRITY POLICY

The Vice President for Academic Affairs (VPAA) or designee is responsible for overall administration of this policy.

Contested findings of violations of the Academic Integrity Policy or otherwise referred cases will be reviewed by a subset of the Academic Standards Committee (ASC). This Sub Committee is formed by the Chairperson of the Academic Standards Committee in consultation with the VPAA. Decisions of the Sub Committee shall not be subject to further review.

Throughout this document, written notice is defined as United States Postal Service mail, postage prepaid, with signature required and/or electronic communication with a read/receipt request attached to the document. In the event the student does not acknowledge receipt of written notice through the above methods, written notice may be accomplished by sending a letter, via regular United States Postal Service mail, postage prepaid, to the student's mailing address as contained in the College's official records, it being presumed that the student receives all mail addressed to her/him at that address. Adequate written notice will be presumed to have been delivered four (4) days after mailing.

The specified number of calendar days is meant to apply under usual conditions, and may be modified by the VPAA if, in his or her judgment, special circumstances of the case so warrant.

Informal Resolution:

If a student is accused of an infraction of the Academic Integrity Policy, a faculty member must inform the student in question and the Department Head or Program Director to whom he or she reports by written notice of the alleged violation normally within ten (10) calendar days after the faculty member becomes aware of the circumstances giving rise to the accusation. If the faculty member is also the Department Head, then the Office of the Vice President of Academic Affairs may appoint an otherwise uninvolved faculty member to serve as a witness. The faculty member, Department Head or Program Director, and student will discuss the alleged violation in a conference normally within seven (7) calendar days after the faculty member notifies the student of the accusation. The role of the Department Head or Program Director at this conference is as a witness and not as an advocate for either the faculty member or student. During this conference or at any other informal or formal part of the resolution process, the student may choose to have an advisor for assistance. The definition and role of the advisor is described in the Ringling College of Art and Design Student Handbook and reads as follows: "An Advisor is a person, chosen by an accused student, to serve in an advisory capacity during his/her involvement in the meeting/hearing process. The primary role of the Advisor is to assist the student in preparing for meetings/hearings and to attend meetings/hearings as support for the student. The student is responsible for presenting his/her own information and, therefore, advisors are not permitted to

speak or participate directly in any meetings/hearings without approval. The use of an Advisor is strongly recommended.”

The student’s failure to respond to this accusation may be considered to be an admission of responsibility.

If, upon completion of the conference, the faculty member concludes that the student has not violated the Academic Integrity Policy, the matter will be closed, and the Department Head or Program Director will be so informed.

Finding of Violation:

Agreement as to violation with agreement as to resolution: If the student admits his or her Academic Integrity Policy violation, and the student and faculty member are able to agree on an appropriate resolution, including the penalty, written notice will be sent to the VPAA or designee. After receipt of the resolution document, the VPAA or designee shall review the College Academic Integrity files. If no prior instance of violation is on record for the student, the matter may be closed. If a prior instance of violation by the student exists, the VPAA or designee shall refer the case to the Sub Committee for its recommendation.

Agreement as to violation with disagreement as to resolution or penalty: If the student admits his or her Academic Integrity Policy violation, but the faculty member and student are not able to agree on an appropriate resolution, the student will notify the Department Head or Program Director and the VPAA of her/his decision to appeal. This notice of intent to appeal shall be submitted in writing within ten (10) calendar days following the conference to the VPAA or designee will refer the case to the Sub Committee for a formal review.

Disagreement as to violation: If the faculty member concludes a violation has occurred and the student disagrees, the student shall notify the Department Head or Program Director and the VPAA of her/his decision to appeal. This notice of intent to appeal shall be submitted in writing within ten (10) calendar days following the conference. The VPAA or designee will refer the case to the Sub Committee for a formal review.

Formal Review:

The Sub Committee will contact the student and faculty member involved and schedule a formal review to take place within ten (10) calendar days, at which time the student or faculty may present his or her position in writing or in person. The Committee will rule on the case and make a recommendation within ten (10) calendar days, with a report to the student and the VPAA.

The student may have the assistance of an Advisor. An Advisor is a current College employee or student, chosen by an accused student, who agrees to serve in an advisory capacity during the student’s involvement in the meeting / hearing process. The primary role of the Advisor is to assist the student in preparing for meetings / hearings and to attend meetings / hearings as support for the student. The student is responsible for presenting his / her own information and, therefore, Advisors are not permitted to speak or participate directly in any meetings / hearings without approval of the chair of the Committee. The Sub Committee must receive advance notification of the Advisor’s identity and that the Advisor will be present.

The Vice President for Academic Affairs may ratify the Sub Committee's decision or return the case to the Sub Committee with recommendations for further consideration, or may reduce or retain any sanction.

Academic Integrity Policy Penalties as Levied by the Academic Standards Committee:

- Teachable Moment (provided by the Faculty Member)
- Failure of the assignment (imposed by the Faculty Member)
- Failure of the course (imposed by the Faculty Member)
- Official Reprimand (A letter of reprimand from the VPAA or designee)
- Academic Probation (period of time based on severity of violation and existence of past violations) (imposed by the Sub Committee and ratified by the VPAA or designee)
- Academic Suspension (period of time based on severity of violation and past violations) (imposed by the Sub Committee and ratified by the VPAA or designee)
- Other suitable action, including counseling, community service, or other reasonable action (may be imposed by the Sub Committee and ratified by the VPAA or designee)
- Complete a workshop on appropriate best practices for avoiding plagiarism or academic ethics with either a Ringling College Librarian and/or an Academic Resource Center staff member (imposed by the Sub Committee and ratified by the VPAA or designee)
- Expulsion from the College (imposed by the Sub Committee, ratified by the VPAA or designee and President).

The same penalties may apply to currently enrolled students for Academic Integrity offenses committed outside of a degree program course structure, such as: submitting plagiarized or falsified work for competitions and exhibitions.

These penalties are cumulative to the extent that they are not contradictory. That means that multiple penalties may be levied against a student. For example, a student may both fail the course as well as be required to complete a workshop on appropriate best practices.

Statute of Limitation:

No statute of limitation shall exist for issues of academic dishonesty, including post-graduation situations. Before the procedures may begin, the individual(s) in question must be located and contacted. The Office of the Vice President for Academic Affairs will send written notice to the individual(s) containing all required information. When the Office of the Vice President for Academic Affairs receives confirmation that the letter has been delivered or when other written notice requirements have been met, the timetable of events begins. The ultimate in post-graduation academic punishments is revocation of degree and/or revocation of academic awards.

ACADEMIC STANDARDS COMMITTEE: CHARGE/MEMBERSHIP

CHARGE: The purpose of the Academic Standards Committee is to make recommendations on academic standards and the consequent policies that affect the academic standing of students. In

line with existing standards and policies, the Committee hears the appeals of students who have been academically dismissed.

MEMBERSHIP: The committee consists of the Associate Vice President for Academic Affairs and Dean of Faculty, the Registrar, the Vice President for Student Life and Dean of Students, Academic Advisors and regular, full-time faculty members. The faculty members will be appointed from the Liberal Arts Program and the Majors.

TIMING OF GRADE

During the informal and formal resolution processes, if the infraction is connected to coursework, the student's enrollment and participation in class shall not be affected.

If at the semester's end the matter has not been resolved and the student has not been assigned a grade in the course, the student shall receive an "Incomplete" in the course until such time as a grade can be determined pursuant to this policy.

If the student has already been assigned a grade in the course at the time the student is accused of an academic integrity violation, the assigned grade shall not be changed unless and until the student is determined to be in violation of or not in violation of academic integrity pursuant to this policy.

This Ringling College Academic Integrity Policy and its administration is the official policy for Ringling College students. It may be amended or revised without notice. The most recent copy of the Policy is available in the online Student Handbook and in the Catalog. Students, faculty, and staff may also be interested in other resources (which are not part of the Ringling College Academic Integrity Policy) including the following books in the Alfred R. Goldstein Library's collection:

Crawford, Tad, ed. *AIGA Professional Practices In Graphic Design*. New York: Allworth Press, 2008. Print.

—. *Legal guide for the visual artist*. New York: Allworth Press, 2010. Print.

Gilmore, Barry. *Plagiarism: A How-Not-to Guide for Students*. Portsmouth, NH:

Heinemann, 2009. Print.

MLA Citation Style Quick Guide (Goldstein Library).

Suggested statement to be included on all course syllabi:

Academic Integrity is the process of openly acknowledging the sources of your ideas and creations in the building of your personal and public identity as a practitioner in the artistic community. Ringling College expects students to acknowledge their sources of ideas and images in a manner consistent with best professional practices in their field. Your instructor will inform you of appropriate ways to document and acknowledge sources for this course.

Full details of Ringling College's Academic Integrity Policy, including penalties and processes regarding violations, can be found on the website: <http://www.ringling.edu/policies-and-procedures>.

Intellectual Property Policy

INTELLECTUAL PROPERTY OWNERSHIP POLICY OVERVIEW

In keeping with sound academic practices for the purpose of fostering a shared understanding of intellectual property ownership rights, and to meet the requirements of accreditation of the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), this policy has been developed to describe the Intellectual Property rights of Ringling College of Art and Design and its faculty, staff, students, and independent contractors. Critical to this policy are Ringling College's core values, especially its commitment to free and open expression and exchange of ideas and creative work. Although this policy tries to clarify the ownership of intellectual property, frequently questions will arise that do not have clear, black and white answers. In keeping with the culture at Ringling College, this policy is to be administered in a fair and equitable manner for all parties concerned. The Intellectual Property Ownership Policy is about ownership of copyrights, trademarks, trade secrets, patents and other intellectual assets created by Ringling College employees, students, and independent contractors, all referred to for convenience as "creators." Basically, the Ringling College policy continues to be that:

Faculty and students normally own the intellectual property rights in what they create in conjunction with the work and activities of the College. Faculty own all scholarly and pedagogical works they create, such as class notes, presentations, handouts, personal slides, class exercises, demos, lectures, lesson plans, textbooks and conference papers.

In turn, the College normally has the right to use these creations for specific purposes such as accreditation, instruction, marketing and admissions without additional royalties or payment.

The College owns the intellectual property rights in the documents and media which articulate the program of study, such as the curriculum, course descriptions and course requirements in the Catalog, new course proposals, and plans for new majors and minors adopted by the College.

The College normally owns the intellectual property in the work created by College staff in conjunction with the work and activities of the College.

Ownership of the intellectual property of the work of independent contractors for the College is determined by written agreements at the time the work is contracted.

Creators get credit and attribution for their work and the College can also claim that the work was done at the College.

Exceptions to creators owning the intellectual property rights in the work they create normally includes work for extra consideration--pay or release time, for example. Another exception is work done as an independent contractor or, for faculty, as part of governance, institutional service or administrative service, whether there is extra consideration or not. Students, faculty and staff should also be aware that the College's educational software licenses carry limitations and restrictions on the purposes of the works created with them.

Intellectual Property Ownership Policy

I. Introduction

A. Purpose. This document describes Ringling College of Art and Design's policy governing the ownership of Intellectual Property and reflects the current and past practice of the College regarding the intellectual property of the faculty, staff, and students. This policy delineates the rights and responsibilities of Ringling College and those of its faculty, staff, students, and others who are involved in the creation of Intellectual Property so that the ownership status of Intellectual Property can be clearly determined and understood. Ringling College faculty and students, as members of a community of scholar practitioners, serve the educational mission of Ringling College through their engagement as working artists, designers, writers, and researchers. This policy affirms Ringling College's commitment to the free and open creation and exchange of creative works and scholarly information and an equitable division of ownership rights.

B. Application. This policy applies to all units of Ringling College, including all majors, programs, courses, departments, centers, and institutes; and to all Ringling College personnel, including all students, faculty, staff, employees, and independent contractors, all of whom are covered by this policy for the duration of their relationship with Ringling College. Employees are defined as those who receive direct or indirect compensation from Ringling College, such as wages, salaries, stipends, free housing, and the like. It is acknowledged that a single person (referred to as the "creator") may create Intellectual Property in different or multiple capacities from time to time (e.g., a student acting as an employee, or a member of the faculty acting in a staff capacity, as referenced in Sections II.D.2 and II.E.3). Ownership of Intellectual Property will be determined based on the particular capacity in which the creator is acting while creating it.

C. Intellectual Property Defined. As used in this Policy, the term "Intellectual Property" means:

1. all works of authorship subject to copyright protection (including, for example, works of art, writings, pedagogical works, photographs, musical compositions, motion pictures, audiovisual works, multimedia works, sculpture, architectural works, data, designs, and software, regardless of the extent to which any of the foregoing may be patentable);
2. all inventions subject to patent protection (including, for example, articles of manufacture, devices, compounds, plants, biological materials, processes, business methods, patentable designs, and patentable software);
3. all brands, logos, taglines, visual identities, and other source identifiers for goods or services;
4. all trade secrets, know-how, and other proprietary information that obtains commercial value from being kept confidential;

5. all proprietary and intellectual property rights that apply to the foregoing in any jurisdiction, including without limitation patents, copyrights, and trademarks, and the right to apply for and renew the same; and
6. the exclusive right to make, use, license, commercialize, and deal in the foregoing.

II. Intellectual Property Ownership.

A. Policy Summary. As further described in this Section II, it is the general policy of Ringling College that:

1. Intellectual Property created by students and faculty is owned by the creator, unless the Intellectual Property has been specially commissioned by Ringling College from the creator(s);
2. Intellectual Property created by staff and non-faculty employees is owned by Ringling College; and
3. Ownership of the Intellectual Property of the work of independent contractors for Ringling College is determined by written agreements at the time the work is contracted.

Intellectual Property Ownership Policy. Ringling College of Art and Design
Adopted February 14, 2008.

B. Policy as to Staff and Non-Faculty Employees. Ringling College alone owns all Intellectual Property created by creators acting within their capacity as Ringling College staff and non-faculty employees within the scope of their employment by Ringling College.

C. Policy as to Independent Contractors. Ringling College's policy is to enter into written agreements with each of its independent contractors describing the Intellectual Property to be created, if any, prior to the independent contractor's creation thereof. Independent contractors are defined as non-employees.

D. Policy as to Faculty. Intellectual Property created by faculty members acting solely within their capacity as Ringling College faculty is owned by and remains with the creator alone, and not Ringling College, unless the Intellectual Property is a Commissioned Work (as defined in Section II.H) or is created in furtherance of a faculty administrative, governance, or other institutional service role (as defined in II.D.2).

1. **Pedagogical Works.** Creators acting solely within their capacity as faculty shall own all pedagogical works of their own creation, including without limitation all class notes, presentations, handouts, slides, demos, and lectures. Each faculty member hereby grants to Ringling College the royalty- free, perpetual, irrevocable worldwide right and license in all media to use, reproduce, record, publicly display, sublicense, distribute, and make derivative works of, all such pedagogical works as part of the Ringling College instructional program. At their

discretion, faculty members may also make necessary changes to maintain the accuracy and currency of their pedagogical materials.

- 2. Faculty Administrative, Faculty Governance, or Other Institutional Service Roles.** Faculty members are not considered to be acting within their capacity as faculty when they act in an administrative capacity or in service to the institution through the Faculty Governance/Committee structure or other types of institutional service. Intellectual Property Rights in works created by faculty acting within the scope of these roles shall be owned by Ringling College, including without limitation curricula and curriculum development, course descriptions, policies, accreditation materials, committee and task force reports, departmental reports, correspondence, memos, evaluations of faculty, and evaluations of students, regardless of the medium.
 - 3. License to Ringling College.** When any particular Intellectual Property of a faculty member is determined to be owned by the faculty member in accordance with this policy, the owner hereby grants to Ringling College the right and license to use and reproduce that Intellectual Property for Ringling College's reasonable administrative purposes, including, for example, in connection with events, catalogues, and other materials in any media relating to marketing, admissions, fundraising, and other customary Ringling College functions. The grant of this right and license to use shall be nonexclusive, perpetual, and royalty-free. Ringling College shall have the right in perpetuity to publicly claim that the Intellectual Property was created while the creator was affiliated with Ringling College.
- E. Policy as to Students.** Intellectual Property created by students acting solely within their capacity as students is owned by the creator alone, and not Ringling College, unless the Intellectual Property:
1. is a Commissioned Work (as defined in Section II.H);
 2. is a part of a larger work that is a Commissioned Work, regardless of whether the student has signed the applicable Intellectual Property Ownership Agreement; or
 3. is created in the student's alternate capacity as a non-faculty employee or independent contractor (as defined in Section II.C.)
- F. Student Class-Work.** Each Student hereby grants to the assigning faculty member the right and license to use for scholarly and educational purposes reproductions of all works created by such student at the behest of such faculty member in connection with assigned class-work.
- G. License to Ringling College.** When any particular Intellectual Property of a student is determined to be owned by the student in accordance with this policy, the owner hereby grants to Ringling College the right and license to use and reproduce that Intellectual Property for Ringling College's reasonable administrative purposes, including, for example, in connection with events, catalogues, and other materials in any media relating to marketing, admissions, fundraising, and other customary Ringling College functions. The grant of this right and license to use shall be

nonexclusive, perpetual, and royalty-free. Ringling College shall have the right in perpetuity to publicly claim that the Intellectual Property was created while the creator was affiliated with Ringling College.

- H. Commissioned Work Defined.** As used in this policy, the term “Commissioned Work” means Intellectual Property that:
1. is requisitioned by Ringling College pursuant to a written agreement with the creator; and
 2. is supported by a direct allocation of Extra Consideration (as defined in Section II.I) by or through Ringling College to the creator expressly in exchange for the requisitioned Intellectual Property.
- I. Extra Consideration Defined.** As used in this policy, the term “Extra Consideration” is defined to mean consideration (including extra pay, the allocation of extra resources, or any release time from normal duties except faculty development grants and faculty paid study leave) provided by Ringling College to creators of Commissioned Works, which such consideration would not otherwise have been earned by the creators in the course of their customary relationship with Ringling College.
- J. Outside Funding Exceptions.** This policy shall not limit Ringling College’s or any faculty member’s ability to meet any obligations for deliverables under any grant, sponsored research agreement, or other outside funding contract, which shall supersede this policy to the extent that they differ.
- K. Negotiated Exceptions.** This policy may be superseded as it applies to any creator by written agreement entered into and duly executed by such person and an authorized representative of Ringling College. For example, the creator of Intellectual Property that would normally be owned by the creator may elect to transfer ownership to Ringling College, under terms that may be agreed to in writing by the creator and an authorized representative of Ringling College.
- L. Rights Clearance.** Responsibility for assuring that Intellectual Property does not infringe any third party proprietary rights and is otherwise free of liens and encumbrances rests fully with the owner(s) thereof as determined under this policy.
- M. Registration.** Responsibility for applying for and obtaining statutory registration or other legal protection for any Intellectual Property rests with the owner(s) as determined under this policy.
- N. Authorized Uses.** In addition to the authorized right and license to use granted under this policy by faculty members and students, if a party other than Ringling College is determined to be the owner of any particular Intellectual Property in accordance with this policy, the owner thereof hereby grants Ringling College the nonexclusive, perpetual, royalty-free right and license to use and reproduce such Intellectual Property created hereunder for Ringling College’s reasonable administrative purposes, including without limitation in connection with events, catalogues, and other materials in any media relating to marketing, admissions, fundraising, and other customary Ringling College functions. Ringling College shall

have the right in perpetuity to publicly claim that the Intellectual Property was created while the creator was affiliated with Ringling College.

- O. Limitations on Sale & Modification.** Ringling College may not sell or materially modify any Intellectual Property without the prior written permission of the owner (if other than Ringling College), and only upon terms and conditions agreed to in advance.
- P. Responsibility to Declare.** When Intellectual Property is to be owned by Ringling College under this policy, the creator shall make good faith efforts to maintain notes or records of his or her efforts to create such Intellectual Property and shall inform in writing his or her immediate supervisor in a timely manner.

III. Dispute Resolution.

- A. General.** Ringling College encourages open and honest communication between members of the Ringling College community, and believes that most questions and disputes can and should be resolved amicably and rationally through the forthright analysis of issues and the joint exploration of solutions. Any disputes respecting this policy which are not mutually resolved shall be referred to the Intellectual Property Advisory Committee, which shall make recommendations for resolution to the President of Ringling College.
- B. Regular Review.** This policy shall be reviewed regularly.
- C. Compliance with Law.** Notwithstanding any other provision of this policy, this policy will be modified as necessary to comply with applicable Federal or state law (e.g., to ensure Ringling College's continued status as a tax-exempt entity) or otherwise as directed by Ringling College's governing board.

IV. General Provisions.

- A. Use of Resources.** Ringling College resources are to be used for Ringling College purposes and in accordance with College policies. Use of institutional resources may result in an assertion of Intellectual Property ownership rights by Ringling College and creators should receive clearance to use those resources.
- B. Limitations Imposed By Resources.** Use of certain Ringling College resources, such as certain software packages, to create Intellectual Property may be subject to contractual obligations that impose certain limitations on use of the resulting Intellectual Property. (To illustrate: the educational edition of a Ringling College software package may require that the resulting Intellectual Property be used only for educational purposes and not for commercial exploitation, for example, or that the Intellectual Property not be distributed to third parties or posted to public websites.) Accordingly, owners of Intellectual Property as determined by this Policy may not enjoy complete freedom to use or commercially exploit the Intellectual Property if certain Ringling College resources were used in its creation. Such owners should confer with Ringling College administrative personnel to clarify whether such limitations apply with respect to any Intellectual Property intended for purposes other than educational purposes.

- C. Likenesses.** Each faculty member, staff member, and student hereby grants to Ringling College the right and license to use for promotional purposes such faculty member's, staff member's, or student's likeness and right of persona.
- D. Ringling College Trademarks.** Nothing in this policy affects Ringling College's continued exclusive ownership in its name. Ringling College's registered trademarks, as well as other names, seals, logos, visual identities, and other symbols and marks that are representative of Ringling College, may be used solely with Ringling College's permission. Items offered for sale bearing Ringling College's name or marks must be licensed.
- E. Nondisclosure and Other Agreements.** Prior to executing any third party nondisclosure agreement or other agreement respecting proprietary rights or Intellectual Property, Ringling College personnel should ensure that their doing so does not conflict with this or any other Ringling College policy.
- F. Third Party Intellectual Property.** Nothing in this policy authorizes any Ringling College personnel to make, use, sell, bring to Ringling College facilities, or otherwise exploit any third party Intellectual Property in which such personnel does not have the necessary right or license to do so.

Adopted by the Ringling College of Art and Design Board of Trustees, February 14, 2008.

Institutional Technology Policies and Procedures

RESPONSIBLE USE OF ELECTRONIC COMMUNICATIONS

Ringling College of Art and Design provides an environment for the campus community to utilize appropriate computer and electronic information technologies in meeting the educational mission of the College. The College expects all members of its community to use electronic communications in a responsible manner. It is each individual's responsibility to become familiar with their rights and responsibilities as outlined in this and other appropriate College documents. There are also federal, state, and local laws governing some aspects of information use and distribution. While guidelines may be provided in the context of the classroom, each individual is responsible to remain knowledgeable about current laws and policies.

Ringling College seeks to enforce its policies regarding non-harassment and the safety of individuals; to protect the College against damage or legal consequences; to prevent the electronic posting or distributing of copyrighted material in violation of license restrictions or other contractual agreements; to safeguard the integrity of computers, networks, and data, either at Ringling College of Art and Design or elsewhere; and to ensure use of electronic communications complies with this Student Handbook, the Faculty Handbook, and the Staff Handbook.

Ringling College of Art and Design may restrict the use of its computers and network systems for electronic communications in response to complaints presenting evidence of violations of Ringling College policies or codes, or local, state or federal laws. Specifically, the College reserves the right to limit access to its networks through Ringling College-owned or other computers, and to

remove or limit access to material posted on Ringling College-owned computers. Ignorance of the law or of campus policies does not exonerate one from the consequences of inappropriate or illegal behavior.

RESPONSIBLE USE OF INFORMATION TECHNOLOGY RESOURCES

GUIDELINES

This statement defines the guidelines governing access to and use of information technology resources at Ringling College of Art and Design. These guidelines have been implemented to clarify and simplify procedures regarding use of information technology resources and to safeguard the computing and data network equipment. Users should also refer to the Responsible Use of Electronics Communications policy (above) for additional examples of misuse of campus computing and information resources. Feedback as to the effectiveness of these guidelines is encouraged.

All members of the Ringling College community are expected to utilize information technology resources in a responsible and appropriate manner, respecting the rights of other users.

Users are responsible for becoming familiar with their rights and responsibilities and applicable laws and guidelines. By utilizing these services, an individual agrees to abide by the guidelines and procedures that govern its use. Failure to abide by these guidelines and other applicable codes or local, state, or federal laws may result in disciplinary actions including, but not limited to, loss or limitation of privileges in using information technology resources.

RESIDENTIAL DATA NETWORK CONNECTION PRIVILEGE AGREEMENT

All students are responsible for reading, understanding, and abiding by the guidelines presented in the Student Handbook and republished on the webpage.

STUDENT PRINTING POLICY

GUIDELINES

This statement defines the guidelines governing access to and use of information technology resources at Ringling College of Art and Design. These guidelines have been implemented to clarify and simplify procedures regarding use of information technology resources and to safeguard the computing and data network equipment. Users should also refer to the Responsible Use of Electronics Communications policy (above) for additional examples of misuse of campus computing and information resources. Feedback as to the effectiveness of these guidelines is encouraged.

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Users are responsible for becoming familiar with their rights and responsibilities and applicable laws and guidelines. By utilizing these services, an individual agrees to abide by the guidelines and procedures that govern its use.

Failure to abide by these guidelines and other applicable codes or local, state, or federal laws may result in disciplinary actions including, but not limited to, loss or limitation of privileges in using information technology resources.

WEB PRIVACY POLICY

As a leader in the use of technology in art and design, we are keenly aware of Internet privacy issues. Therefore, this is our pledge to you:

We collect only the most general information from you while you visit our site. By the time you leave, we'll know the country from which your visit originated, the browser you use, what site you came to us from, and your I.P. address. This information is compiled into a summary of all site users, and is not linked to personal information. We use this information only in the interest of better understanding of our visitors so we can make this site better for you, our guest.

Any personal information we do collect from you will be used solely for the purpose intended. So, for example, if you provide us with information through an online admission application, that department will only use it for that purpose.

We do not share, sell or otherwise disclose personal information with any third parties, either inside or outside the university. You never have to share personal information with us to visit our website.

We may disclose or be required to disclose personal information in response to legal process, for example, in response to a court order or a subpoena. We also may disclose such information in response to a law enforcement agency's request.

Our website may contain links to other sites whose information practices may be different than ours. Visitors should consult the other sites' privacy notices as we have no control over information that is submitted to, or collected by, these third parties.

SOFTWARE

<http://www.it.ringling.edu/index.php?id=10>

COMPUTER LABORATORIES

While working to complete your degree at Ringling College, you will work and create with the most current resources available—the same or better than what you will find in the professional world. We update the hardware in the computer laboratories at least every other year, and the software yearly when classes are not in session.

A NOTEBOOK COMPUTER FOR EVERY STUDENT

Ringling College of Art and Design provides every student with a MacBook Pro notebook computer, free of charge, for the duration of their enrollment.

We understand that an artist's success in today's competitive world depends on both creative vision and expertise with technology. Ringling College is committed to providing students with knowledge and technical experience needed for lifelong learning. We believe that continued use of the notebook can enhance that adventure.

What's Included: The Apple MacBook Pro notebook computer is suitable for general purpose and discipline-specific academic computing needs. Each notebook computer comes with a standard software suite, which includes: email, web browser, and iLife (iDVD, iMovie, iPhoto, iWeb, and GarageBand). The notebook program provides Microsoft Office and Adobe Creative Suite software in addition to the standard software suite. Wireless connectivity is available across campus.

For more about the notebook computer program, visit mynotebook.ringling.edu.

LOCATION AND HOURS

Institutional Technology is located on the second floor of the Ann and Alfred Goldstein Center.

Regular Hours

Monday-Friday 8:30am-4:30pm

After Hours Phone Support (when classes are in session)

Monday-Thursday 5:00pm-10:00pm

Saturday 9:00am-6:00pm

Sunday 9:00am-10:00pm

Contact Information

Telephone: (941)359-7633

Fax: (941)359-7615

Web: www.it.ringling.edu

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

Academic Integrity and Sanctions

Academic Integrity is the process of openly acknowledging the sources of your ideas and creations in the building of your personal and public identity as a practitioner in the artistic community. Ringling College expects students to acknowledge their sources of ideas and images in a manner consistent with best professional practices in their field. Your instructor will inform you of appropriate ways to document and acknowledge sources for this course.

ACADEMIC DISHONESTY

In cases of alleged academic dishonesty (plagiarism, cheating, claiming work not done by the student, lying, etc.) where a faculty member observes or discovers the dishonesty, he or she may choose to confront the student and handle the matter between the faculty member and the student, or the faculty member may choose to refer the incident to the Department Head. If the faculty member chooses to confront the situation and it is not satisfactorily resolved between the faculty member and the student, the matter may be referred or appealed to the Department Head.

In either case, the Department Head (or Vice President for Academic Affairs or designee, if the faculty member making the charge is a Department Head), may choose to:

- 1) Resolve the matter in a meeting with both the student and the faculty member.
- 2) Establish a hearing which would involve the student and two other faculty members from the department responsible for the class in which the alleged dishonesty occurred. The process for such a hearing would parallel that of a disciplinary hearing already outlined.

If alleged academic dishonesty is reported to a faculty member by a third party, then the faculty member will meet with the Department Head, determine whether the evidence warrants an investigation, and how the investigation will be handled. It may also be decided that the faculty member will either confront the student or, assuming enough evidence is present to warrant action, turn the matter over to the department head to either resolve or organize a hearing. If the student is found guilty of the charges of academic dishonesty, he or she may be subject to academic penalties such as failure of the course, exam or assignment. Other penalties from the list of possible disciplinary sanctions may also be deemed applicable.

ACADEMIC DISHONESTY APPEALS, BOARD COMPOSITION & JURISDICTION

If a student qualifies for an appeal hearing based on 1 of the 3 criteria for an appeal as judged solely by Vice President for Academic Affairs or designee, then the Vice President for Academic Affairs or designee appoints a three-member faculty Board to hear the appeal. The Vice President for Academic Affairs or designee may or may not choose to be included on this Board, and the faculty members do not need to be from the department of the student in question. The Board shall, as an appeals Board, simply determine whether an incorrect finding of guilt was rendered, or if the disciplinary sanctions issued were indeed arbitrary, unjustified or prejudiced by

a violation of the student's rights. In appeals, only in the case that the accused can demonstrate that arbitrary, unjustified or prejudicial action exists, may the Board change the disciplinary sanctions set while maintaining a finding of guilt.

In this case, the full spectrum of disciplinary sanctions is available. Otherwise, the finding of the panel must be either:

- 1) Guilty, with disciplinary sanctions upheld.
- 2) Innocent, with all disciplinary sanctions dropped. In order for this Board to function, all members must be present.

CLASSROOM POLICIES

While each instructor has his or her own policies regarding classroom conduct and requirements, the College does have a few policies covering all classes.

Smoking and alcoholic beverages are prohibited in all classrooms, whether or not class is in session.

No pets are allowed in class. Exceptions will be made in the case of service dogs.

Because of past abuse, cell phones, radios, tape decks, headsets, iPods, televisions, and other audiovisual equipment are also prohibited during class time.

The College's dress code requires shoes and appropriate shirts be worn during all classes, as well as in the Alfred R. Goldstein Library, Ulla Searing Student Center, dining facilities, and galleries.

It is the instructor's sole prerogative to determine whether a student is:

- 1) In a fit condition to perform classroom work (in other words, is not under the influence of alcohol or drugs and is not sleeping).
- 2) Indeed working on assignments for that particular class (rather than working on projects for another class or doing freelance work).
- 3) Distracting other students as to impair the learning environment.

If the instructor finds a student in violation of any of these provisions, or the policies outlined in the course syllabus, he or she may require the student to leave the classroom and may subsequently mark the student absent, which could affect the student's final grade.

CONTACTING AN INSTRUCTOR

If students cannot get in touch with an instructor during class, or need to reach him or her on a day when they don't have class, a note can be left with the Faculty Services Coordinator in the Faculty Center. Students should leave a phone number and a time when they can be reached.

The only time students should try to contact an instructor at home is in the event of an absolute emergency and only if the instructor's number is listed in the phone book or the instructor has provided the number.

GRADING & GRADE REVIEW / GRADE APPEALS PROCESS

Only the instructor of the course has the responsibility and authority to judge the quality of a student's work and assess the appropriate grade. The grading policy employed in a class, including the comparative weight of each component used to determine the final grade, is outlined in the syllabus. It is the student's responsibility to read and comply with the grading policy outlined in the syllabus. The instructor must review the basis of an assigned grade with an inquiring student and correct the grade if an error is found. Perceived or actual differences in grading policies or standards between instructors, which are not a violation of College policies, are not a basis for review.

NOTE: This grade review procedure does not apply to instances where students have been assigned grades based on academic dishonesty or academic misconduct, which are included in Ringling College's Academic Policies and Procedures. Also excluded from this procedure are grade reviews alleging violations of the policies on Nondiscrimination, Equal Employment Opportunity and Non-Harassment, which shall be referred to the appropriate office at Ringling College as required by law and by Ringling College policy.

STEP 1 INSTRUCTOR GRADE REVIEW (REQUIRED)

Instructor Grade Review Process for Final Semester Grades

Student Responsibility

Students who have questions about final grades for the semester are required to contact their instructor by e-mail or in writing and request a review of the grade no later than 10 days after final grades are posted on to determine if an error has been made

Instructor Responsibility

The instructor must respond to the student within 10 days of being contacted by the student and explain to the student how the grade was determined.

If an error was made in calculating the grade, the instructor submits a grade change request to the Office of Advising, Records and Registration Services.

If no resolution is achieved, and if the student believes that: the composition of the semester grade conflicts with the grading policy stated in the syllabus, a clerical error exists, or the grade was given arbitrarily, with capriciousness or with prejudice, he or she may go to Step Two and request an additional meeting with the Department Head or Program Director and the instructor to formally appeal the final semester grade.

STEP 2 FORMAL APPEAL PROCESS FOR FINAL SEMESTER GRADE

Department Head or Program Director Grade Review for Final Semester Grades

NOTE: The Instructor Grade Review MUST be concluded before initiating the Formal Grade Appeal process.

Student Responsibility

The request for a formal grade appeal of a semester grade must be filed with the student's Academic Advisor in the Office of Advising, Records and Registration Services no later than 10 days after contact with the instructor. The "Grade Appeal" form can be requested from the Office of Advising, Records and Registration Services.

There are three reasons a student may request this review:

- 1) The student believes that the grade received conflicts with the grading policy on the syllabus.
- 2) The student believes that there is an error in calculation with the grade.
- 3) The student believes that the grade was given arbitrarily, or with capriciousness or prejudice.

Academic Advisor's Responsibility

The Academic Advisor notifies the Department Head or Program Director of the grade appeal and sets up the meeting between the student, instructor of the course, Department Head / Program Director, and has a notetaker for the meeting.

The Department Head or Program Director's Responsibility:

The Department Head or Program Director must inform the instructor of the substance of the student's grade appeal request. The instructor of the course shall forward the following information to the Department Head or Program Director:

A copy of the course syllabus outlining assignments, tests, and examinations, along with their respective weights to the final grade calculation. The student's grades for all tests and assignments. A demonstration of the calculations by which the final grade was determined.

The Department Head / Program Director may also request any other appropriate documentation; however, the Department Head or Program Director's role is not to regrade the work completed for the course.

The meeting with the department head or program director and instructor of the course must be held before or during the Drop / Add Week of the following semester. At the conclusion of this meeting the grade appeal is over and the decision of the course instructor is final.

NOTE: If the instructor is the Department Head or Program Director, the Vice President for Academic Affairs or his or her designee will review the grade.

STEP 3 VICE PRESIDENT FOR ACADEMIC AFFAIRS (VPAA) PANEL

If in the opinion of the Vice President for Academic Affairs or his / her designee, it appears that prejudicial, capricious, or arbitrary behavior may have occurred, the VPAA may convene a panel consisting of three full-time faculty members, the Vice President of Student Life and Dean of Students, or designee, and a representative from Human Resources. Faculty appointees to the

panel must not have any apparent conflicts of interest with the instructor or the student. Through its review of all documentation and inquiries, the panel is charged to determine whether the grade was assigned in a fair and appropriate manner, or whether clear and convincing evidence of unfair treatment such as arbitrariness, capriciousness or prejudice might justify changing the grade. The VPAA shall receive the recommendation of the panel, review the documentation, and make additional inquiries if necessary before reaching a decision. After such review, the decision of the VPAA is final.

Should a student want to appeal an issued grade, "Final Semester Grade Appeal" forms are available at the Office of Advising, Records and Registration Services. The College requires the Instructor Grade Review Process for Final Semester Grades be completed before the "Grade Appeal" form is requested and filed with the Academic Advisor in the Office of Advising, Records and Registration Services. If the matter cannot be resolved informally, the student must submit a "Grade Appeal" form to the Office of Advising, Records and Registration Services no later than 10 days after contacting the instructor of the course.

ACADEMIC FORGIVENESS POLICY

Up to 12 semester hours (four courses) in which a student earned less than a "C-" may be repeated, provided the B.F.A. or B.A. has not yet been awarded. The student's grade point average will be adjusted to include only the last attempt of the course at Ringling College. Only one failure in the same course will be calculated in the cumulative grade point average. All attempts will remain on the student's permanent academic transcript.

GRADING SYSTEM

Course grades are issued to students at the end of each semester and are available for student viewing on Self-Service after all grades have been posted and the Academic Standards Committee has met. Errors or problems arising out of an assigned grade should be reported to the instructor or the Registrar within 10 working days after the semester ends. Approved changes in grades must be made within 30 days of the first month of the following semester.

Grade point averages (G.P.A.s) are based on a 4-point scale. Letter grades are assigned the following approximate numerical equivalents. To figure the G.P.A., multiply the number of credit hours each course carries by the numerical equivalent of the letter grade, add those results and divide by the total number of hours attempted. The result will be the G.P.A. Grades for transfer credit are not included in the computation of the student's G.P.A.

Grade	Numerical Equivalent	Percent Scores
A (Superior Performance)	4.00	94-100
A-	3.67	91-93
B+	3.33	88-90
B (Above Average)	3.00	84-87
B-	2.67	81-83
C+	2.33	78-80

C (Average Performance)	2.00	74-77
C-	1.67	71-73
D+	1.33	68-70
D (Below Average)	1.00	64-67
D- (Lowest Passing Grade)	0.67	61-63
F (Failing)	0.00	0-60
WF (Withdrew Failing)	0.00	

*Scores above .5 will be rounded up to the next full point.

These grades are not computed in the G.P.A.:

P	Credit But No Grade
N	No Credit
W	Withdrew Passing
I	Incomplete

Incompletes are granted only by the direction of the instructor.

INCOMPLETE POLICY

Students unable to finish coursework because of circumstances beyond their control may petition instructors to grant an Incomplete at the end of a semester. "Petition for an Incomplete" forms are available in the Office of Advising, Records and Registration Services.

Incomplete grades may be given to students who have not been able to complete the required coursework because of extenuating circumstances beyond the student's control such as documented illness, hospitalization, death in family, etc. The instructor may choose to issue the Incomplete grade, or the student may request the Incomplete, as long as there is a valid reason.

Assignment of an incomplete grade presumes that the student will be able to complete the coursework in the timeframe established and that the instructor will be able to review the completed work in that timeframe. It is the student's responsibility to make arrangements with the instructor to complete coursework by the established deadline.

Incomplete grades are averaged into a student's semester GPA with a grade point value of 0.00 and can affect a student's academic standing until resolved. An Incomplete grade not resolved by the deadline will revert to the earned grade as noted on the Incomplete Petition.

PRESIDENT'S LIST

At the end of each semester, the President of Ringling College recognizes students with a semester average of 3.7 or better, and "President's List" is posted on their transcripts for that semester.

HONORS RECOGNITION

At Graduation Seniors are audited and certified for graduation honors for the May Commencement Ceremony at the end of the preceding fall semester. The fall semester cumulative G.P.A. is used to determine if they wear honor cords at Commencement. Wearing cords is a notice of eligibility, not of having earned actual honors. Actual degree honors are noted on the diploma and official transcript and are based on the cumulative G.P.A. computed through the spring semester. Regarding honors, the following notice will be placed in the graduation program:

Gold cords are worn by honors degree candidates whose cumulative G.P.A. is 3.5 or higher at the end of the fall semester of senior year. The listing of candidates and degrees in the graduation program is preliminary and in some cases subject to final certification of grades at graduation. Actual degree honors will be noted on the diploma and official transcript and will be based on the cumulative G.P.A. computed through the spring semester of senior year. The posting of the earned degree on the permanent transcript record, issued by the Office of the Registrar, is the official testimony of possession of the degree and any honors associated with that degree.

Academic Sanctions

ADMINISTRATIVE WITHDRAWAL

Ringling College reserves the right to administratively withdraw students who stop attending classes. Administratively withdrawn students are responsible for all financial obligations incurred for the entire semester and will not be permitted to remain in campus housing.

ACADEMIC PROBATION

All undergraduate students must maintain minimum semester and cumulative grade point averages (GPA) of 2.0 (equivalent to a C) to remain in Good Standing. Students are placed on Academic Probation if their semester GPA or cumulative GPA falls below 2.0., or if they fail (grade of F) three credit hours.

ACADEMIC DISMISSAL

Students falling into any of the following categories will be subject to academic dismissal:

- 1) If a student has been placed on probation in the two previous consecutive semesters, and his or her cumulative GPA falls below 2.0 for a third consecutive semester or if they fail (grade of F) three credit hours.
- 2) Students who have failing grades for six or more credit hours in a semester.
- 3) First semester, first-year students who have a cumulative GPA below 1.00.

Academically dismissed students have 10 days from receipt of notification to appeal their academic dismissal. They must appeal in writing to the Academic Standards Committee. Letters of appeal should be addressed to the Office of Advising, Records and Registration Services. The decision of the Academic Standards Committee is final. Transcripts of students who have been academically dismissed will bear the notation "Academic Dismissal," which indicates the student has been involuntarily separated from Ringling College for failure to meet minimum academic standards. Generally, academically dismissed students will not be considered for readmission for one academic year. Successful progress at Ringling College means more than just maintaining a 2.0 G.P.A. Students failing to make satisfactory academic progress may not meet the requirements for scholarships, state and federal grants, or student loans. Those students with a weak G.P.A. should check immediately with the Director of Financial Aid to review how their academic status may affect their financial aid.

ACADEMIC PROBATION & DISMISSAL FOR VETERANS

Academic probation for two consecutive semesters will result in the termination of Veterans' Educational Benefits for unsatisfactory progress. The U.S. Department of Veterans Affairs will be notified of this action.

VOLUNTARY WITHDRAWAL FROM COLLEGE

Students considering withdrawing from the College must complete a "Withdrawal Form," available through the Office of Advising, Records and Registration Services. All financial commitments to the College must be fulfilled, as stipulated in the Refund Policy in effect at the time of withdrawal. It is the student's obligation to remove their possessions from campus housing within 24 hours of withdrawing.

The refund policy does not apply if the student does not follow the withdrawal policy outlined here. Additionally, if a student abandons possessions, those items will be donated to charity.

MEDICAL WITHDRAWAL POLICY FOR SERIOUS ILLNESS &/OR DOCUMENTED DISABILITIES

Medical withdrawals are not permitted at Ringling College of Art and Design except in extraordinary circumstances due to either documented serious illness or documented disabilities necessitating a medical withdrawal. A student who feels that such extraordinary circumstance exists must comply with the following requirements for consideration of a medical withdrawal:

- 1) A request for a medical withdrawal must be made in writing and directed to the Associate Dean/Director of Health Services. The writing must state the reason for the request, the particular semester or semesters for which the request is made, and the length of leave requested.
- 2) The medical withdrawal request must be accompanied by documentation supporting the reason for the request, including without limitation, documentation by any treating physician relating to any medical condition or disability which specifically relates to the requested medical withdrawal.
- 3) Following receipt of the documentation referenced above, a meeting with the Associate Dean/Director of Health Services or designee may or may not be offered or required at the discretion of the Associate Dean/Director and / or Vice President for Student Life and Dean of Students. A recommendation will be made to the Vice President for Student Life and Dean of Students after review.
- 4) Decisions relating to medical withdrawals will be made by the Vice President for Student Life and Dean of Students, after submission of the foregoing documentation and interview.
- 5) Once medical withdrawal is granted, in order to return, the student will need to apply for readmission.

The student will need to provide a completed Provider Report Form and a letter from such student's attending physician stating that the student is able to return to College and will be able to perform the essential functions of the educational program. If the medical withdrawal is for psychological health reasons, the student will also need to follow the procedures in the Policy for Required Medical Withdrawal. See asterisk in next section.

POLICY FOR REQUIRED MEDICAL WITHDRAWAL

Ringling College of Art and Design strives to provide a safe environment in which all students are free to pursue their academic and social development. Thus, Ringling College reserves the right to require a Medical Withdrawal of any student who is believed to pose a threat to the health or safety of others.

Required Medical Withdrawals (which may or may not include grade forgiveness or other considerations) are made only after extensive involvement with a student and may be withdrawn at any future point if a student fails to comply fully with the remainder of the process. Voluntary withdrawal after alternative actions have been exhausted is encouraged. A Medical Withdrawal may be required if any of the following situations arise:

- 1) A student has a medical or psychological problem, which cannot be properly treated in the college setting.

2) A student engages in any behaviors, or there is reason to suspect student has an elevated risk of engaging in behaviors, that threaten or could cause bodily harm to others.

3) A student engages in any behaviors, or there is reason to suspect student has an elevated risk of engaging in behaviors, that seriously interferes with the student's ability to function and/or interferes with or in any way disrupts the educational pursuits of other members of the Ringling College of Art and Design community.

4) A student refuses or is unable to cooperate with a recommended evaluation or treatment procedure.

It is the student's responsibility to comply with all treatment recommendations and where insufficient treatment options exist on campus to identify and obtain community treatment to manage their own health. Upon the recommendations of a qualified health professional who has evaluated a student, the Vice President for Student Life and Dean of Students makes the final decision regarding approval of a Required Medical Withdrawal for health reasons. The Vice President for Student Life and Dean of Students reviews the recommendation to ensure that procedures were followed to protect the student's rights. The student will be given oral notification of the decision immediately to be followed by appropriate written notification.

The Vice President for Student Life and Dean of Students places the student on a Required Medical Withdrawal and authorizes their return to the College after approval for the return has been granted by the health professional in an appropriate timeframe and with evidence of knowledge of the student's relevant conditions and reasons for the Required Medical Withdrawal. After a student has been granted a Required Medical Withdrawal for psychological health reasons, the student should consult a qualified mental health professional promptly. The student should initiate contact with the Counseling Center staff and Sarasota Memorial Hospital to assist with necessary and appropriate referrals.

*Students who take a medical withdrawal or who are placed on a Required Medical Withdrawal for psychological health reasons should participate fully in the process. This includes meeting with an off-campus Mental Health Provider to complete a Provider Report Form within 15 days of the date of the medical withdrawal and again no less than 30 days prior to the start of classes during any following term for which the student intends to re-apply. Readmission after any form of medical or non-medical withdrawal is not guaranteed. Failure to follow timelines, recommendations, or submit sufficient documentation of post-treatment stability and ability to function as a student in an academic community environment may result in an unsuccessful application for readmission.

When the student is ready to return to Ringling College of Art and Design, he / she student must arrange for the health professional who has evaluated or treated him / her to forward a copy of the Provider Report Form to both the Health Services and the Vice President for Student Life and Dean of Students stating that he / she is qualified to return as a student and that their presence at the College does not pose a threat to the health or safety of self or others. The report submitted by the health professional should be comprehensive and must include the Provider Report Form. Telephone calls or brief letters simply indicating that the student has received treatment will not be sufficient and will delay the return process. The student's continued participation with the recommendation from the health care provider will be monitored by the Peterson Counseling Center clinical staff. Failure to comply with any part of the process or recommendations may result in a required medical withdrawal.

Students may also be required to schedule interviews with the Vice President for Student Life and Dean of Students, the Associate Dean/Director of Health Services, an Associate Director of Counseling Services, or designee.

Independent Study Procedures

The “Independent Study Form” and information about the policy and procedures for requesting an Independent Study course are available in the Office of Advising, Records and Registration Services. Independent Study is only available to seniors with a G.P.A. of 3.00 or higher. Juniors may request Independent Study with approval from the Department Head and Dean of Undergraduate Studies.

An Independent Study course cannot replace a required course. A completed “Independent Study Agreement” approved by the faculty sponsor and appropriate Department Head or Program Director must be filed with the Office of Advising, Records and Registration Services by the end of the semester preceding that in which the study will be conducted.

Internships

An internship is a form of immersive experiential learning that integrates knowledge and theory learned in the classroom and/or studio with practical application and skills development in a professional setting. Internships provide students with valuable applied experience and allow them to make connections in professional fields that they are considering for career paths. These experiences also give employers the opportunity to guide and evaluate student talent that may be suited for future opportunities with them. The College expects sponsors of credit-bearing internship experiences to provide career-related experiences that challenge college-level students.

No more than 20 percent of the internship should be clerical in nature. Students seeking internships must have enough information to be able to evaluate opportunities, make decisions as to whether or not they should apply, and later seek academic credit for the experience. Internship sponsors should provide the Center for Career Services complete internship descriptions similar to normal job descriptions. At a minimum, internship job descriptions must articulate the professional nature of work expected and the willingness of the internship sponsor to provide on-site supervision of the intern.

All international student employment is subject to USCIS (U.S. Citizen and Immigration Services) approval. International students must complete their Internship Agreement form and bring it along with their internship offer letter to the Director of International Student Affairs, who will authorize Curricular Practical Training on their I-20. Once international students have job offers and authorization for Curricular Practical Training on their I-20, they must take the documentation, along with passport and I-94, to the Social Security Office to apply for a Social Security Number.

INTERNSHIP CREDIT REQUIREMENTS

To be eligible to receive credit for an internship, students must meet the following standards:

- 3.0 GPA
- Register for an internship course (INTE 301 for elective credit or your major's specific course)
- Complete the Internship Agreement form signed by their Internship On-Site Supervisor, major's Department Head or a Faculty Designee, the Assistant Vice President for Academic Affairs/Dean of Undergraduate Studies and the Assistant Registrar/Senior Advisor. The form must be on file with the Office of the Registrar.

For internships that are required in a program of study, majors have specific guidelines regarding student eligibility for participation. Students must work with their academic advisor in Advising, Records and Registration Services to ensure that they qualify and are registered for credit.

EARNING ELECTIVE INTERNSHIP CREDIT

Students may receive from one to 12 elective credits for their internship based on the expectations of time spent on task. An internship experience must be a minimum of 45 hours to earn credit. Students must work with their On-Site Supervisor to determine a weekly schedule and/or total expected hours. Students should work with their Department Head or Faculty Designee to determine how they should document their hours worked—using a journal and/or time sheet for example. Credit awarded will be determined as follows:

Credits Earned	Hours Worked
0	Less than 45 hours
1	45 – 89
2	90 – 134
3	135 – 179
4	180 – 224
5	225 – 269
6	270 – 314
7	315 – 359
8	360 – 404
9	405 – 449
10	450 – 494
11	495 – 539
12	540

Earned credits are applied to the degree program as elective studio credits. Credit or no credit will be based on completion of a journal and/or timesheet, Supervisor Evaluation, and an oral presentation given in the fall semester following the internship experience.

Trustee Scholars Program

Every educational institution has an aura, which pervades the campus, and the Trustee Scholarship Program rewards what is truly honored, prized and admired at Ringling College. Selection as a Trustee Scholar is the highest honor awarded at the Ringling College of Art and Design. The award recognizes:

Exceptional talent and distinction of mind.

Contributions to the department, College and/or community during the sophomore and junior years.

On-campus leadership and citizenship and/or the ability to be a department or Student Life mentor.

Each spring, prior to the April meeting of the Board of Trustees, the faculty of each major and the staff of the Office of Student Life, meet to select the names of two candidates for the Trustee Scholarship. Student nominees are asked to submit digital images and / or video with descriptive information, written artist statement and résumé to be presented to the Trustee Scholars Selection Committee for review and recommendation. The materials of the award recipients will later be on permanent file in the Alfred R. Goldstein Library. Each Trustee Scholar is awarded a \$5,000 scholarship and is introduced to the Board of Trustees at a special reception following the selection process. While completing their senior year, Trustee Scholars will work closely with the department faculty or Office of Student Life staff to serve as mentors to other students.

College Facilities

BUILDING HOURS & USAGE

Evening studio hours will start the week classes begin. Check specific facilities for opening dates. A high degree of cooperation is essential from students who use the facilities in the evening. Students must be responsible for clean-up before they leave, and all furniture must be returned to the regular set-up. If complaints from faculty or students occur regarding the condition of the studios in the morning, then studio hours will be reduced.

No smoking, eating, or drinking is allowed in the studios or computer labs. Food and drinks are only permitted in classrooms and lecture halls with approval by the Vice President for Academic Affairs for special meetings and functions. When Continuing Studies & Special Programs courses are in session, some facilities will not be available.

The following facilities will only be opened when a facility monitor is on duty: Some computer labs, Photography Center, Printmaking, Sculpture/Ceramics and Woodshop/3D. If a monitor is not present, Public Safety Officers will ask students to leave. Studios are closed to students during School holidays, breaks and summer vacation, unless appropriate written approval from the Department Head / Program Director and VPAA is on file with the Office of Public Safety. Such requests are given to the Vice President of Academic Affairs or designee by the faculty member two days in advance.

After midnight, two or more students must be in a room for it to remain open. If a facility is found with less than two students occupying it, a Public Safety Officer will ask the student to leave and will lock the room. Public Safety Officers are not authorized to make exceptions to the approved building hours unless notified by the Vice President for Academic Affairs or designee.

Students who are uncooperative with the Public Safety Officers, or who use the facility after the approved evening hours, are in jeopardy of losing their evening access privileges. All main facilities are closed during the summer break. (Limited facilities availability for School of Continuing Studies programs.)

BUILDING HOUR CHANGES

Changes in building hours must be requested from the Vice President for Academic Affairs or designee at least two working days in advance. Requests must be made in writing by the Department Head or Program Director. If approved, the Vice President for Academic Affairs or designee will notify the Director of Public Safety.

General Education Curriculum

LIBERAL ARTS

STATEMENT OF PURPOSE

The Liberal Arts Program of the Ringling College of Art and Design offers courses in art history, scientific practices, arts and humanities, literature and media studies, social and behavioral sciences, and writing. These courses, required for the B.F.A. and B.A. degrees, develop the knowledge base and skill-sets essential to the lifelong practice of art and design. Courses are customized for studio artists and designers, emphasizing interconnections between the studio and liberal arts. The Program promotes values crucial to understanding issues of importance for artists and designers, so they can powerfully and sensitively interact with local, national, and global communities.

STUDENT LEARNING OUTCOMES

The general education competencies outlined below are the intended outcomes that all students should attain by the time they graduate from Ringling College. Students have multiple opportunities to develop and demonstrate these abilities as creators, communicators and collaborators.

COMPETENCY THREADS WOVEN THROUGHOUT ALL AREAS

1. **Communication Skills:** Demonstrate effective skills in visual communication, speaking, writing, reading and computer literacy.
2. **Thinking Skills:** Demonstrate abilities in conceptual, logical and intuitive thinking within a variety of contexts.
3. **Global Perspectives:** Demonstrate an understanding of differences in cultures and societies.
4. **Artistic Discernment:** Show an ability to discern artistic merit of diverse forms of art/design in their contexts. Be able to defend critical interpretations concerning the significance of artistic expression.
5. **Self-Directed Learning:** Demonstrate responsibility for independent learning and perseverance towards goal attainment.
6. **Collaboration:** Understand and practice collaboration in appropriate situations.
7. **Social Responsibility:** Recognize the social and ethical responsibility of creating art and design.

GENERAL EDUCATION REQUIREMENTS FOR THE BACHELOR OF FINE ARTS (BFA) DEGREES IN ART AND DESIGN

The general education requirements for the Bachelor of Arts (BFA) degrees in Art and Design total 42 credit hours.

FIRST YEAR GATEWAY REQUIREMENT (3 CREDIT HOURS)

First Year Gateway courses introduce students to the foundational issues of contemporary art and design, providing students with a shared understanding of issues and terminology that are necessary for success in their respective programs. Additionally, the courses provide a general introduction to the experience and goals of the liberal arts.

LIBERAL ARTS CORE REQUIREMENT (21 CREDIT HOURS)

Core courses combine general content area knowledge with the development of essential competencies. They meet the following criteria:

- Introduce students to important figures, events, works, and ideas, from a wide variety of historical and cultural perspectives;
- Offer breadth of context, exhibit multiple methodologies of study, and illustrate the multi-dimensional complexity of the topics or problems studied;
- Introduce a discipline's perspective and background knowledge in a problem- or project-based manner.

Core requirements for the BFA degree include the following:

Writing (6 credit hours)
Arts and Humanities (3 credit hours)
Social and Behavioral Sciences (3 credit hours)
Literature and Media Studies (6 credit hours)
Scientific Practices (3 credit hours)

ART AND DESIGN HISTORY REQUIREMENT (12 CREDIT HOURS)

Art History Survey (3 credit hours)
History of the Major (3 credit hours)
Upper-Level Art History electives (6 credit hours)

GENERAL EDUCATION ELECTIVES (6 CREDIT HOURS)

Specific general education electives may be required or recommended by the major.

GENERAL EDUCATION REQUIREMENTS FOR THE BACHELOR OF ARTS (BA), AND THE BACHELOR OF FINE ARTS (BFA) IN CREATIVE WRITING

The general education requirements for the Bachelor of Arts (BA) degrees and Bachelor of Fine Arts (BFA) degree in Creative Writing total 36 credit hours.

FIRST YEAR GATEWAY REQUIREMENTS (3 CREDIT HOURS)

First Year Gateway courses introduce students to the foundational issues of contemporary art and design, providing students with a shared understanding of issues and terminology that are necessary for success in their respective programs. Additionally, the courses provide a general introduction to the experience and goals of the liberal arts.

LIBERAL ARTS CORE REQUIREMENT (21 CREDIT HOURS)

Core courses combine general content area knowledge with the development of essential competencies. They meet the following criteria:

- Introduce students to important figures, events, works, and ideas, from a wide variety of historical and cultural perspectives;
- Offer breadth of context, exhibit multiple methodologies of study, and illustrate the multi-dimensional complexity of the topics or problems studied;
- Introduce a discipline's perspective and background knowledge in a problem- or project-based manner.

Core requirements for the BA degree and BFA in Creative Writing include the following:

Writing (6 credit hours)
Arts and Humanities (3 credit hours)
Social and Behavioral Sciences (3 credit hours)
Literature and Media Studies (6 credit hours)
Scientific Practices (3 credit hours)

ART AND DESIGN HISTORY REQUIREMENT (6 CREDIT HOURS)

Art History Survey (3 credit hours)
Upper-Level Art History elective (3 credit hours)

GENERAL EDUCATION ELECTIVES (6 CREDIT HOURS)

Specific general education electives may be required or recommended by the major.

GENERAL EDUCATION COURSE INVENTORY

FIRST YEAR GATEWAY REQUIREMENT (3 CREDIT HOURS)

LIBA 110 Contemporary Issues in Fine Arts and Photography
LIBA 111 Contemporary Design Culture
LIBA 112 Film and Narrative

LIBERAL ARTS CORE REQUIREMENT: WRITING (6 CREDIT HOURS)

WRIT 151 Writing Studio (required by all majors)
WRIT 120 Professional Writing
WRIT 270 Professional Communication & Presentation
CRWR 110 Writing for Digital Media
CRWR 111 Reading for Writers
CRWR 105 Story Fundamentals: Character
CRWR 106 Story Fundamentals: Plot
CRWR 200 Introduction to Storytelling
CRWR 205 Story Fundamentals: Revision
CRWR 210 Topics in Editing and Publishing
CRWR 211 Writing for and about Video Games
CRWR 212 Story Workshop
CRWR 213 True Stories: Writing for Creative Nonfiction
CRWR 214 Writing for Tabletop Games
CRWR 310 Magazine and Feature Writing
CRWR 311 Writing for Shared Worlds
CRWR 312 Collaborative Story Production
CRWR 313 Writing Transmedia Stories
CRWR 314 Advanced Story Workshop
CRWR 315 Creative Writing Topics
CRWR 316 Introduction to Scriptwriting
CRWR 317 Poetry Workshop
CRWR 318 Writing Comics & Graphic Narrative
CRWR 319 Writing Horror
CRWR 320 Writing Fantasy
CRWR 321 Writing Science Fiction
CRWR 322 Writing Picture Books
CRWR 323 Writing for Young Adults
CRWR 410 Creative Writing Master Class

**LIBERAL ARTS CORE REQUIREMENT: ARTS AND HUMANITIES
(3 CREDIT HOURS)**

ARHU 242 Artists Among Poets
ARHU 270 Arts in Context: Comparing the Arts
ARHU 295 Dangerous Ideas
ARHU 305 Philosophy of Religions
ARHU 342 Arts in Performance
ARHU 345 Western Music and Painting
ARHU 360 Classical Mythology in Literature, Art, and Music
ARHU 380 American Creativity I (1900–1940)
ARHU 381 American Creativity II (1940–Present)

**LIBERAL ARTS CORE REQUIREMENT: SOCIAL AND BEHAVIORAL SCIENCES
(3 CREDIT HOURS)**

SBSC 180 Introduction to Psychology
SBSC 200 Digital Culture, Media, and Society
SBSC 202 Deviance and Society
SBSC 203 Introduction to Gender & Sexuality Studies
SBSC 210 Interpersonal Communications
SBSC 220 Consumer Culture & Behavior
SBSC 221 Psychology of Social Interaction
SBSC 230 Topics in Social Science
SBSC 240 Africa Speaks
SBSC 245 Psychology of the Arts
SBSC 250 Gender, Race and Culture
SBSC 270 Visual Anthropology
SBSC 275 Changing Cultures
SBSC 300 Sociology of Fashion
SBSC 312 Sensation and Perception
SBSC 315 Intercultural Communication
SBSC 316 Ethics of Art and Design
SBSC 321 Studies in the Holocaust
SBSC 331 Human Factor in Design
SBSC 364 Worldwatch
HIST 271 History Documentaries

**LIBERAL ARTS CORE REQUIREMENT: LITERATURE AND MEDIA STUDIES
(6 CREDIT HOURS)**

LMST 230 Worldbuilding
LMST 240 Contemporary Literature
LMST 241 A World of Stories
LMST 242 Contemporary Women's Literature
LMST 265 Topics in Literature and Media Studies

LMST 271 Understanding the Art of Film
LMST 272 Myth and Symbol in Media
LMST 275 World Cinema
LMST 282 Literature & Media Studies (required by all majors)
LMST 305 Contemporary Writers of Color
LMST 310 National Cinemas
LMST 330 LGBT Identities in Literature and Film
LMST 340 Literature of Comics & The Graphic Narrative
LMST 341 Children's Literature
LMST 345 Literature of Horror, Fantasy, Science Fiction
LMST 370 Fiction and Drama in Film
LMST 378 Special Topics in Theatre

**LIBERAL ARTS CORE REQUIREMENT: SCIENTIFIC PRACTICES
(3 CREDIT HOURS)**

ENVI 100 Ecology of Culture
ENVI 200 Environmental Science
ENVI 221 Ecology of Water
ENVI 230 Food, Fuel, Future
ENVI 250 The Biodiversity of Earth
ENVI 260 Environmental Headline News
ENVI 263 Sustainability
ENVI 301 Ecology of Sarasota
ENVI 330 Environmental Ethics & Ecological Beliefs
ENVI 340 The Business of Nature
ENVI 345 Communicating the Environment
ENVI 370 Topics in Ecology and Sustainability
ENVI 371 Creating an Ecological City
ENVI 375 Applied Environmental Design
MATH 256 Creative Geometry

**ART AND DESIGN HISTORY REQUIREMENT
(BFA: 12 CREDIT HOURS; BA & BFA CREATIVE WRITING: 6 CREDIT HOURS)**

ARTH 111 Development of Art and Ideas (all major required)
ARTH 120 History of Illustration
ARTH 121 History of Graphic Design
ARTH 122 History of Photography
ARTH 123 History of Computer Animation
ARTH 124 History of Game Art
ARTH 125 History of Film
ARTH 127 History of Motion Design
ARTH 128 History of Immersive Media
ARTH 266 History of Interior Design
ARTH 310 20th Century Design
ARTH 315 Film Genre
ARTH 325 Topics of Film History

ARTH 330 History of Architecture: Up to 1400
ARTH 331 History of Architecture: 1400 - 1900
ARTH 345 Latin American Art History
ARTH 360 Art Deco
ARTH 361 History of Garments & Textiles
ARTH 362 Gender and Sexuality in the Renaissance
ARTH 363 The Africa Diaspora
ARTH 365 History of Modern Architecture
ARTH 366 Historical Precedents in Design
ARTH 370 History of Euro-Western Drawing
ARTH 380 History of Photography
ARTH 385 Islamic Art and Culture
ARTH 387 Buddhist Art and Culture
ARTH 388 Survey American Art: Colonial to Present
ARTH 391 History of Modern Art I
ARTH 392 History of Modern Art II
ARTH 422 Contemporary Issues in Art
ARTH 434 Women Artists in History
ARTH 451 Art History Seminar: Looking at the Landscape
ARTH 452 Art History Topics
ARTH 453 Art History Seminar: Advanced Art History Topics
ARTH 491 Renaissance Art History
ARTH 493 Chinese Art & Culture
ARTH 494 Japanese Art & Culture

**GENERAL EDUCATION ELECTIVES
(6 CREDIT HOURS)**

All liberal arts courses satisfy the requirement for general education electives. In addition to the liberal arts courses previously listed, the following courses fall under the general education elective category only. Specific general education electives may be required or recommended by the major.

BOAD 151 Organization and Management of Art & Design Business
BOAD 165 Behavior of Creative Business Organizations
BOAD 201 Accounting and Finance for Creative Businesses
BOAD 210 Personal and Freelance Finance
BOAD 253 Economics for Art and Design
BOAD 310 Storytelling for Leaders
BOAD 361 International Management
BOAD 370 The Pitch: Persuasion and Presentation
BOAD 375 Statistics
BOAD 425 Leadership in Creative Environments
BOAD 455 Contemporary Art & Role of the Curator

Program Curriculum

BUSINESS OF ART AND DESIGN

STATEMENT OF PURPOSE

The Business of Art and Design (BOAD) program exists to prepare students to be creative leaders who work at the intersection of art, design, and business. BOAD attracts students who are collaborators, blue-sky thinkers, and creative problem solvers. BOAD students learn how to inspire vision and purpose; manage people and projects; and are prepared to work on the business side of innovative organizations. Our students master traditional business skills while also being immersed in studio courses that allow them to experience and understand the creative process. In the classroom, BOAD students explore the essentials of business, such as: strategic planning, marketing, negotiations, entrepreneurship, production management, accounting, human resources, and economics. Inside and outside of our classes, BOAD students work across disciplines to learn how to manage and collaborate with artists and designers.

The curriculum emphasizes experiential learning to ensure that students are prepared for a wide range of business and entrepreneurial opportunities upon graduation. Graduates put their business skills to work within a wide range of creative industries, working in for-profit and non-profit environments, in small studios and large corporations. Upon graduation, they pursue exciting opportunities as production assistants; creative project managers; marketing assistants; account coordinators; product managers; event planners; gallery assistants; or they create their own ventures. The BOAD undergraduate program provides the unique opportunity to combine hands-on studies in art, design, and creative business through classroom and studio training, experiential learning, internships, and independent studies.

STUDENT LEARNING OUTCOMES

1. **Creative Business Mindset:** Students earning a Bachelor of Arts in Business of Art and Design will demonstrate the ability to use a critical and innovative thought process, which is reflective of creative analysis, data synthesis, and integration of relevant information.
 - a. **Research and Analysis:** Uses empirical and anecdotal data to support a declared position, argument, or recommendation as it relates to a problem, case, example, opportunity, and project execution.
 - b. **Concept:** Demonstrates innovation, ideation, concept iteration, and out-of-the-box creative thinking in concept development through to potential solutions and outcomes.
2. **Process Integration:** Students earning a Bachelor of Arts in Business of Arts and Design will demonstrate the ability to integrate strategic operational, financial, marketing, managerial, and organizational behavior principles of business with creativity, innovation, art, design, and multi-media elements.
 - a. **Business Operations:** Provides quantifiable elements to support business case.

- b. **Financial Projections:** Demonstrates effective use and proficiency in the creation, reading, understanding and analysis of financial spreadsheets to support the business case.
 - c. **Marketing Strategy:** Uses both quantitative and qualitative methods to support business model case and industry adoption of concept.
- 3. **Creative Communication Solutions:** Students earning a Bachelor of Arts in Business of Art and Design will demonstrate the ability to develop creative communication solutions.
 - a. **Visual and Audio Communication:** Designs value-added communication strategies for products and services using effective audio and visual techniques.
 - b. **Written Communication:** Demonstrates effective and written storytelling techniques to detail business models that communicate across all disciplines to all stakeholders.
 - c. **Oral Communication:** Demonstrates significant ability in oral argument, defense of position and negotiating solutions.
- 4. **Professional Practice:** Students earning a Bachelor of Arts in Business of Art and Design will express a personal code of ethics that includes key principles of sustainability, defined as consideration for people, planet, and profit throughout 100 percent of classroom and experiential learning assignments.
 - a. **Sustainability:** Uses principles of socio-economic and environmental modeling in all aspects of creative business design through all four years of learning.
 - b. **Ethics:** Demonstrates an understanding of the differences between personal codes of ethics, professional codes of ethics and professional business practices.
- 5. **Leadership:** Students earning a Bachelor of Arts in Business of Art and Design will demonstrate a collaborative style of managing team process while maintaining strong leadership skills.
 - a. **Collaboration:** Provides direction, focused structure, communication, and ability to motivate multi-disciplinary project teams to full completion of team goals. Demonstrates an ability to understand, negotiate and assume different roles on a team.
 - b. **Team Management:** Provides results-oriented guidance to all team members to complete tasks at the highest level of performance using best practices. Demonstrates active listening, respect for other's opinions, and the ability to provide constructive feedback. Demonstrates the capacity for empathy for team members and clients. Demonstrates the capacity to be objective and assume the role of ombudsman in mediation of issues if called upon.
 - c. **Personal Brand:** Demonstrates a clear, creative, Personal Brand (PB) in 100 percent of written, oral, and media driven communication.

CURRICULUM

I. General Education Curriculum

- A. Liberal Arts** (8 courses, 24 credit hours, 20%)
- WRIT 151 Writing Studio
 - LIBA 111 Contemporary Design Culture
 - WRIT 120 Professional Writing for Designers
 - LMST 282 Literature & Media Studies
 - Literature and Media Studies Elective
 - Social and Behavioral Sciences Elective (recommended: SBSC 316 Ethics of Art and Design;
SBSC 220 Consumer Culture and Behavior)
 - Scientific Practices Elective
 - Arts and Humanities Elective
- A. General Education** (2 courses, 6 credit hours, 5%)
- BOAD 253 Economics for Art & Design
 - General Education Elective (recommended: WRIT 270 Professional Communication and
Presentation)
- B. Art and Design History** (2 courses, 6 credit hours, 5%)
- ARTH 111 Development of Art & Ideas
 - Upper-Level Art History Elective

II. Program Curriculum

- A. Design Arts First Year Community** (4 courses, 12 credit hours, 10%)
- DSNA 112 Drawing & 2D Design I
 - DSNA 114 4D Design
 - DSNA 122 Drawing & 2D Design II
 - GDES 124 Intro to Interactive Design
- B. Business of Art and Design Major** (16 courses, 48 credit hours, 40%)
- BOAD 151 Organization and Management of Art & Design Business
 - BOAD 165 Behavior of Creative Business Organizations
 - BOAD 110 Design Thinking for Business
 - BOAD 255 Accounting
 - BOAD 260 Project Management
 - GDES 210 Design & Typography
 - BOAD 254 Principles of Marketing
 - BOAD 375 Statistics
 - BOAD 330 Managing Human Resources for Creative Organizations
 - BOAD 350 Entrepreneurship
 - BOAD 341 Finance
 - BOAD 352 Strategic Planning
 - BOAD 361 International Management
 - BOAD 425 Leadership in Creative Environments
 - BOAD 452 Senior Capstone I
 - BOAD 453 Senior Capstone II

C. Business of Art and Design Electives (3 courses, 9 credit hours, 7.5%)

BOAD 230 Brand Strategy
BOAD 210 Personal and Freelance Finance
BOAD 302 Negotiation and Relationship Management
BOAD 355 Introduction to Business of Fine Art
BOAD 370 The Pitch: Persuasion and Presentation
BOAD 420 Topics in Business
BOAD 455 The Role of the Curator in Arts Project Management
ELEC 231 Art Network Studio Elective
ELEC 343 Design for Business
ELEC 350 Collaboratory
FILM 260 Branded Storytelling I
FILM 422 Business of Film
FILM 465 Business of Branded Entertainment
INTE 301 Internship
SBSC 220 Consumer Culture & Behavior
SBSC 316 Ethics of Art and Design

III. Electives

A. Art and Design Electives (5 courses, 15 credit hours, 12.5%)

Five (5) Studio or Art History Electives

BUSINESS OF ART AND DESIGN CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	BOAD 255 Accounting	Business Elective	BOAD 375 Statistics	BOAD 341 Finance	BOAD 452 Senior Capstone I	BOAD 453 Senior Capstone II
DSNA 114 4D Design	GDES 124 Intro to Interactive Design	BOAD 260 Project Management	BOAD 254 Principles of Marketing	BOAD 330 Managing Human Resources for Creative Organizations	BOAD 361 International Management	BOAD 425 Leadership in Creative Environments	Business Elective
BOAD 151 Organization and Management of Art & Design Business	BOAD 165 Behavior of Creative Business Organizations	GDES 210 Design & Typography	BOAD 253 Economics for Art & Design	BOAD 350 Entrepreneurship	BOAD 352 Strategic Planning	Business Elective or INTE 301 Internship	Liberal Arts
LIBA 111 Contemporary Design Culture	BOAD 110 Design Thinking for Business	Liberal Arts	ARTH 111 Development of Art & Ideas	Upper-Level Art History	Liberal Arts	Liberal Arts	General Education Elective
WRIT 151 Writing Studio	WRIT 120 Professional Writing	LMST 282 Literature & Media Studies	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective	Studio or Art History Elective

Color Key	Program Curriculum		General Education			Electives	120 Credits
	First Year 12 hours 10%	Major Courses 57 hours 47.5%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 6 Hours 5%	Studio or Art History Electives 15 Hours 12.5%	

STATEMENT OF PURPOSE

The Computer Animation BFA program of study prepares graduates for existing and emerging career opportunities in computer animation. The program of study provides students with the balance of technical and conceptual skills necessary to become innovative, responsible and productive computer animation professionals. Students acquire the ability to create as well as produce in an innovative curriculum that emphasizes deep and focused study of communication through movement. This structured program prepares its graduates for existing and emerging career opportunities in computer animation.

STUDENT LEARNING OUTCOMES

1. **Concept and Narrative.** Demonstrate the ability to generate ideas appropriate to animation, turn those into appealing stories, and plan execution and feasibility for production in the 3D environment.
 - a. Generate and refine effective and original ideas for the animated short.
 - b. Create a linear narrative that demonstrates effective use of story structure.
 - c. Plan animated shorts through the efficient use of the (preproduction) process.
 - d. Solve conceptual and technical problems
2. **Principles of Animation.** Apply the principles of animation to create expressive motion that brings design concepts and characters to life.
 - a. Demonstrate appropriate application of the principles of animation in their work.
 - b. Create a character that gives the illusion of having thought and emotion.
 - c. Translate 2D concepts into 3D animated forms.
3. **Methods and Technologies.** Successfully use the characteristics and capabilities of various animation methods and technologies in creative and project development contexts.
 - a. Correctly utilize animation studio production pipeline.
 - b. Demonstrate proficiency in utilizing specific 3D animation software.
 - c. Effectively obtain or create and mix sound for the Senior Thesis.
 - d. Knowledge of appropriate forms, formats, standards
4. **Professional Practices.** Demonstrate knowledge of professional practices.
 - a. Knowledge of professional practices in the industry.
 - b. Assemble a portfolio, body of work and job application packet.
 - c. Demonstrate good professional attitude and strong work ethic.

- d. Show an understanding of the history of the discipline
- 5. **Collaboration and Communication.** Effectively collaborate and communicate with all members of teams at multiple stages of animation project development and in associated production processes.
 - a. Collaborate with others
 - b. Present and defend their work.

CURRICULUM

I. General Education Curriculum

- A. **Liberal Arts** (8 courses, 24 credit hours, 20%)
 - WRIT 151 Writing Studio
 - LIBA 112 Film & Narrative Writing Course
 - LMST 282 Literature & Media Studies
 - Literature and Media Studies Elective (recommended: LMST 272 Myth and Symbol in Media; LMST 345 Literature of Horror, Fantasy, and Science Fiction)
 - Social and Behavioral Sciences Elective (recommended: SBSC 215 Intercultural Communication)
 - Scientific Practices Elective
 - Arts and Humanities Elective (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 381 American Creativity II)
- B. **General Education** (2 courses, 6 credit hours, 5%)
 - Two (2) General Education Electives
- C. **Art and Design History** (4 courses, 12 credit hours, 10%)
 - ARTH 123 History of Computer Animation
 - ARTH 111 Development of Art & Ideas
 - Two (2) Upper-Level Art History Electives (recommended: ARTH 451 Art History Seminar: Landscape Art; ARTH 365 History of Modern Architecture)

II. Program Curriculum

- i. **Media Arts First Year Community** (6 courses, 18 credit hours, 15%)
 - MEDA 111 Drawing I
 - MEDA 112 2D Design
 - MEDA 115 Figure Drawing I
 - MEDA 123D 3D Design for Computer Animation
 - MEDA 125A Figure Drawing II for CA
 - MEDA 126B Drawing II for CA, GA & VR
- ii. **Computer Animation Major** (14 courses, 48 credit hours, 40%)
 - ANIM 208 Traditional Animation I
 - ANIM 209 Traditional Animation II

ANIM 220 Computer Animation I
ANIM 227 Story Development I
ANIM 222 Computer Animation II
ANIM 228 Story Development II
ANIM 320 Computer Animation III
ANIM 326 Story Development III
ANIM 335 Visual Development for Computer Animation I
ANIM 322 Computer Animation IV
ANIM 328 Animation Preproduction
ANIM 336 Visual Development for Computer Animation II
ANIM 420 Computer Animation V (6 credit hours)
ANIM 422 Computer Animation VI (6 credit hours)

III. Electives

Open Electives

(4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

COMPUTER ANIMATION CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	MEDA 115 Figure Drawing I	MEDA 125A Figure Drawing II for CA	ANIM 220 Computer Animation I	ANIM 222 Computer Animation II	ANIM 320 Computer Animation III	ANIM 322 Computer Animation IV	ANIM 420 Computer Animation V (6 credits)	ANIM 422 Computer Animation VI (6 credits)
	MEDA 112 2D Design	MEDA 123D 3D Design for CA	ANIM 227 Story Development I	ANIM 228 Story Development II	ANIM 326 Story Development III	ANIM 328 Animation Preproduction		
	MEDA 111 Drawing I	MEDA 126B Drawing II for CA & GA	ANIM 209 Traditional Animation II	Liberal Arts	ANIM 335 Visual Development for Computer Animation I	ANIM 336 Visual Development for Computer Animation II	Liberal Arts	Open Elective
	LIBA 112 Film & Narrative	ANIM 208 Traditional Animation I	Open Elective	Liberal Arts	Liberal Arts	Liberal Arts	Open Elective or INTE 301 Internship	Open Elective
	WRIT 151 Writing Studio	ARTH 123 History of Computer Animation	LMST 282 Literature & Media Studies	ARTH 111 Development of Art & Ideas	Upper-Level Art History	General Education Elective	General Education Elective	Upper-Level Art History
	Program Curriculum			General Education			Electives	
Color Key	First Year 18 hours 15%	Major Courses 48 hours 40%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits	

CREATIVE WRITING

STATEMENT OF PURPOSE

The Bachelor of Fine Arts in Creative Writing at Ringling College of Art and Design is a supportive and serious community of writers engaged in a professional program of undergraduate study. Students encounter a range of aesthetics, a global narrative orientation, coursework in historical and contemporary literary forms, craft instruction from practicing writer/teachers, and interaction with visiting authors, scholars, and publishing professionals. Graduates of this program will have the necessary technical competence and fluency with creative practices to succeed in a variety of professional literary endeavors. Graduates of this BFA program will be versatile critical thinkers and perceptive, able communicators, prepared for the post-graduate job market in positions such as freelance writers, editors, grant writers, eBook authors, proofreaders, copyeditors, publicists, media and marketing associates, freelance reporters, bloggers, and other creative content providers.

STUDENT LEARNING OUTCOMES

1. **Technical Competence:** Demonstrate effective use of story fundamentals, the creative process, and the English language.
 - a. Story Fundamentals: Demonstrate effective use of character, plot, and scene
 - b. Creative Process: Establish the habit of creativity through repeated cycles of problem-solving, risk-taking, and experimentation
 - c. Fluency and Proficiency with the English language
2. **Narrative Competence:** Demonstrate an understanding of the various texts, narrative forms, and structures, conventions, and their influence throughout history.
 - a. Multiplicity of narrative forms and structures
 - b. History of the evolution of narrative conventions
 - c. Ability to articulate the relations of various texts (canonical, modern, postmodern, digital, transmedia, hybrid) to their historical contexts
3. **Critical Thinking:** Apply deep interpretive reading, analysis, and critique to texts.
 - a. Deep and critical interpretive reading complex texts
 - b. Conceptual analysis of subject matter and story structure
 - c. Effective engagement in group analysis and critique
4. **Communication:** Demonstrate the ability to effectively communicate beyond the written page in a public context.
 - a. Public speaking (presentation, oral report, pitch, interview, etc.)

b. Media savvy (becoming microphone and camera ready.)

5. Industry and Professional Practice: Demonstrate the professional habits of a writer.

- a. Writing practices (imagination, research, writing rituals, revisions, proofreading, workshops, etc.)
- b. Professional written communications (letters, proposals, etc.)
- c. Industry conventions for submission and publication
- d. Ethical and legal norms of freelancing, journalism, copyright, contracts
- e. Engagement with professional organizations, conferences, publishers, and trade journals
- f. Interaction with self-publishing and other non-traditional media production opportunities

CURRICULUM

I. General Education Curriculum

A. Liberal Arts (8 courses, 24 credit hours, 20%)

WRIT 151 Writing Studio
Writing Course
First Year Gateway Elective
LMST 282 Literature & Media Studies
Literature and Media Studies Elective
Social and Behavioral Sciences Elective
Scientific Practices Elective
Arts and Humanities Elective

B. General Education (2 courses, 6 credit hours, 5%)

Two (2) General Education Electives

C. Art and Design History (2 courses, 6 credit hours, 5%)

ARTH 111 Development of Art & Ideas
Upper-Level Art History Elective

II. Program Curriculum

A. Studio Course (3 courses, 9 credit hours, 7.5%)

Two (2) Studio Electives (see studio elective list below for non-prerequisite studio courses)
ELEC 350 Collaboratory or Studio Elective

B. Creative Writing Major (13 courses, 39 credit hours, 32.5%)

Participation in the Writer's Workshop is required each semester.

CRWR 100 Introduction to the Profession of Creative Writing

CRWR 105 Story Fundamentals: Character
CRWR 106 Story Fundamentals: Plot
CRWR 110 Writing for Digital Media
CRWR 111 Reading for Writers
CRWR 205 Story Fundamentals: Revision
CRWR 210 Topics in Editing and Publishing
CRWR 315 Creative Writing Topics (repeated three times)
INTE 301 Internship Experience or CRWR 310 Magazine and Feature Writing
CRWR 400 Senior Capstone I
CRWR 401 Senior Capstone II

C. Literature and Media Studies Electives (choose 2 courses, 6 credit hours, 5%)

Two (2) Literature and Media Studies Electives (LMST courses in addition to the liberal arts requirements)

D. Writing Electives (choose 5 courses, 15 credit hours, 12.5%)

CRWR 211 Writing for and about Video Games
CRWR 212 Story Workshop
CRWR 213 True Stories: Writing for Creative Nonfiction
CRWR 214 Writing for Tabletop Games
CRWR 310 Magazine and Feature Writing
CRWR 311 Writing for Shared Worlds
CRWR 312 Collaborative Story Production
CRWR 313 Writing Transmedia Stories
CRWR 314 Advanced Story Workshop
CRWR 316 Introduction to Scriptwriting
CRWR 317 Poetry Workshop
CRWR 318 Writing Comics & Graphic Narratives
CRWR 319 Writing Horror
CRWR 320 Writing Fantasy
CRWR 321 Writing Science Fiction
CRWR 322 Writing Picture Books
CRWR 323 Writing for Young Adults
CRWR 410 Creative Writing Master Class

III. Electives

A. Open Electives (5 courses, 15 credit hours, 12.5%)

Five (5) Open Electives

NON-PREREQUISITE STUDIO ELECTIVES LIST

The following is a list of open studio electives that have minimal or no prerequisite requirements. CRWR majors who are interested in studio electives beyond this list must work directly with the appropriate departments to satisfy prerequisites.

ELEC 205 Intro to Figure Painting I
ELEC 214 Experimental Imaging
ELEC 221 Intermediate Figure
ELEC 252 Painting from Observation

ELEC 253 Beginning Painting
ELEC 260 Artists' Books
ELEC 277 Advanced Representational Drawing
ELEC 210 Digital & Social Media
ELEC 215 Immersive Media Studio
ELEC 220 Introduction to Letterpress
ELEC 231 ART Network Studio Elective
ELEC 232 ART Network II Documentary Production
ELEC 270 Costume Design
ELEC 304 Acting Studio
ELEC 311 Satire & Pop Culture
ELEC 331 Word, Image and Book
ELEC 338 Time Based Interactive
ELEC 353 New Media: Music Branding
ELEC 341 Expressive Typography
ELEC 343 Design for Business
ELEC 344 Portraiture
ELEC 354 Graphic Novel
ELEC 364 Children's Book Illustration
ELEC 385 Synergism in Visual Thinking
ELEC 388 Landscape Painting & Drawing
ELEC 420 Advanced Media
ELEC 468 Advanced Figure Painting/Advanced Figure Drawing
ELEC 335 3D Visualization
ELEC 350 Collaboratory

CREATIVE WRITING CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	CRWR 105 Story Fundamentals: Character	CRWR 106 Story Fundamentals: Plot	CRWR 205 Story Fundamentals: Revision	CRWR 315 Creative Writing Topics	CRWR 315 Creative Writing Topics	CRWR 315 Creative Writing Topics	CRWR 400 Senior Capstone I	CRWR 401 Senior Capstone II
	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop	Writer's Workshop
	CRWR 100 Introduction to the Profession of Creative Writing	CRWR 111 Reading for Writers	CRWR 210 Topics in Editing and Publishing	Writing Elective	INTE 301 Internship Experience or CRWR 310 Magazine and Feature Writing	Writing Elective	Writing Elective	Writing Elective
	Literature & Media Studies Elective	CRWR 110 Writing for Digital Media	Writing Elective	Literature & Media Studies Elective	Liberal Arts	Liberal Arts	General Education Elective	General Education Elective
	Studio Elective	Studio Elective	ARTH 111 Development of Art & Ideas	Liberal Arts	Liberal Arts	ELEC 350 Collaboratory or Studio Elective	Upper-Level Art History	Liberal Arts
	WRIT 151 Writing Studio	First Year Gateway Course	LMST 282 Literature & Media Studies	Open Elective	Open Elective	Open Elective	Open Elective	Open Elective
	Program Curriculum			General Education			Electives	
Color Key	Studio Courses 9 hours 7.5%	Major Courses 60 hours 50%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 6 Hours 5%	Open Electives 15 Hours 12.5%	120 Credits	

STATEMENT OF PURPOSE

The Bachelor of Fine Arts in Entertainment Design provides students with the knowledge and competencies necessary to conceive, visualize, and realize innovative design solutions that bring immersive entertainment experiences to life. Entertainment is rooted in story, and the skill of the Entertainment Designer is to effectively translate a narrative, concept, or theme into a real-world experience that resonates with the guest. The curriculum reflects a collaborative and interdisciplinary approach, focusing on developing skills that enable an experience to be built around story or narrative.

STUDENT LEARNING OUTCOMES

1. **Design Thinking:** Demonstrate design thinking processes that utilize critical and analytical problem solving skills for effective, realistic design solutions. The ability to apply research methodologies that provide context for design decisions with a focus on problem identification, information gathering, and analysis for innovative solutions.
2. **Storytelling Concepts:** An understanding of storytelling concepts and the ability to develop a narrative and experience centered on story. The ability to translate stories into themed experiences.
3. **Concept Communication:** Demonstrate the ability to create and communicate multiple creative concepts utilizing various visualization tools and techniques. Proficient skills in drawing, CAD drawing, ideation sketching, digital drawing, model-making, and written and verbal communication of creative concepts.
4. **Guest Experience:** The ability to develop highly themed and engaging design solutions that are uniquely centered around the guest with a deep understanding of the guest perspective. The ability to incorporate opportunities for guest interaction with effective and appropriate design elements.
5. **Technology:** Students will be able to demonstrate technical proficiency in the use of various digital tools and visualization techniques. An awareness of how the use of technology can enhance the atmosphere, mood, theme and setting in an immersive environment. An awareness of technologies that can enhance the functional effectiveness and operational capabilities of an experience.
6. **Collaboration:** Demonstrate effective communication and leadership abilities that promote positive, collaborative relationships. An understanding of the various roles and responsibilities throughout the design process in the entertainment design industry.

CURRICULUM

I. General Education Curriculum

A. Liberal Arts (8 courses, 24 credit hours, 20%)

LIBA 111 Contemporary Design Culture
WRIT 151 Writing Studio
LMST 282 Literature & Media Studies
LMST 230 Worldbuilding
CRWR 311 Writing for Shared Worlds
Social and Behavioral Sciences Course
Scientific Practices Course
Arts and Humanities Course

B. General Education (2 courses, 6 credit hours, 5%)

Two (2) General Education Electives

C. Art and Design History (4 courses, 12 credit hours, 10%)

ARTH 128 History of Immersive Media
ARTH 111 Development of Art and Ideas
ARTH 330 History of Architecture: Up to 1400 or ARTH 331 History of Architecture: 1400 - 1900
Upper-Level Art History Elective

II. Program Curriculum

A. Media Arts First Year Community (4 courses, 12 credit hours, 10%)

MEDA 111 Drawing I
DSNA 113 Drawing & 3D Design I
MEDA 126B Drawing II
DSNA 123 Drawing & 3D Design

B. Entertainment Design Major (10 courses, 33 credit hours, 27.5%)

EDES 100 Design Thinking I
EDES 201 Entertainment Design I
EDES 202 Entertainment Design II
EDES 310 Immersive Media
BOAD 360 Project Management
EDES 300 Design Thinking II
EDES 301 Entertainment Design III
EDES 302 Entertainment Design IV
EDES 401 Entertainment Design Thesis I
EDES 402 Entertainment Design Thesis II

C. Entertainment Design Area of Emphasis (7 courses, 21 credit hours, 17.5%)

Themed Environments
EDES 120 Elements & Principles of Design
EDES 220 Spatial Environments
EDES 221 Environmental Wayfinding
EDES 222 Materials & Processes
EDES 320 Visualization & Communication Tools I

EDES 321 Visualization & Communication Tools II
EDES 420 Visualization & Communication Tools III

III. Electives

Open Electives (4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

ENTERTAINMENT DESIGN CURRICULUM MAP (THEMED ENVIRONMENTS EMPHASIS)

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
MEDA 111 Drawing I	MEDA 126B Drawing II	EDES 201 Entertainment Design I	EDES 202 Entertainment Design II	EDES 301 Entertainment Design III	EDES 302 Entertainment Design IV	EDES 401 Entertainment Design Thesis I	EDES 402 Entertainment Design Thesis II
DSNA 113 Drawing & 3D Design I	DSNA 123 Drawing & 3D Design II	EDES 220 Spatial Environments	EDES 222 Materials & Processes	EDES 320 Visualization & Communication Tools I	EDES 321 Visualization & Communication Tools II	EDES 420 Visualization & Communication Tools III	
EDES 100 Design Thinking I	EDES 120 Elements & Principles of Design	EDES 221 Environmental Wayfinding	EDES 210 Immersive Media	BOAD 360 Project Management	EDES 300 Design Thinking II	Liberal Arts	Liberal Arts
LIBA 111 Contemporary Design Culture	ARTH 128 History of Immersive Media	ARTH 111 Development of Art & Ideas	History of Architecture	LMST 230 Worldbuilding	CRWR 311 Writing for Shared Worlds	General Education Elective	General Education Elective
WRIT 151 Writing Studio	LMST 282 Literature & Media Studies	Open Elective	Open Elective	Open Elective or INTE 301	Liberal Arts	Upper-Level Art History Elective	Open Elective
Program Curriculum			General Education			Electives	
First Year 12 hours 10%	Major Courses 33 hours 27.5%	Major Emphasis 21 hours 17.5%	Liberal Arts 24 Hours 20%	Gen. Ed. Elective 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

STATEMENT OF PURPOSE

The Film program at Ringling College of Art and Design is committed to providing students with an educational experience that mirrors the working world of the professional industry. As such, storytelling leads the way and films made by our students are not mere exercises; rather they are carefully developed and executed industry-standard experiences. The goal is to provide students with skills in a range of filmmaking disciplines. This includes writing, directing, producing, cinematography, sound and editing. In the end, the department practices the art of using digital filmmaking to create solid, well-told stories. Students will be able to choose an area of emphasis in Narrative or Branded Entertainment.

The Narrative emphasis teaches students that story leads the process and dictates the visual evolution of a film. Graduates will know all the elements of the process and components of successful film endeavors, including the ability to demonstrate effective and compelling screenwriting, cinematography, directing, editing, production design and producing.

The Branded Entertainment emphasis teaches students to create film and video content with a branded quality that engages consumers through entertainment. Graduates will be prepared to work in creative fields that demand knowledge of branding, strategic thinking, concept development, storytelling, script writing, content development, film and video production.

STUDENT LEARNING OUTCOMES

1. **Story.** Demonstrate the art of storytelling and ability to translate stories into motion pictures; starting with the idea, building the concept, writing and translating the story element into a film sequence through the use of motion picture tools and techniques.
2. **Collaboration.** Demonstrate organizational and leadership abilities that promote effective collaboration in working with and coordinating cast and crew through open communication, shared responsibility and mutual trust at all stages of the production process.
3. **Aesthetics.** Demonstrate the ability to make strategic aesthetic and design choices in cinematography, sound, lighting, editing, etc. that enhance and support the story at all levels.
4. **Technical Skills.** Demonstrate the ability to produce work from concept to finished product using advanced technical knowledge and skills throughout the film production process.
5. **Business of Film.** Demonstrate an understanding of professional practices in the business of film; including the roles, responsibilities, and relationships of all players and constituencies within the film industry.

CURRICULUM

I. GENERAL EDUCATION CURRICULUM

A. Liberal Arts (8 courses, 24 credit hours, 20%)

WRIT 151 Writing Studio
LIBA 112 Film & Narrative
Writing Elective (recommended: CRWR 212 Story Workshop; CRWR 319 Writing Horror; CRWR 320 Writing Fantasy, CRWR 321 Writing Science Fiction)
LMST 282 Literature & Media Studies
LMST 275 World Cinema or LMST 310 National Cinema
Social and Behavioral Sciences Elective
Scientific Practices Elective
Arts and Humanities Elective (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 295 Dangerous Ideas)

B. General Education (2 courses, 6 credit hours, 5%)

Narrative Emphasis
Two (2) General Education Electives

Branded Entertainment Emphasis
BOAD 370 The Pitch: Persuasion and Presentation
General Education Elective

C. Art History (4 courses, 12 credit hours, 10%)

ARTH 125 History of Film
ARTH 111 Development of Art & Ideas
ARTH 315 Film Genre or ARTH 325 Topics of Film History
Upper-Level Art History Elective

II. PROGRAM CURRICULUM

A. Studio Arts First Year Community (4 courses, 12 credit hours, 10%)

STDA 102 3D Design
STDA 110 2D/Color
STDA 115 Lens-Based Communication
DSNA 114 4D Design

B. Film Major (11 courses, 36 credit hours, 30%)

FILM 115 Film Language
FILM 124 Introduction to Filmmaking
FILM 222 Editing for Film
FILM 225 Directing
FILM 229 Production Design
FILM 232 Producing
FILM 252 Cinematography
FILM 322 Postproduction
FILM 333 Sound Design
FILM 431 Film Thesis I (3 credits) or FILM 410 Film Internship (6 credits)
FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)

C. Film Area of Emphasis

(5-6 courses, 18 credit hours, 15%)

Narrative

FILM 231 Writing the Short Film I

FILM 321 Film Project (6 credits)

FILM 332 Writing the Short Film II

FILM 421 Advanced Film Seminar (3 credits) or FILM 410 Film Internship (6 credits)

FILM 422 Business of Film

Branded Entertainment

BOAD 230 Brand Strategy

FILM 260 Brand Storytelling I

FILM 360 Branded Entertainment Project

FILM 361 Brand Storytelling II

FILM 460 Topics in Branded Entertainment (3 credits) or FILM 410 Film Internship (6 credits)

FILM 465 Business of Branded Entertainment

III. ELECTIVES

A. Open Electives

(4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship; ELEC 270 Costume Design)

FILM CURRICULUM MAP (NARRATIVE EMPHASIS)

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	DSNA 114 4D Design	FILM 252 Cinematography	FILM 333 Sound Design	FILM 232 Producing	FILM 322 Postproduction	FILM 431 Film Thesis I or FILM 410 Film Internship	FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)
FILM 115 Film Language	STDA 102 3D Design	FILM 222 Editing for Film	FILM 231 Writing the Short Film I	FILM 321 Film Project (6 credits)	FILM 332 Writing the Short Film II	FILM 421 Advanced Film Seminar or FILM 410 Film Internship	FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)
STDA 115 Lens-Based Communication	FILM 124 Introduction to Filmmaking	FILM 229 Production Design	FILM 225 Directing		General Education Elective	FILM 422 Business of Film	General Education Elective
LIBA 112 Film & Narrative	ARTH 125 History of Film	ARTH 111 Development of Art & Ideas	Film Studies Art History Course	Liberal Arts	Liberal Arts	Upper-Level Art History	Liberal Arts
WRIT 151 Writing Studio	Liberal Arts	Film Studies Cinema Course	LMST 282 Literature & Media Studies	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
Program Curriculum			General Education			Electives	
First Year 12 hours 10%	Major Courses 36 hours 30%	Major Emphasis 18 hours 15%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

FILM CURRICULUM MAP (BRANDED ENTERTAINMENT EMPHASIS)

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	DSNA 114 4D Design	FILM 252 Cinematography	FILM 333 Sound Design	FILM 232 Producing	FILM 322 Postproduction	FILM 431 Film Thesis I or FILM 410 Film Internship	FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)
FILM 115 Film Language	STDA 102 3D Design	BOAD 230 Brand Strategy	FILM 260 Brand Storytelling I	FILM 360 Branded Entertainment Project	FILM 361 Brand Storytelling II	FILM 460 Topics in Branded Entertainment or FILM 410 Film Internship	FILM 432 Film Thesis II (6 credits) or FILM 410 Film Internship (6 credits)
STDA 115 Lens-Based Communication	FILM 124 Introduction to Filmmaking	FILM 222 Editing for Film	FILM 225 Directing	Liberal Arts	BOAD 370 The Pitch	FILM 465 Business of Branded Entertainment	General Education Elective
LIBA 112 Film & Narrative	ARTH 125 History of Film	FILM 229 Production Design	ARTH 111 Development of Art & Ideas	Film Studies Art History Course	Upper-Level Art History	Liberal Arts	Liberal Arts
WRIT 151 Writing Studio	Liberal Arts	Film Studies Cinema Course	LMST 282 Literature & Media Studies	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
Program Curriculum			General Education			Electives	
First Year 12 hours 10%	Major Courses 36 hours 30%	Major Emphasis 18 hours 15%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

FINE ARTS

STATEMENT OF PURPOSE

As a creative community, the Fine Arts program is dedicated to the practice and scholarship of contemporary fine visual arts. Our goal is to prepare emerging artists for success in professional studio practice and graduate programs and creative enterprises. The department provides students with the professional tools, experiences and the evolving environment required to realize a critical, self-directed body-of-work.

STUDENT LEARNING OUTCOMES

1. **Process and Technique.** Application of materials, processes and techniques appropriate to art making.
2. **Artistic Intention.** Ability to identify the role of intention as it relates to art making.
3. **Contemporary Context.** Ability to understand and locate work and practice within the context of art making.
4. **Professional Practices.** Ability to identify the roll of professionalism as it relates to one's studio practice.

CURRICULUM

I. GENERAL EDUCATION CURRICULUM

A. Liberal Arts (8 courses, 24 credit hours, 20%)

WRIT 151 Writing Studio
LIBA 110 Contemporary Issues in Fine Arts and Photography
WRIT 120 Professional Writing
LMST 282 Literature & Media Studies
Literature and Media Studies Elective
Social and Behavioral Sciences Elective
Scientific Practices Elective
Arts and Humanities Elective

B. General Education (2 courses, 6 credit hours, 5%)

Two (2) General Education Electives

C. Art and Design History (4 courses, 12 credit hours, 10%)

ARTH 111 Development of Art & Ideas
ARTH 391 History of Modern Art I
ARTH 392 History of Modern Art II
Upper-Level Art History Elective

II. PROGRAM CURRICULUM

A. Studio Arts First Year Community

(3 courses, 9 credit hours, 7.5%)

STDA 101 Drawing
STDA 110 2D/Color
STDA 103B Interpretive Figure for FA

B. Fine Arts Major

(12 courses, 36 credit hours, 30%)

FINE 133 Sculpture
FINE 122 Conceptual Practices
FINE 171 Painting
FINE 200 Intermediate Drawing
FINE 385 Theory & Practice I
FINE 386 Theory & Practice II
FINE 479 Fine Arts Thesis I
FINE 480 Fine Arts Thesis II
FINE 490 Advanced Fine Arts Studio I
FINE 491 Advanced Fine Arts Focus I
FINE 492 Advanced Fine Arts Studio II
FINE 493 Advanced Fine Arts Focus II

C. Fine Arts Studio Electives

(choose 7 courses, 21 credit hours, 17.5%)

FINE 148 Time Based

FINE 272 Painting II
FINE 371 Painting III
FINE 372 Painting IV
FINE 471 Painting V

FINE 208 Printmaking
FINE 209 Printmaking: Etching
FINE 308 Printmaking: Screen Printing
FINE 309 Printmaking: Lithography

FINE 333 Sculpture: Metal Casting
FINE 335 Sculpture: Wood Fabrication
FINE 336 Sculpture: Metal Fabrication
FINE 337 Sculpture: Glass Casting
FINE 345 Sculpture: Installation

III. ELECTIVES

A. Open Electives

(4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

FINE ARTS CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	STDA 103B Interpretive Figure for FA	Fine Arts Studio Elective	FINE 200 Intermediate Drawing	FINE 385 Theory and Practice I	FINE 386 Theory and Practice II	FINE 479 Fine Arts Thesis I	FINE 480 Fine Arts Thesis II
STDA 101 Drawing	FINE 122 Conceptual Practices	Fine Arts Studio Elective	Fine Arts Studio Elective	Fine Arts Studio Elective	Fine Arts Studio Elective	FINE 490 Advanced Fine Arts Studio I	FINE 492 Advanced Fine Arts Studio II
FINE 133 Sculpture	FINE 171 Painting	Fine Arts Studio Elective	Fine Arts Studio Elective	Liberal Arts	Liberal Arts	FINE 491 Advanced Fine Arts Focus I <small>(Printmaking, Painting, Sculpture, or Time-Based)</small>	FINE 493 Advanced Fine Arts Focus II <small>(Printmaking, Painting, Sculpture, or Time-Based)</small>
LIBA 110 Contemporary Issues in Fine Arts and Photography	Liberal Arts	LMST 282 Literature & Media Studies	WRIT 120 Professional Writing	Open Elective or INTE 301	Open Elective	Open Elective	Open Elective
WRIT 151 Writing Studio	ARTH III Development of Art & Ideas	ARTH 391 History of Modern Art I	ARTH 392 History of Modern Art II	Upper-Level Art History Elective	Liberal Arts	General Education Elective	General Education Elective
	Program Curriculum		General Education			Electives	
Color Key:	First Year 9 hours 7.5%	Major Courses 57 hours 47.5%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

STATEMENT OF PURPOSE

The primary mission of the Game Art major is to provide students with the balance of technical and conceptual skills necessary to become innovative, responsible and productive interactive entertainment industry professionals. Game Art students acquire the ability to design, create, and analyze visually sophisticated game art that supports and strengthens the interactive experience.

STUDENT LEARNING OUTCOMES

1. **Concept and Creative Problem-Solving.** Demonstrate the ability to generate ideas appropriate to games, turn those into appealing experiences, and plan execution and feasibility for production in the 3D environment.
 - a. Design, create, and analyze the visual components of games.
 - b. Understand the value of process in the creation of the visual components of computer games.
 - c. Generate and refine effective and original ideas for computer games.
 - d. Understand the theories of effective game design.
 - e. Create a non-linear narrative that demonstrates effective use of mechanics, meaningful play, and interactivity.
 - f. Plan interactive worlds through the effective use of the preproduction process.
 - g. Possess good critical and analytical problem-solving skills.
2. **Environmental Design.** Create characters, environments, and worlds that make for a compelling and believable experience. Apply the principles of animation to create expressive motion that brings design concepts and characters to life.
 - a. Create characters, environments, and worlds that make for a compelling and believable experience.
 - b. Translate 2D concepts into 3D animated forms.
 - c. Demonstrate knowledge and use of the principles of animation.
3. **Methods and Technologies.** Successfully use the characteristics and capabilities of various methods and technologies in creative and project development contexts.
 - a. Demonstrate proficiency in utilizing specific 3D animation software.
 - b. Demonstrate proficiency in utilizing specific 3D game engine software and the techniques of art production for real time rendering.
 - c. Demonstrate a basic level of scripting (programming) skills appropriate for artists.

- d. Understand and utilize our game art asset production pipeline.
- 4. **Professional Practices.** Demonstrate knowledge of professional practices.
 - a. Demonstrate good professional attitude and strong work ethic.
 - b. Possess a working knowledge of the history of computer gaming.
 - c. Form realistic expectations of the professional working environment.
 - d. Assemble a portfolio, body of work and job application packet.
 - e. Produce either a 3D interactive experience or a high-quality game cinematic that might be used to market a game concept.
- 5. **Collaboration and Communication.** Effectively collaborate and communicate with all members of teams at multiple stages of game art project development and in associated production processes.
 - a. Collaborate with others
 - b. Present and defend their work.

CURRICULUM

I. GENERAL EDUCATION CURRICULUM

- A. Liberal Arts** (8 courses, 24 credit hours, 20%)
 - WRIT 151 Writing Studio
 - LIBA 112 Film & Narrative
 - WRIT 120 Professional Writing
 - LMST 282 Literature & Media Studies
 - Literature and Media Studies Elective (recommended: LMST 345 Literature of Horror, Fantasy, and Science Fiction)
 - Social and Behavioral Sciences Elective (recommended: SBSC 272 Myth and Symbol in Media)
 - Scientific Practices Elective
 - Arts and Humanities Elective (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 295 Dangerous Ideas; ARHU 381 American Creativity II)
- B. General Education** (2 courses, 6 credit hours, 5%)
 - Two (2) General Education Electives
- C. Art and Design History** (4 courses, 12 credit hours, 10%)
 - ARTH 124 History of Game Art
 - ARTH 111 Development of Art & Ideas
 - Two (2) Upper-Level Art History Electives (recommended: ARTH 330 History of Architecture: Up to 1400; ARTH 331 History of Architecture: 1400 - 1900; ARTH 365 History of Modern Architecture; ARTH 451 Art History Seminar: Landscape Art)

II. PROGRAM CURRICULUM

A. Media Arts First Year Community

(6 courses, 18 credit hours, 15%)

MEDA 111 Drawing I
MEDA 112 2D Design
MEDA 115 Figure Drawing I
MEDA 123B 3D Design for GA
MEDA 125B Figure Drawing II for GA & IL
MEDA 126B Drawing II for CA, GA & VR

B. Game Art Major

(15 courses, 48 credit hours, 40%)

GAME 210 Digital Painting for Games
GAME 221 3D for Games I
GAME 227 Game Design I
GAME 222 3D for Games II
GAME 228 Game Design II
GAME 240 Programming for Artists
GAME 320 3D for Games III
GAME 326 Game Design III
GAME 335 Visual Development for Games I
GAME 322 3D for Games IV
GAME 328 Game Thesis Preproduction
GAME 336 Visual Development for Games II
GAME 440 Game Thesis Project 1A
GAME 441 Game Thesis Project 1B
GAME 442 Game Thesis Project II (6 credit hours)

III. ELECTIVES

A. Open Electives

(4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

GAME ART CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	MEDA 115 Figure Drawing I	MEDA 125B Figure Drawing II for GA & IL	GAME 221 3D for Games I	GAME 222 3D for Games II	GAME 320 3D for Games III	GAME 322 3D for Games IV	GAME 440 Game Thesis Project IA	GAME 442 Game Thesis Project II (6 credits)
	MEDA 112 2D Design	MEDA 123C 3D Design and Modeling	GAME 227 Game Design I	GAME 228 Game Design II	GAME 326 Game Design III	GAME 328 Game Thesis Preproduction	GAME 441 Game Thesis Project IB	
	MEDA 111 Drawing I	MEDA 126B Drawing II for CA & GA	GAME 210 Digital Painting for Game Art	GAME 240 Programming for Artists	GAME 335 Visual Development for Games I	GAME 336 Visual Development for Games II	General Education Elective	General Education Elective
	LIBA 112 Film & Narrative	Liberal Arts	Open Elective	LMST 282 Literature & Media Studies	Liberal Arts	Liberal Arts	Liberal Arts	Open Elective
	WRIT 151 Writing Studio	ARTH 124 History of Game Art	ARTH 111 Development of Art & Ideas	WRIT 120 Professional Writing	Open Elective or INTE 301 Internship	Upper-Level Art History	Open Elective	Upper-Level Art History
	Program Curriculum		General Education			Electives		
Color Key	First Year 18 hours 15%	Major Courses 48 hours 40%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits	

GRAPHIC DESIGN

STATEMENT OF PURPOSE

The goal of the Bachelor of Fine Art in Graphic Design is to provide professional preparation for entry into the field of graphic design or studies at the graduate level, and to prepare students to examine, anticipate and prepare for evolving roles in the information environment. The study of typography and its key role in the communication of information is the cornerstone of the Graphic Design curriculum, and typographic principles, systems and concepts are emphasized throughout. The department curriculum strives to balance the pragmatic and theoretical aspects of graphic design by building on a foundation of theory that increasingly becomes more pragmatic and complex in the solving of visual communication design problems.

STUDENT LEARNING OUTCOMES

1. **Concept.** Demonstrate a clear understanding of a communication problem and present a meaningful solution.
2. **Research.** Apply research and analysis procedures and skills to identify an effective visual communication strategy.
3. **Composition.** Demonstrate the ability to select and arrange typography, images, diagrams, motion, sequencing, color, and other such elements effectively in the contexts of specific design projects.
4. **Interactive Experience.** Demonstrate the ability to clearly and effectively present an interactive design solution appropriate to its intended user and environment.
5. **Professionalism.** Demonstrate professional sequencing and presentation of work, clearly written project descriptions and evidence of effective team collaboration.

CURRICULUM

I. GENERAL EDUCATION CURRICULUM

A. Liberal Arts (8 courses, 24 credit hours, 20%)

WRIT 151 Writing Studio
LIBA 111 Contemporary Design Culture
WRIT 120 Professional Writing for Designers
LMST 282 Literature & Media Studies
Literature and Media Studies Elective
Social and Behavioral Sciences Elective (recommended: SBSC 215 Intercultural Communication)
Scientific Practices Elective (recommended: MATH 256 Creative Geometry)
Arts and Humanities Elective

B. General Education (2 courses, 6 credit hours, 5%)

Two (2) General Education Electives

C. Art and Design History (4 courses, 12 credit hours, 10%)

ARTH 121 History of Graphic Design
ARTH 111 Development of Art & Ideas
Two (2) Upper-Level Art History Electives

II. PROGRAM CURRICULUM

A. Design Arts First Year Community (5 courses, 15 credit hours, 12.5%)

DSNA 112 Drawing & 2D Design I
DSNA 113 Drawing & 3D Design I
DSNA 114 4D Design
DSNA 122 Drawing & 2D Design II
DSNA 123 Drawing & 3D Design II

B. Graphic Design Major (15 courses, 45 credit hours, 37.5%)

GDES 124 Intro to Interactive Design
GDES 239 Graphic Design I
GDES 210 Design & Typography
GDES 240 Graphic Design II
GDES 246 Designing with Type II
GDES 243 New Media Design I
GDES 341 Graphic Design III
GDES 345 3D Problem Solving
GDES 342 Graphic Design IV
GDES 363 Designing with Type III
GDES 493 Graphic Design V
GDES 420 Visual Persuasion
GDES 491 Design Research Center Practicum *or* GDES 496 Graphic Design Internship *or* GDES 497 GD Summer Internship *or* additional Graphic Design Elective
GDES 480 Portfolio
GDES 494 Graphic Design VI

C. Graphic Design Electives (choose 2 courses, 6 credit hours, 5%)

GDES 370 Contemporary Topics in Graphic Design
GDES 495 Special Topics: Wearable Messages
ELEC 331 Word, Image, and Book
ELEC 341 Expressive Typography
ELEC 343 Design for Business
ELEC 353 New Media: Music Branding
ELEC 220 Intro to Letterpress
ELEC 350 Collaboratory

III. ELECTIVES

A. Open Electives (4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

GRAPHIC DESIGN CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	GDES 239 Graphic Design I	GDES 240 Graphic Design II	GDES 341 Graphic Design III	GDES 342 Graphic Design IV	GDES 493 Graphic Design V	GDES 494 Graphic Design VI
DSNA 113 Drawing & 3D Design I	DSNA 123 Drawing & 3D Design II	GDES 210 Design & Typography	GDES 246 Designing with Type II	GDES 345 3D Problem Solving	GDES 363 Designing with Type III	GDES 420 Visual Persuasion	GDES 480 Portfolio
DSNA 114 4D Design	GDES 124 Intro to Interactive Design	LMST 282 Literature & Media Studies	GDES 243 New Media Design I	Graphic Design Elective	Graphic Design Elective	GDES 491 Design Center or Internship or Graphic Design Elective	General Education Elective
LIBA 111 Contemporary Design Culture	ARTH 111 Development of Art & Ideas	ARTH 121 History of Graphic Design	Upper-Level Art History	Upper-Level Art History	Liberal Arts	Liberal Arts	General Education Elective
WRIT 151 Writing Studio	WRIT 120 Professional Writing	Open Elective or Co-requisite GDES 124 for transfers	Liberal Arts	Open Elective or INTE 301 Internship	Liberal Arts	Open Elective	Open Elective
Program Curriculum		General Education			Electives		
Color Key	First Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

ILLUSTRATION

STATEMENT OF PURPOSE

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

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

STUDENT LEARNING OUTCOMES

1. **Process-Ideation and Visualization.** Students will demonstrate the ability to develop solutions through analytical and intuitive approaches to problem solving.
 - a. Ability to conceptualize and problem-solve.
 - b. Understanding and application of principles of design
2. **Drawing and Painting in Traditional and Digital Media.** Students will demonstrate competence and facility in a variety of media relevant to the field of Illustration.
 - a. Command of drawing.
 - b. Opportunities to work with current technologies related to Illustration.
3. **Professionalism.** Students will demonstrate the ability to function within the profession of Illustration effectively.
 - a. Professional presentation of a professional quality body of work.
 - b. Experience working in creative collaboration.
 - c. Flexibility in adapting to career opportunities.
 - d. Understanding of professional standards and responsibilities
 - e. Demonstrate individual responsibility for self-directed learning and perseverance towards goal attainment.
4. **Communication.** Students will demonstrate the ability to create pictures that communicate to a mass audience with impact and style.
 - a. Understanding of relationship between graphic design and typography to Illustration.
 - b. Demonstrate an individual voice and visual vocabulary.
 - c. Verbalizing and writing about aspects of visual communication.

- 5. Industry Knowledge.** Students will demonstrate a functional knowledge of the history of illustration, including its origins in the fine arts, and its relationship to written communication.
- Awareness of historical and contemporary trends in illustration and the visual arts
 - Knowledge of professional/business practices.

CURRICULUM

I. GENERAL EDUCATION CURRICULUM

- A. Liberal Arts** (8 courses, 24 credit hours, 20%)
- WRIT 151 Writing Studio
 LIBA 112 Film & Narrative
 Writing Elective (recommended: CRWR 322 Writing Picture Books; CRWR 323 Writing for Young Adults; CRWR 318 Writing Comics & Graphic Narrative; CRWR 319 Writing Horror; CRWR 320 Writing Fantasy; CRWR 321 Writing Science Fiction)
 LMST 282 Literature & Media Studies
 Literature and Media Studies Elective (recommended: LMST 272 Myth and Symbol in Media; LMST 340 Literature of Comics & The Graphic Narrative; LMST 341 Children's Literature)
 Social and Behavioral Sciences Elective
 Scientific Practices Elective
 Arts and Humanities Elective (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music)
- B. General Education** (2 courses, 6 credit hours, 5%)
- Two (2) General Education Electives
- C. Art and Design History** (4 courses, 12 credit hours, 10%)
- ARTH 120 History of Illustration
 ARTH 111 Development of Art and Ideas
 Two (2) Upper-Level Art History Electives (recommended: ARTH 451 Art History Seminar: Looking at the Landscape)

II. PROGRAM CURRICULUM

- A. Media Arts First Year Community** (6 courses, 18 credit hours, 15%)
- MEDA 111 Drawing I
 MEDA 112 2D Design
 MEDA 115 Figure Drawing I
 MEDA 123 Traditional 3D Design
 MEDA 125B Figure Drawing II for GA & IL
 MEDA 126A Drawing II for IL
- B. Illustration Major** (11 courses, 33 credit hours, 27.5%)
- ILLU 251 Illustration I
 ILLU 271 Illustration Media
 ILLU 277 Painting I

ILLU 224 Figure III
ILLU 252 Illustration I
ILLU 261 Digital Illustration
ILLU 278 Painting II
ILLU 325 Figure IV
ILLU 377 Figure Painting I
ILLU 378 Figure Painting II

C. Illustration Area of Emphasis

(5 courses, 15 credit hours, 12.5%)

General

GDES 210 Design & Typography
ILLU 351 Illustration II
ILLU 352 Illustration II
ILLU 451 Advanced Illustration
ILLU 452 Advanced Illustration

Visual Development

ILLU 213 Figure Anatomy
ILLU 311 Visual Development I
ILLU 312 Visual Development II
ILLU 411 Visual Development III
ILLU 412 Visual Development IV

III. ELECTIVES

A. Open Electives

(4 courses, 12 credit hours, 10%)

Four (4) Open Electives

ILLUSTRATION CURRICULUM MAP (GENERAL EMPHASIS)

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
MEDA 115 Figure Drawing I	MEDA 125B Figure Drawing II for GA & IL	ILLU 277 Painting I	ILLU 278 Painting II	ILLU 351 Illustration II	ILLU 352 Illustration II	ILLU 451 Advanced Illustration	ILLU 452 Advanced Illustration
MEDA 112 2D Design	MEDA 123 Traditional 3D Design	ILLU 271 Illustration Media	ILLU 261 Digital Illustration	ILLU 377 Figure Painting I	ILLU 378 Figure Painting II	Liberal Arts	ILLU 450 Professional Practices
MEDA 111 Drawing I	MEDA 126A Drawing II for IL	ILLU 251 Illustration I	ILLU 252 Illustration I	ILLU 325 Figure IV	GDES 210 Design & Typography	General Education Elective	General Education Elective
ARTH 120 History of Illustration	Liberal Arts	LMST 282 Literature & Media Studies	ILLU 224 Figure III	Open Elective or INTE 301	Open Elective	Open Elective	Open Elective
WRIT 151 Writing Studio	LIBA 112 Film & Narrative	ARTH 111 Development of Art & Ideas	Liberal Arts	Liberal Arts	Upper-Level Art History	Upper-Level Art History	Liberal Arts
Program Curriculum			General Education			Electives	
First Year 18 hours 15%	Major Courses 33 hours 27.5%	Major Emphasis 15 hours 12.5%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

ILLUSTRATION CURRICULUM MAP (VISUAL DEVELOPMENT EMPHASIS)

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
MEDA 115 Figure Drawing I	MEDA 125B Figure Drawing II for GA & IL	ILLU 277 Painting I	ILLU 278 Painting II	ILLU 311 Visual Development I	ILLU 312 Visual Development II	ILLU 411 Visual Development III	ILLU 412 Visual Development IV
MEDA 112 2D Design	MEDA 123 Traditional 3D Design	ILLU 271 Illustration Media	ILLU 261 Digital Illustration	ILLU 377 Figure Painting I	ILLU 378 Figure Painting II	Liberal Arts	ILLU 450 Professional Practices
MEDA 111 Drawing I	MEDA 126A Drawing II for IL	ILLU 251 Illustration I	ILLU 252 Illustration I	ILLU 313 Figure Anatomy	ILLU 325 Figure IV	General Education Elective	General Education Elective
ARTH 120 History of Illustration	Liberal Arts	LMST 282 Literature & Media Studies	ILLU 224 Figure III	Open Elective or INTE 301	Open Elective	Open Elective	Open Elective
WRIT 151 Writing Studio	LIBA 112 Film & Narrative	ARTH 111 Development of Art & Ideas	Liberal Arts	Liberal Arts	Upper-Level Art History	Upper-Level Art History	Liberal Arts
Program Curriculum			General Education			Electives	
First Year 18 hours 15%	Major Courses 33 hours 27.5%	Major Emphasis 15 hours 12.5%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

STATEMENT OF PURPOSE

The Interior Design program prepares graduates for practice by providing opportunities through which students learn the technical, aesthetic, and functional aspects of the profession. Students understand the impact of interior design decisions on the built-environment and develop an awareness of human-centered design solutions. The program focuses holistically on concepts of sustainability, global and cultural awareness, the integration of technology, and evolution of interior design practice. Students acquire the skills and knowledge to create innovative solutions to interior spaces; apply evidence-based design principles; develop business strategies; and advance occupant health, safety, and welfare initiatives that are relevant today and in the future.

STUDENT LEARNING OUTCOMES

1. **Global Context:** Interior designers have a global view and consider social, cultural, economic, and ecological contexts in all aspects of their work. (CIDA Standard 4)
2. **Collaboration:** Interior designers collaborate and also participate in interdisciplinary teams. (CIDA Standard 5)
3. **Business Practices and Professionalism:** Interior Designers understand the principles and processes that define the profession and the value of interior design to society. (CIDA Standard 6)
4. **Human-Centered Design:** Interior designers apply knowledge of human experience and behavior to designing the built environment. (CIDA Standard 7)
5. **Design Process:** Interior designers employ all aspects of the design process to creatively solve a design problem. (CIDA Standard 8)
6. **Communication:** Interior designers are effective communicators. (CIDA Standard 9)
7. **History and Theory:** Interior designers apply knowledge of history and theory of interiors, architecture, decorative arts, and art when solving design problems. (CIDA Standard 10)
8. **Design Elements and Principles:** Interior designers apply elements and principles of design. (CIDA Standard 11)
9. **Light and Color:** Interior designers apply the principles and theories of light and color effectively in relation to environmental impact and human wellbeing. (CIDA Standard 12)
10. **Products and Materials:** Interior designers complete design solutions that integrate furnishings, products, materials, and finishes. (CIDA Standard 13)
11. **Environmental Systems and Comfort:** Interior designers use the principles of acoustics, thermal comfort, and indoor air quality to environmental impact and human wellbeing. (CIDA Standard 14)

12. Construction: Interior designers understand interior construction and its interrelationship with base building construction and systems. (CIDA Standard 15)

13. Regulations and Guidelines: Interior designers apply laws, codes, standards, and guidelines that impact human experience of interior spaces. (CIDA Standard 16)

CURRICULUM

I. GENERAL EDUCATION CURRICULUM

A. Liberal Arts (8 courses, 24 credit hours, 20%)

WRIT 151 Writing Studio
LIBA 111 Contemporary Design Culture
WRIT 120 Professional Writing for Designers
LMST 282 Literature & Media Studies
Literature and Media Studies Elective
Social and Behavioral Sciences Elective (recommended: SBSC 215 Intercultural Communication; SBSC 220 Consumer Culture & Behavior; SBSC 221 Psychology of Social Interaction; SBSC 364 Worldwatch)
Scientific Practices Elective (recommended: ENVI 370 Topics in Ecology and Sustainability; ENVI 375 Applied Environmental Design)
Arts and Humanities Elective

B. General Education (2 courses, 6 credit hours, 5%)

Two (2) General Education Electives (recommended: WRIT 270 Professional Communication & Presentation)

C. Art and Design History (4 courses, 12 credit hours, 10%)

ARTH 111 Development of Art & Ideas
ARTH 266 History of Interior Design
ARTH 366 Historical Precedents in Design
Upper-Level Art History Elective (recommended: ARTH 365 History of Modern Architecture; ARTH 451 Art History Seminar: Landscape Art)

II. PROGRAM CURRICULUM

A. Design Arts First Year Community (4 courses, 12 credit hours, 10%)

DSNA 112 Drawing & 2D Design I
DSNA 113 Drawing & 3D Design I
DSNA 122 Drawing & 2D Design II
DSNA 123 Drawing & 3D Design II

B. Interior Design Major (18 courses, 54 credit hours, 45%)

IDES 100 Interior Concepts
IDES 110 Spatial Environments
IDES 220 Laws, Codes, & Standards for Interior Design
IDES 260 Interior Design I
IDES 214 Design and Construction Communication I
IDES 261 Interior Design II
IDES 271 Digital Rendering and Presentation

IDES 280 Materials and Resources
IDES 315 Design and Construction Communication II
IDES 351 Digital Design Studio
IDES 361 Interior Design III
IDES 362 Interior Design IV
IDES 376 Lighting Concepts
IDES 385 Evidence-Based Design Practices
IDES 455 Professional Practices
IDES 461 Interior Design V
IDES 430 Building Information Modeling
IDES 466 Thesis or IDES 499 Internship

III. ELECTIVES

A. Open Electives

(4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

*This program is no longer accepting students.

INTERIOR DESIGN CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	IDES 260 Interior Design I	IDES 261 Interior Design II	IDES 361 Interior Design III	IDES 362 Interior Design IV	IDES 461 Interior Design V	IDES 466 Thesis or IDES 499 Internship
DSNA 113 Drawing & 3D Design I	DSNA 123 Drawing & 3D Design II	IDES 220 Laws, Codes, & Standards for Interior Design	IDES 280 Materials and Resources	IDES 376 Lighting Concepts	IDES 385 Evidence-Based Design Practices	IDES 455 Professional Practices	General Education Elective
IDES 100 Interior Concepts	IDES 110 Spatial Environments	IDES 214 Design & Construction Communication I	IDES 271 Digital Rendering and Presentation	IDES 351 Digital Design Studio	IDES 315 Design & Construction Communication II	IDES 430 Building Information Modeling	General Education Elective
WRIT 151 Writing Studio	WRIT 120 Professional Writing for Designers	LMST 282 Literature & Media Studies	Liberal Arts	Liberal Arts	Liberal Arts	Liberal Arts	Open Elective
LIBA 111 Contemporary Design Culture	ARTH 111 Development of Art & Ideas	ARTH 266 History of Interior Design	ARTH 366 Historical Precedents in Design	Open Elective or INTE 301 Internship	Open Elective	Upper-Level Art History	Open Elective
Program Curriculum		General Education			Electives		
Color Key	DSNA 1st Year 12 hours 10%	Major Courses 54 hours 45%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

MOTION DESIGN

STATEMENT OF PURPOSE

Mission. The Bachelor of Fine Arts in Motion Design exists to provide professional preparation for entry into the motion design industry or studies at the graduate level, and to prepare students for evolving roles in the visual information and communication environments.

Purpose. Motion Design exists anywhere there is a screen. Incorporating video, motion, text and sound, the screen's ubiquitous presence has become society's preferred method of communication. By its very definition, Motion Design is media in motion through the integration of a variety of animation and film techniques including traditional animation, digital animation, video and/or film combined within a single work. The Department of Motion Design at Ringling College of Art and Design is committed to providing students with an educational experience that allows them to function at a professional level as motion design artists—able to engage in research, concept development, design development, execution and presentation for clients, as well as to determine their own artistic direction. These two ideas, encouraging creativity in communicating ideas, along with developing fluency with a variety of moving media is at the heart of the department's philosophy to teach students how to deliver creative design solutions through animation. Using exploration and innovation as a common theme, the program uses both tightly integrated and highly interdisciplinary practices, a specialized faculty, and technological resources to provide students the knowledge, skills and aptitudes to understand their creative efforts in the context of contemporary visual culture. Students graduating with a Bachelor's degree in Motion Design from Ringling College of Art and Design will be able to realize their educational and career goals by demonstrating preparedness for graduate school and professional creative enterprises.

Goals. The goal of the program is to ensure that students successfully completing the Motion Design program at Ringling College of Art and Design are able to present and talk about their creative process and deliver conceptually strong, well-designed work. They will be prepared for the motion design industry or studies at the graduate level, and to prepare students for evolving roles in the visual information and communication environments. The goal for faculty members in the program is to become facilitators, mentors and eventual colleagues of the professional designers they are developing. The goal of the Department of Motion Design is to cultivate a creative and collaborative environment that becomes recognized as a resource and a hub of expertise for those who are committed to remaining connected to the practice and scholarship of professionals in the industry. Consistent with this, the department embraces nascent technologies into the program to ensure the department stays relevant with this rapidly evolving industry.

STUDENT LEARNING OUTCOMES

1. **Concept Communication.** Demonstrate the ability to effectively communicate multiple creative concepts through words, text, and images utilizing diverse image-making techniques.
 - a. Critical Thinking / Problem Solving
 - b. Ideation
 - c. Written and Verbal Communication
 - d. Drawing

- e. Diverse Image-Making Techniques
2. **Design.** Demonstrate the ability to effectively implement graphic design principles, typography, color theory, cinegraphic design, and audio design.
 - a. Typography
 - b. The Principles of 2D Design
 - c. The Principles of 3D Design
 - d. Visual Communication
 3. **Animation.** Demonstrate the ability to apply principles of animation in creating expressive motion that brings design concepts to life.
 - a. The Principles of Animation
 4. **Technology.** Demonstrate technical proficiency through the execution of various image creation, animation, and compositing techniques; with an ability to solve technical problems as they arise throughout the animation production workflow.
 - a. Relevant Technologies (2D animation software, 3D animation software, compositing software, cameras)
 - b. Basic Audio Production
 5. **Industry and Professional Practices.** Demonstrate an understanding of the profession through the presentation of a professional body of work.
 - a. Professional Practices (creating and curating a body of work, knowledge of industry practices and work expectations)
 - b. History of Motion Design / Motion Design Literacy

CURRICULUM

I. GENERAL EDUCATION CURRICULUM

- | | |
|---|-----------------------------------|
| A. Liberal Arts | (8 courses, 24 credit hours, 20%) |
| WRIT 151 Writing Studio
LIBA 111 Contemporary Design Culture
WRIT 120 Professional Writing for Designers
LMST 282 Literature & Media Studies
Literature and Media Studies Elective (recommended: LMST 271 Understanding the Art of Film)
Social and Behavioral Sciences Elective (recommended: SBSC 220 Consumer Culture and Behavior)
Scientific Practices Elective
Arts and Humanities Elective (recommended: ARHU 381 American Creativity II) | |
| B. General Education | (2 courses, 6 credit hours, 5%) |
| Two (2) General Education Electives | |
| C. Art and Design History | (4 courses, 12 credit hours, 10%) |
| ARTH 111 Development of Art & Ideas | |

ARTH 127 History of Motion Design
Two (2) Upper-Level Art History Electives

II. PROGRAM CURRICULUM

A. Design Arts First Year Community (5 courses, 15 credit hours, 12.5%)

DSNA 112 Drawing & 2D Design I
DSNA 110 Drawing I
DSNA 114 4D Design
DSNA 122 Drawing & 2D Design II
DSNA 120 Drawing II (Figure)

B. Motion Design Major (13 courses, 39 credit hours, 32.5%)

MDES 120 Animation Techniques
MDES 210 Concept Development I
MDES 211 Animation I
MDES 212 Design I
MDES 220 Concept Development II
MDES 221 Animation II
MDES 222 Design II
MDES 311 Animation III
MDES 312 Design III
MDES 321 Animation IV
MDES 322 Design IV
MDES 410 Senior Project: Production Studio or MDES 499 Internship (6 credits)
MDES 420 Senior Project: Experimental

C. Motion Design 3rd Year Electives (2 courses, 6 credit hours, 5%)

MDES 204 2D Figure in Motion
MDES 310 Concept Development III
MDES 320 Concept Development IV
MDES 350 Advanced Animation Techniques
MDES 430 Digital Compositing I
MDES 431 Digital Compositing II

D. Motion Design 4th Year Electives (2 courses, 6 credit hours, 5%)

MDES 411 Advanced Motion Design Techniques I
MDES 421 Advanced Motion Design Techniques II
MDES 430 Digital Compositing I
MDES 431 Digital Compositing II

III. ELECTIVES

A. Open Electives (4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

MOTION DESIGN CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	DSNA 110 Drawing I	DSNA 120 Drawing II (Figure)	MDES 210 Concept Development I	MDES 220 Concept Development II	Motion Design 3rd Year Elective	Motion Design 3rd Year Elective	MDES 410 Senior Project: Production Studio or MDES 499 Internship	MDES 420 Senior Project: Experimental
	DSNA 114 4D Design	MDES 120 Animation Techniques	MDES 211 Animation I	MDES 221 Animation II	MDES 311 Animation III	MDES 321 Animation IV	Motion Design 4th Year Elective or MDES 499 Internship	Motion Design 4th Year Elective
	DSNA 112 Drawing & 2D Design I	DSNA 122 Drawing & 2D Design II	MDES 212 Design I	MDES 222 Design II	MDES 312 Design III	MDES 322 Design IV	Liberal Arts	General Education Elective
	LIBA 111 Contemporary Design Culture	ARTH III Development of Art & Ideas	ARTH 127 History of Motion Design	LMST 282 Literature & Media Studies	Liberal Arts	Upper-Level Art History	Upper-Level Art History	General Education Elective
	WRIT 151 Writing Studio	WRIT 120 Professional Writing	Open Elective	Liberal Arts	Open Elective or INTE 301 Internship	Open Elective	Liberal Arts	Open Elective
	Program Curriculum		General Education			Electives		
Color Key	First Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits	

PHOTOGRAPHY AND IMAGING

STATEMENT OF PURPOSE

The Photography and Imaging major at the Ringling College of Art and Design is structured to offer students an effective blend of both technical and conceptual skills. We teach contemporary imaging techniques as well as the photographic tradition and ask students to apply this knowledge to their personal work as they consider future professional practice and the creation of meaningful images. In addition to these skills, the Ringling Photography and Imaging student is expected to be aware of the major critical issues facing the medium today. This includes encouraging students to continuously question how their work deals with issues of representation, culture and technology.

STUDENT LEARNING OUTCOMES

1. **Conceptual Development.** Demonstrate an awareness of both photographic history and contemporary photographic practice culminating in a professional body of work that reflects the artist's ability to expand on and challenge existing concepts and images.
2. **Technique.** Demonstrate proficient knowledge and skills in the production of professional photographic images using digital and analog tools. This includes cameras, film processing, lighting, digital workflow, advanced post-production, printing techniques, alternative processes, and time-based techniques.
3. **Visual Presentation.** Demonstrate the ability to professionally present quality work in multiple contexts including online, portfolio, or prints for exhibition.
4. **Verbal Presentation.** Demonstrate clear and effective oral communication of the concepts behind specific bodies of work.
5. **Artist Statement.** Demonstrate clear and effective written communication in a statement of purpose for both individual bodies of work and an overall focus as an artist.

CURRICULUM

I. GENERAL EDUCATION CURRICULUM

A. Liberal Arts (8 courses, 24 credit hours, 20%)

WRIT 151 Writing Studio
WRIT 120 Professional Writing
LIBA 110 Contemporary Issues in Fine Arts and Photography
LMST 282 Literature & Media Studies
Literature and Media Studies Course (recommended: LMST 271 Understanding the Art of Film; LMST 272 Myth and Symbol in Media; LMST 275 World Cinema; LMST 330 LGBT Identities in Literature and Film)
Social and Behavioral Sciences Course (recommended: SBSC 270 Visual Anthropology; SBSC 180 Introduction to Psychology; SBSC 316 Ethics of Art and Design, SBSC 364 Worldwatch)
Scientific Practices Course (recommended: ENVI 345 Communicating the Environment)

Arts and Humanities Course (recommended: ARHU 360 Classical Mythology in Literature, Art, and Music; ARHU 295 Dangerous Ideas; ARHU 381 American Creativity II)

B. General Education (2 courses, 6 credit hours, 5%)

Two (2) General Education Electives

C. Art and Design History (4 courses, 12 credit hours, 10%)

ARTH 111 Development of Art & Ideas

ARTH 122 History of Photography

Two (2) Upper-Level Art History Electives (recommended: ARTH 422 Contemporary Issues in Art)

II. PROGRAM CURRICULUM

A. Studio Arts First Year Community (5 courses, 15 credit hours, 12.5%)

STDA 103A Interpretive Figure for PI

STDA 110 2D /Color

STDA 115 Lens-Based Communication

STDA 102 3D Design

FINE 248 Time Based

B. Photography and Imaging Major (17 courses, 51 credit hours, 42.5%)

PHOT 151 Analog Photographic Techniques

PHOT 265 Art & Science of Color

PHOT 275 Lighting I

PHOT 232 Location Lighting

PHOT 281 Issues in Contemporary Photography

PHOT 290 The Moving Image

PHOT 301 Portraiture and Editorial Photography

PHOT 310 Advanced Studio Lighting

PHOT 330 Documentary Photography

PHOT 334 The Staged Photograph

PHOT 391 Photography Expanded

PHOT 374 Professional Practices/Portfolio

PHOT 385 Junior Seminar: Special Topics

PHOT 465 Photography and Media

PHOT 475 Internship *or* PHOT 477 Professional Project

PHOT 482 PDI Thesis (6 credit hours)

III. ELECTIVES

A. Open Electives (4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship; PHOT 349 Documentary and Experimental Video; PHOT 380 Alternative Processes)

PHOTOGRAPHY AND IMAGING CURRICULUM MAP

Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
STDA 110 2D/Color	FINE 248 Time Based	PHOT 275 Lighting I	PHOT 281 Issues in Contemporary Photography	PHOT 301 Portraiture & Editorial Photography	PHOT 374 Professional Practices/ Portfolio	PHOT 475 Internship or PHOT 477 Professional Project	PHOT 482 PDI Thesis (6 credits)
STDA 103A Interpretive Figure for PI	STDA 102 3D Design	PHOT 265 Art & Science of Color	PHOT 232 Location Lighting	PHOT 334 The Staged Photograph	PHOT 330 Documentary Photography	PHOT 310 Advanced Studio Lighting	
STDA 115 Lens-Based Communication	PHOT 151 Analog Photographic Techniques	LMST 282 Literature & Media Studies	PHOT 290 The Moving Image	PHOT 391 Photography Expanded	PHOT 385 Junior Seminar: Special Topics	PHOT 465 Photography and Media	General Education Elective
LIBA 110 Contemporary Issues in Fine Arts and Photography	ARTH 122 History of Photography	Liberal Arts	ARTH 111 Development of Art & Ideas	Liberal Arts	Upper-Level Art History	Upper-Level Art History	General Education Elective
WRIT 151 Writing Studio	Liberal Arts	Open Elective	WRIT 120 Professional Writing	Open Elective or INTE 301 Internship	Open Elective	Liberal Arts	Open Elective
	Program Curriculum		General Education			Electives	
Color Key	First Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits

VIRTUAL REALITY DEVELOPMENT

STATEMENT OF PURPOSE

The Bachelor of Fine Arts in Virtual Reality Development prepares graduates for existing and emerging career opportunities designing and creating immersive experiences. Virtual Reality Development students graduate with the ability to design, create, and analyze immersive experiences within the virtual reality medium that inform, educate, and entertain.

STUDENT LEARNING OUTCOMES

- 1. Design Immersive Experiences:** Demonstrate the ability to design ideas appropriate to the medium
 - a. Students will solve creative problems and turn them into innovative VR ideas.
 - b. Students will generate and refine effective and original ideas.
 - c. Students will understand non-linear story structures.
- 2. Create Immersive Experiences:** Demonstrate the ability to produce immersive experiences
 - a. Demonstrate proficiency in utilizing specific software for creating 3D databases.
 - b. Understand multiple VR platforms and their various abilities.
 - c. Demonstrate proficiency in utilizing game engine technology appropriate to the creation of immersive experiences.
 - d. Understand the production pipeline for 3D VR.
- 3. Analyze Immersive Experiences:** Demonstrate the ability to analyze immersive experiences.
 - a. Possess strong critical and analytical problem-solving skills.
 - b. Present and defend their work.
 - c. Understand the context and implication of their work with regard to social responsibility.
- 4. Professional Practices:** Demonstrate knowledge of professional practices.
 - a. Knowledge of professional practices in the industry.
 - b. Assemble a portfolio, body of work and job application packet.
 - c. Demonstrate good professional attitude and strong work ethic.
 - d. Show an understanding of the history of the discipline.

5. **Communication and Collaboration:** Effectively collaborate and communicate with all members of teams at multiple stages of virtual reality project development and in associated production processes.
 - a. Collaborate with others.
 - b. Present and defend their work.

CURRICULUM

I. General Education Curriculum

A. Liberal Arts (8 courses, 24 credit hours, 20%)

WRIT 151 Writing Studio
 WRIT 120 Professional Writing
 LIBA 111 Contemporary Design Culture
 LMST 282 Literature & Media Studies
 Literature and Media Studies Elective
 Social and Behavioral Sciences Elective (recommended: SBSC 180 Intro to Psychology)
 Scientific Practices Elective
 Arts and Humanities Elective

B. General Education (2 courses, 6 credit hours, 5%)

Two (2) General Education Electives

C. Art and Design History (4 courses, 12 credit hours, 10%)

ARTH 128 History of Immersive Media
 ARTH 111 Development of Art & Ideas
 ARTH 365 History of Modern Architecture
 Upper-Level Art History Elective (recommended: ARTH 330 History of Architecture: Up to 1400;
 ARTH 331 History of Architecture: 1400-1900)

II. Program Curriculum

A. Media Arts First Year Community (choose 5 courses, 15 credit hours, 12.5%)

MEDA 111 Drawing I
 MEDA 112 2D Design
 MEDA 115 Figure Drawing I
 MEDA 126B Drawing II for CA, GA & VR
 MEDA 123C 3D Design and Modeling for VR

B. Virtual Reality Development Major (17 courses, 51 credit hours, 42.5%)

VIRT 100 Introduction to Virtual Reality
 GDES 124 Intro to Interactive Design
 VIRT 200 VR Development I
 VIRT 210 Visual Scripting I
 VIRT 201 VR Development II
 VIRT 211 Visual Scripting II

VIRT 220 Concept Development for Virtual Worlds
VIRT 300 VR Development III
VIRT 310 Visual Scripting III
VIRT 320 Iterative Design
VIRT 301 VR Development IV
VIRT 330 VR Thesis Preproduction
VIRT 340 Visual Development for VR
VIRT 400 VR Capstone Project I (6 credits)
VIRT 401 VR Capstone Project II (6 credits)

III. Electives

A. Open Electives

(4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

VIRTUAL REALITY DEVELOPMENT CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	DSNA 110 Drawing I	DSNA 120 Drawing II (Figure)	VIRT 200 VR Development I	VIRT 201 VR Development II	VIRT 300 VR Development III	VIRT 301 VR Development IV	VIRT 400 VR Capstone Project I (6 credits)	VIRT 401 VR Capstone Project II (6 credits)
	MEDA 112 2D Design	MEDA 123C 3D Design and Modeling	VIRT 210 Visual Scripting I	VIRT 211 Visual Scripting II	VIRT 310 Visual Scripting III	VIRT 330 VR Thesis Preproduction		
	DSNA 114 4D Design	VIRT 100 Introduction to Virtual Reality	Liberal Arts	VIRT 220 Concept Development for Virtual Worlds	VIRT 320 Iterative Design	VIRT 340 Visual Development for VR	General Education Elective	General Education Elective
	LIBA 111 Contemporary Design Culture	GDES 124 Intro to Interactive Design	LMST 282 Literature & Media Studies	WRIT 120 Professional Writing	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
	WRIT 151 Writing Studio	ARTH 128 History of Immersive Media	ARTH 111 Development of Art & Ideas	ARTH 365 History of Modern Architecture	Liberal Arts	Liberal Arts	Upper-Level Art History	Liberal Arts
	Program Curriculum		General Education			Electives		
Color Key	First Year 15 hours 12.5%	Major Courses 51 hours 42.5%	Liberal Arts 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 12 Hours 10%	Open Electives 12 Hours 10%	120 Credits	

VISUAL STUDIES

STATEMENT OF PURPOSE

The BA in Visual Studies is a liberal arts degree for the creative, entrepreneurial and self-directed individual. Graduates will enter the “creative class” with a unique liberal arts degree embedded in the studio model of teaching—thinking through making. The studio model of teaching nurtures innovation—students will learn to approach problems from unique perspectives, the basis of creative problem solving. Visual Studies is for students whose work bridges disciplines and media that exist outside program and department structures, students who are truly interested in collaborative and cross-disciplinary work, or who are working in combinations of two and three-dimensional, time-based and writing-based forms. Visual Studies allows students to design and follow an individualized program of study, including Minors. Students must demonstrate that they are self-directed, motivated and capable of working outside departmental structures.

STUDENT LEARNING OUTCOMES

1. **Artistic Discernment:** Demonstrate the ability to discern artistic merit of diverse forms of art/design in their contexts.
2. **Process and Technique:** Demonstrate the ability to use the appropriate tools and materials in the creative process to achieve the desired results.
3. **Critical Analysis:** Demonstrate the ability to critically analyze and interpret the significance of artistic expression.
4. **Communication:** Demonstrate the ability to communicate effectively, making workable connections between concept and media.

CURRICULUM

I. General Education Curriculum

A. Liberal Arts

(8 courses, 24 credit hours, 20%)

LIBA 110 Contemporary Issues
WRIT 151 Writing Studio
WRIT 120 Professional Writing
LIBA 110 Contemporary Issues
LMST 282 Literature & Media Studies
Social and Behavioral Sciences Course
Scientific Practices Elective
Arts and Humanities Elective

B. General Education

(2 courses, 6 credit hours, 5%)

Two (2) General Education Electives

C. Art and Design History (2 courses, 6 credit hours, 5%)

ARTH 111 Development of Art & Ideas
Upper-Level Art History Course

II. Program Curriculum

A. First Year Courses (choose 4 courses, 12 credit hours, 10%)

STDA 101 Drawing
STDA 110 2D /Color
STDA 115 Lens-Based Communication
STDA 103B Interpretive Figure for FA

B. Visual Studies Major (2 courses, 6 credit hours, 5%)

VISU 300 Art and Design Process
VISU 400 Art and Design Thesis

C. Art and Design Electives or Minors (choose 10 courses, 30 credit hours, 25%)

VISU 350 Art and Design Process II

GDES 124 Intro to Interactive Design
GDES 210 Design & Typography
GDES 239 Graphic Design I
GDES 240 Graphic Design II
GDES 246 Designing with Type II
GDES 243 New Media Design I
GDES 495 Special Topics: Wearable Messages

ILLU 251 Illustration I
ILLU 252 Illustration I
ILLU 261 Computer Illustration
ILLU 271 Illustration Media
ILLU 277 Painting I
ILLU 278 Painting II
ILLU 311 Visual Development I
ILLU 312 Visual Development II
ILLU 313 Figure Anatomy
ILLU 490 3-D Modeling for IL

FINE 122 Conceptual Practices
FINE 171 Painting I
FINE 133 Sculpture
FINE 148 Time Based
FINE 200 Intermediate Drawing
FINE 208 Printmaking
FINE 209 Printmaking: Etching
FINE 250 Printmaking: Large Format
FINE 272 Painting II
FINE 274 Representational Painting
FINE 308 Printmaking: Screen Printing
FINE 309 Printmaking: Lithography
FINE 333 Sculpture: Metal Casting

FINE 335 Sculpture: Wood Fabrication
FINE 336 Sculpture: Metal Fabrication
FINE 371 Painting III
FINE 372 Painting IV
FINE 471 Painting V

IDES 230 Interior Design Graphics
IDES 260 Interior Design I

MDES 120 Animation Techniques
MDES 210 Concept Development I
MDES 211 Animation I
MDES 212 Design I

PHOT 265 Art & Science of Color
PHOT 275 Lighting I
PHOT 301 Portraiture and Editorial Photography
PHOT 310 Advanced Studio Lighting
PHOT 330 Documentary Photography
PHOT 334 The Staged Photograph
PHOT 360 Introduction to Large Format

ELEC 205 Introduction to Figure Painting I
ELEC 214 Experimental Imaging
ELEC 221 Intermediate Figure
ELEC 240 Introduction to Visual and Special Effects
ELEC 252 Painting from Observation
ELEC 253 Beginning Painting
ELEC 260 Artists' Books
ELEC 277 Adv. Repres. Draw
ELEC 210 Digital & Social Media
ELEC 215 Immersive Media Studio
ELEC 220 Intro to Letterpress
ELEC 231 ART Network Studio Elective
ELEC 232 ART Network II Documentary Production
ELEC 270 Costume Design
ELEC 304 Acting Studio
ELEC 308 Sketchbook Drawing: Art, Nature, and Science
ELEC 311 Satire & Pop Culture
ELEC 313 Advance Figure Anatomy
ELEC 315 Digital Ecorche
ELEC 331 Word, Image and Book
ELEC 334 Advanced Computer Illustration
ELEC 338 Time Based Interactive
ELEC 353 New Media: Music Branding
ELEC 341 Expressive Typography
ELEC 343 Design for Business
ELEC 344 Portraiture
ELEC 354 Graphic Novel
ELEC 364 Children's Book Illustration
ELEC 385 Synergism in Visual Thinking
ELEC 388 Landscape Painting & Drawing
ELEC 420 Advanced Media
ELEC 468 Advanced Figure Painting/Advanced Figure Drawing

ELEC 335 3D Visualization

III. Electives

A. Liberal Arts or Business Electives (7 courses, 21 credit hours, 17.5%)

Art History Electives (recommended: ARTH 422 Contemporary Issues in Art; Upper-level Art History Electives)

Liberal Arts Electives (recommended: ARHU 270 Arts in Context: Comparing the Arts; LMST 272 Myth & Symbol in Media; SBSC 270 Visual Anthropology; ENVI 263 Sustainability; ENVI 345 Communicating the Environment; ENVI 375 Applied Environmental Design; SBSC 221 Psychology of Social Interaction; SBSC 245 Psychology of the Arts; SBSC 250 Gender, Race and Culture; SBSC 316 Ethics of Art and Design; SBSC 331 Human Factor in Design; ARHU 295 Dangerous Ideas; ARHU 380 American Creativity I; ARHU 381 American Creativity II; LIBA 110 Contemporary Issues in Fine Arts and Photography; LIBA 111 Contemporary Design Culture; LIBA 112 Film & Narrative)

Business Electives (recommended):

BOAD 151 Organization and Management of Art & Design Business

BOAD 201 Accounting and Finance for Creative Businesses

BOAD 210 Personal and Freelance Finance

BOAD 254 Principles of Marketing

BOAD 260 Project Management

B. Open Electives (4 courses, 12 credit hours, 10%)

Four (4) Open Electives (recommended: INTE 301 Internship)

It is recommended that students majoring in Visual Studies take one or more of the available minors (see “Academic Minors and Concentrations” section).

VISUAL STUDIES CURRICULUM MAP

	Year 1 Fall	Year 1 Spring	Year 2 Fall	Year 2 Spring	Year 3 Fall	Year 3 Spring	Year 4 Fall	Year 4 Spring
	STDA 110 2D/Color	STDA 103B Interpretive Figure for FA	Art and Design Elective	Art and Design Elective	VISU 300 Art and Design Process	Art and Design Elective	Art and Design Elective	VISU 400 Art and Design Thesis
	STDA 101 Drawing	Art and Design Elective	Art and Design Elective	Art and Design Elective	Art and Design Elective	Art and Design Elective	Art and Design Elective	Art and Design Elective
	STDA 115 Lens-Based Communication	ARTH 111 Development of Art & Ideas	Liberal Arts or BOAD Elective	Liberal Arts or BOAD Elective	Liberal Arts or BOAD Elective	Upper-Level Art History	Liberal Arts or BOAD Elective	Liberal Arts or BOAD Elective
	LIBA 110 Contemporary Issues	Liberal Arts Required	Liberal Arts Required	WRIT 120 Professional Writing	General Education Elective	General Education Elective	Liberal Arts or BOAD Elective	Liberal Arts or BOAD Elective
	WRIT 151 Writing Studio	Liberal Arts Required	LMST 282 Literature & Media Studies	Liberal Arts Required	Open Elective or INTE 301 Internship	Open Elective	Open Elective	Open Elective
	Program Curriculum		General Education			Electives		
Color Key	First Year 12 Hours 10%	Art and Design 39 hours 32.5%	Liberal Arts Required 24 Hours 20%	General Education 6 Hours 5%	Art & Design History 6 Hours 5%	Electives 33 Hours 27.5%		120 Credits

Academic Minors and Concentrations

A minor constitutes five courses, or 15 credit hours total, taken outside the specific degree program in which a student is matriculating. Transfer credits do not count towards a minor. A maximum of one course, or up to three credits, of the minor may also fulfill course requirements in the student's major. When this is not the case, students will use their four open electives for the minor and will need to take one additional course to complete their 120 credit hour degree requirements with a minor (total of 123 credit hours). Independent Study courses may not replace a required course in the minor. Courses in all minors are offered on a space available basis and if there is sufficient demand. Because minors are not required and the demand for courses is uncertain, regular offerings of all courses for every minor cannot be guaranteed. Some courses have prerequisites that must be taken in the proper sequence. Some courses may require a lab fee. Successfully completed minors will be recorded on your official transcript along with your declared major. Ringling College of Art and Design has the right to cap the number of students wishing to enroll in any minor each year.

Minors should be declared after successfully completing the first course in the minor curriculum. When ready to declare your minor, see the Academic Advisor for your major who will answer any questions you may have and help you complete the appropriate Declaration form, and advise you on steps to have your new minor added to your Ringling College transcript.

A concentration (sometimes referred to as an "area of emphasis") within a degree program constitutes a minimum of 12 distinct and required credits. Courses within a concentration may not serve as electives for students following the concentration sequence, but may be counted as electives for students outside the major and/or concentration.

AVAILABLE MINORS

ART HISTORY MINOR CURRICULUM

(5 courses, 15 credit hours)

ARTH 111 Development of Art and Ideas (required by all majors)
Four (4) Upper-Level Art History Electives

BUSINESS OF ART AND DESIGN MINOR CURRICULUM

(5 courses, 15 credit hours)

BOAD 151 Organization and Management of Art & Design Business
BOAD 201 Accounting and Finance for Creative Businesses *or* BOAD 210 Personal and Freelance Finance
Three (3) Business Electives

Note: Not Available to BOAD majors.

CREATIVE WRITING MINOR CURRICULUM

(5 courses, 15 credit hours)

CRWR 110 Writing for Digital Media *or* CRWR 210 Topics in Editing and Publishing
Two (2) Creative Writing Electives
One (1) Literature and Media Studies Elective
Select one story fundamentals course from the following:

- *CRWR 105 Story Fundamentals: Character
- *CRWR 106 Story Fundamentals: Plot
- *CRWR 205 Story Fundamentals: Revision

**Participation in the Writer's Workshop is required.*

Note: Not Available to Creative Writing majors.

FILM STUDIES MINOR CURRICULUM

(5 courses, 15 credit hours)

LIBA 112 Film and Narrative

Select four (4) Film Studies Electives:

LMST 272 Myth and Symbol in Film

LMST 275 World Cinema

LMST 310 National Cinema

LMST 370 Fiction and Drama in Film

ARTH 127 History of Motion Design

ARTH 315 Film Genre (repeatable under different genres)

ARTH 325 Topics of Film History (repeatable under different topics)

FINE ARTS MINOR CURRICULUM

(5 courses, 15 credit hours)

Five (5) FINE courses in Painting, Printmaking, Sculpture, or Time Based

Or

Four (4) FINE courses in Painting, Printmaking, Sculpture, or Time Based

Plus One (1) Upper-Level Art History Course (in addition to requirements for the major)

Note: Not Available to Fine Arts majors.

GRAPHIC DESIGN MINOR CURRICULUM

(5 courses, 15 credit hours)

Select one of the following courses:

GDES 124 Intro to Interactive Design

GDES 210 Design & Typography

Select (4) four additional courses from the following:

GDES 124 Intro to Interactive Design

GDES 210 Design & Typography

ELEC 220 Intro to Letterpress

GDES 239 Graphic Design I

GDES 240 Graphic Design II

GDES 243 New Media Design I

GDES 246 Designing with Type II

ELEC 353 New Media: Music Branding

ELEC 331 Word, Image, and Book

ELEC 341 Expressive Typography

ELEC 343 Design for Business

GDES 495 Special Topics: Wearable Messages

Note: Not Available to Graphic Design majors.

PHOTOGRAPHY AND IMAGING MINOR CURRICULUM**(5 courses, 15 credit hours)**

STDA 115 Lens-Based Communication
PHOT 265 Art & Science of Color
PHOT 275 Lighting I
Two (2) Photography Electives

Note: Not Available to Photography majors.

REALISTIC PAINTING MINOR CURRICULUM**(5 courses, 15 credit hours)**

ILLU 277 Painting I *or* FINE 272 Painting II
ELEC 221 Intermediate Figure
ELEC 344 Portraiture
ELEC 468 Advanced Figure Painting/Advanced Figure Drawing
ELEC 388 Landscape Painting and Drawing *or* ELEC 308 Sketchbook Drawing: Art, Nature and Science

VISUAL DEVELOPMENT MINOR CURRICULUM**(5 courses, 15 credit hours)**

ILLU 311 Visual Development I
ILLU 313 Figure Anatomy
Select three courses from the following:
ILLU 312 Visual Development II
ELEC 354 Graphic Novel
ELEC 334 Advanced Computer Illustration
ILLU 490 3-D Modeling for IL
ELEC 315 Digital Ecorche
ELEC 313 Advanced Figure Anatomy

Note: Not Available to Computer Animation or Illustration majors.

Advising, Records and Registration Services

CALENDAR, CREDIT, COURSE LOAD

The academic calendar consists of a fall and spring semester of 15 weeks each. A course that meets once a week has 15 meetings. A course that meets twice a week has 30 meetings.

Most Ringling College courses carry three semester hours of credit. Studio courses usually meet for six contact hours per week; academic courses for three contact hours per week. Students are expected to spend nine hours per week on each class. Studio courses expect three hours of homework and academic courses expect six hours of homework per week for 15 weeks. Several courses carry six semester hours of credit. Six credit courses meet for a minimum of six contact hours per week and can expect up to 12 hours of homework per week for 15 weeks.

The standard course schedule consists of five studio and academic courses for 15 credit hours per semester. Full-time status is defined as a minimum of 12 credit hours per semester. A minimum of 120 semester credit hours is required for a Bachelor of Fine Arts Degree (B.F.A.) or a Bachelor of Arts Degree (B.A.).

REGISTRATION POLICY

First Year students will be registered by their Academic Advisor based upon the required classes for their first two semesters. First Year students may be required to select Liberal Arts or Open Elective courses to complete their schedule. Continuing students registering for their second year and beyond may register in Self-Service via the my.ringling.edu portal on or after their registration date and time for their next semester's courses. It may not be your final schedule or instructor preference as course offerings may change before the semester starts. Registration occurs during the preceding term and will be announced by the Registrar's Office via the my.ringling.edu portal. Registration date and time is based upon priority and will occur over a five-day period following this sequence:

Day 1 – Priority registration for students requiring accommodations as determined by the Student Access Coordinator*

Day 2 – Fourth Year students for spring registration or rising Fourth Year students for fall registration

Day 3 – Third Year students for spring registration or rising Third Year students for fall registration

Day 4 – Second Year students for spring registration or rising Second Year students for fall registration

Day 5 – First Year students

Prior to registration, students must have all STOPS cleared from their account.

Registered students may make course schedule adjustments from the time of their initial registration through the first week of classes. (Deadline information is available in the Academic Calendar of this Catalog.)

* Priority registration is available on a restricted basis only to students with disabilities who qualify for this accommodation and are approved by the Student Access Coordinator.

GRADUATION REQUIREMENTS

In order to receive the Bachelor of Fine Art Degree (B.F.A.) or Bachelor of Arts Degree (B.A.), students must have completed all departmental course requirements; been enrolled for a minimum of 54 credits in residence at Ringling College of Art and Design, including the senior year; satisfied all outstanding bills, charges and accounts; and have a minimum cumulative grade point average (G.P.A.) of 2.00. Degrees and diplomas are conferred once a year at the May Commencement Ceremony. Students expecting to complete requirements for a degree within the year are required to file a diploma application with the Office of Advising, Records and Registration Services where the Registrar will certify that the student has met the degree requirements and the degree will be awarded.

Students who are, as of the date of the May Commencement Ceremony, missing no more than 12 liberal arts or art history credits and can show proof of being able to complete the missing credits by the next degree confirmation date, may participate in the May commencement ceremony. Students will not receive their degree until all requirements and obligations to the College are met.

For students who complete degree requirements in the fall semester or the summer, the transcript and the diploma will be dated with the December or August date. Seniors are audited and certified for graduation honors for the May Commencement Ceremony at the end of the preceding fall semester. The fall semester cumulative G.P.A. is used to determine if they wear honor cords at Commencement. Wearing cords is a notice of eligibility, not of having earned actual honors. Actual degree honors are noted on the diploma and official transcript and are based on the cumulative G.P.A. computed through the Spring Semester.

The listing of candidates and degrees in the graduation program is preliminary and in some cases subject to final certification of grades at graduation. Actual degree honors will be noted on the diploma and official transcript and will be based on the cumulative G.P.A. computed through the final semester. The posting of the earned degree on the permanent transcript record, issued by the Office of the Registrar, is the official testimony of possession of the degree and any honors associated with that degree.

RESIDENCY REQUIREMENT

Students are limited to a total of 66 semester hours of transfer credits. A minimum of 54 semester hours must be taken at Ringling College of Art and Design. The last two academic years of study for a Ringling College of Art and Design degree must be completed in courses of study within a major of the College.

FULL-TIME STATUS & TUITION

The comprehensive tuition pays for a minimum of 24 semester hours per year (12 per semester) and a maximum of 33 semester hours per year. Therefore, students may take 18 hours in one semester in each of their first, second, third and fourth years at no additional charge. Students who take less than 12 semester hours per semester are considered part-time and pay for courses on a prorated basis, as do those who wish to take additional courses not covered by the comprehensive tuition.

EXTRA CREDIT CHARGES

A student taking more than 33 total credits during a single academic year will be charged an extra credit fee. Calculations will be based on each student's credit-hour load at the conclusion of the add/drop period for the fall and spring semesters. If an exception is made to allow the student to add credits after the add/drop deadline, the additional credits will be included in the total calculation. Extra credit charges are based on the number of credits that exceed the 33 credit limit multiplied by the current extra credit fee.

PART-TIME STUDENTS

Degree-seeking students, who cannot attend full time because of personal or professional reasons, will be considered for admission on a part-time basis. Part-time students may enroll in classes on a space-available basis. Part-time students will apply through the regular admissions procedure. There is no guarantee about their ability to finish all the courses required for the degree within any time frame. No course may be taken without its prerequisite.

Class standing will not be advanced until all of the requirements for each level are completed. Tuition for part-time students will be per credit hour.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

In keeping with Ringling College's commitment to diversity and conformity to legal mandates, the College provides accommodations to students with disabilities for full access to its curricula and programs in accordance with the Americans with Disabilities Act, amended (ADA) and Section 504 of the 1973 Civil Rights Act.

Accommodations are arranged through Student Access Services (SAS) based on information from diagnosing and treating professionals and from students' self-reports. Documentation from diagnostic testing and other evaluations is required. Recent Individualized Education Programs are often part of this information but additional documents may be needed. Based on the documentation, SAS will determine accommodations on a case-by-case basis.

Students who have diagnosed cognitive, psychiatric, medical or other conditions that may limit their access to instruction, facilities or activities should contact SAS after acceptance at sas@ringling.edu. Having submitted appropriate documentation, they will then work with SAS personnel to determine the right combination of accommodations to support their equal opportunity.

SCHEDULE CHANGES

Students may add and drop classes through the first Friday of the semester. Students may withdraw from classes without academic penalty through the 10th week of each semester. The deadlines each semester are included in the Academic Calendar. Classes dropped after the first week of the semester, but before the deadlines, will have a “W” (Withdrew Passing) recorded on the student’s academic transcript.

If a student withdraws from a class after the deadline, a “WF” (Withdrew Failing) will be recorded for that class on the transcript. A “WF” impacts the G.P.A. in the same manner as an “F.” Students may appeal a “WF” grade to the Academic Standards Committee, which is chaired by the Vice President for Academic Affairs or designee. Official “Drop” forms are available from the Academic Advisors. Please note that withdrawals may affect financial aid eligibility. It is the student’s responsibility to check with the Office of Financial Aid before officially withdrawing from a class.

SCHEDULING

Completing required coursework in the prescribed order will assure students of enrollment in all required courses for their major within the time frame proposed for graduation. If required courses are taken out of sequence, the student will forfeit priority status for the course and will be enrolled on a space-available basis, possibly delaying graduation.

CHANGE OF MAJOR

Change of Major forms are available in the Office of Advising, Records and Registration Services. They must be signed by an Academic Advisor and Department Head for the student’s prospective major. Admission to majors with limited space is decided on a competitive basis with incoming transfer students. Students must declare a major during the first semester of their first year.

Changing the major after completing the first year may incur an additional year of study.

CHANGING MAJOR TO COMPUTER ANIMATION OR GAME ART

Students who have completed one or more semesters at Ringling College and wish to change their major to Computer Animation or Game Art must go through the Readmission Process. Acceptance will be only for the First-Year Spring Semester and will be on a space available basis. Students may incur an additional year of study.

Off-Campus Study Opportunities

The Academic Advisors in the Office of Advising, Records and Registration Services must approve all off-campus study opportunities. Study abroad brochures, summer school information, mobility applications and curriculum approvals are available through the Office of Advising, Records and Registration Services. A minimum of 54 semester hours of studio and art history courses, to include the last year of the BFA and BA programs, must be taken at Ringling College of Art and Design. Students must have a 3.0 G.P.A to study off campus.

OFF-CAMPUS FINANCIAL AID POLICY

Ringling College of Art and Design believes in the value of students who would like to study in one of its off-campus study programs. Questions have often arisen as to the extent of financial aid a student may receive who participates in the International Center of Photography Program, the Association of Independent Colleges of Art and Design (AICAD) Mobility Program and other off-campus programs affiliated with Ringling College. Federal, state and institutional financial aid that support tuition and fees charges at Ringling College will be maintained. Typically, all government sponsored grants (e.g. Federal Pell Grants, Federal SEOG, Florida Resident Access Grant and Bright Futures) are also fully applicable to all such programs. Students who receive institutional financial aid for non-tuition and fee costs of attendance, such as room and board, will not be able to apply this financial aid toward their off-campus study.

The cost for many off-campus study programs can be greater than the cost of studying at Ringling College. Students should consider out-of-pocket expenses when deciding whether they can afford a given program. Students considering off-campus study are encouraged to meet with the Office of Financial Aid for assistance in reviewing their financial aid to determine what can be applied to the costs of the off-campus program and for help in identifying potential outside scholarship funds.

INTERNATIONAL CENTER OF PHOTOGRAPHY, NEW YORK CITY

Ringling College has signed an affiliation agreement with the International Center of Photography (ICP) in New York City, which will provide selected Photography and Imaging majors an opportunity to study at the Manhattan-based ICP for one year. Located in midtown Manhattan, the ICP School is one of the world's most extensive and best-equipped schools of photography, serving more than 5,000 students each year, offering 400 courses in a curriculum that ranges from darkroom classes to Certificate and Master's degree programs. Other educational programming includes a lecture series, seminars, symposia and complementary activities that make ICP unique among photographic institutions.

ASSOCIATION OF INDEPENDENT COLLEGES OF ART AND DESIGN (AICAD) EXCHANGE PROGRAM

Ringling College is a member of Association of Independent Colleges of Art and Design's (AICAD) Exchange Program, which provides the opportunity for junior-year, full time students in good standing to study for one semester at any one of the following schools. Students must apply, meet Ringling College eligibility requirements, and be accepted by the host institution. Because of the variety of programs available, students are urged to carefully consider the school they would like to attend and be certain the program meets their educational goals and major program requirements. Students on exchange are still officially enrolled at Ringling College and pay Ringling College tuition.

The Collaboratory

collaboratory@ringling.edu

THE COLLABORATORY AT RINGLING COLLEGE

The Collaboratory at Ringling College is the College's Collaborative Project Center where students and faculty work with a variety of organizations to analyze real-world business challenges to develop creative solutions.

Projects presented through these classes provide students the opportunity to work directly with businesses, nonprofits and government entities as clients. Students enrolled in the Collaboration course work on real-world, real-time client projects providing design solutions to solve product, branding, merchandising, interior, advertising and other design challenges. Students will also work directly with executives and management teams in an environment that engages in immersive learning, collaborative, design teamwork, client relations and communications. Companies are local, domestic, and international clients/partners.

Through Collaboratory Projects, students build important and personal industry contacts in addition to work that can be utilized and referenced on their resumes and in their portfolios. Many companies hire the students who have taken the Collaboratory class to continue to execute much of the work created in Collaboratory projects after the project deadline.

Ringling College School of Continuing Studies

Assistant Vice President and Director for the School of Continuing Studies

Dr. Mona Callies

scs@ringling.edu

PRECOLLEGE PERSPECTIVE

PreCollege Perspective for high school students, from the U.S. and abroad, is a four-week summer residential intensive curriculum taught by Ringling College faculty. It is designed to mirror the first year student experience. Students who successfully complete this curriculum receive three college credits. A large percentage of PreCollege students matriculate into the College's degree program.

SUMMER TEACHER INSTITUTE

The Summer Teacher Institute is designed for K-12 art teachers to acquire new skills while earning CEUs. The Teacher Institutes is a meaningful way for the College to show appreciation to those teachers that refer their students to Ringling College to pursue their college education by inviting them to experience the Ringling College community.

COMMUNITY CLASSES AND WORKSHOPS

SUMMER ART

CERTIFICATE PROGRAMS

WILDACRES RETREAT

Adult students from across the United States and Canada attend one-week studio workshops offered in July and October at a beautiful mountain retreat in the Blue Ridge Mountains of North Carolina. Many students are teachers who earn continuing education units while enjoying an affordable, unique art immersion experience.

Environmental Health and Safety

<http://www.ehs.ringling.edu>

The Department of Environmental Health and Safety (EHS) aims to facilitate safe practices into the working environment and learning curriculum. The EHS Policy demonstrates the commitment that the College assigns to matters of EHS. The President recognizes the importance of maintaining the health and safety of the College's employees, students and visitors and has delegated duties to specific employees to facilitate the day-to-day operation of particular areas and activities. The College has also adopted environmental protection procedures. The EHS Policy is available for download and/or viewing from the "Campus Services" channel of the Ringling College campus portal.

The EHS Policy provides information on the Policy's aims, principles and general arrangements. The roles and responsibilities of key personnel are explained with regard to EHS. The Department Heads maintain the environmental health and safety for their academic areas. Faculty members must be familiar with the EHS practices that affect their processes and instruct students in their classes on safe working practices.

EHS orientation training is provided to faculty, staff and students. Further training on specific processes and materials is provided to employees or students. All employees working with hazardous chemicals or equipment receive training in accordance with EHS procedures.

The College's EHS Committee reviews and/or recommends the adoption of policies and procedures. The Committee also considers campus-wide issues relating to industrial health and hygiene, security, and the campus facilities. The Health and Safety Committee and the Environmental Compliance Committee report to the EHS Committee. The purpose of these committees is to assist the College in achieving the objectives set by the EHS Policy.

It is the responsibility of faculty, staff, and students to follow safe working procedures and to report unsafe conditions, equipment, or practices to their supervisor or to the EHS department.

POLICIES AND PROCEDURES FOR EVENTS WITH ALCOHOL

Ringling College considers the abuse of alcohol by its faculty, staff and students to be unsafe and counter-productive to the educational process and the work environment. We do not encourage the presence and use of alcohol at College-sponsored events. The College may, however, permit the legal purchase and use of alcoholic beverages at College-related events that are properly organized and scheduled only when the event will not interfere with scheduled academic activities or the normal operations of the College. If such a program will involve students, permission to provide service must be acquired from the Vice-President for Student Life and Dean of Students (and the Vice-President for Academic Affairs in cases where a faculty member is the sponsor). The complete policy is posted to the Office of Human Resources website <http://hr.ringling.edu> (select "Policies & Procedures").

SMOKING POLICY

Ringling College of Art and Design is committed to providing a safe and healthful environment for its students, faculty, staff, and visitors. Research findings show that tobacco use in general, including smoking and breathing secondhand smoke, constitute a significant health hazard. In addition to causing direct health hazards, smoking contributes to institutional costs in other ways, including fire damage, cleaning and maintenance costs, and costs associated with employee absenteeism.

Ringling College of Art and Design therefore has set the following policy regarding tobacco use:

Smoking is prohibited on the Ringling College campus except in outdoor designated smoking areas. Smoking is also prohibited in all Ringling College vehicles including golf carts. For the purposes of this policy, smoking is defined as burning any type of tobacco product including, but not limited to, cigarettes, cigars, cigarillos and pipes, and additionally includes e-cigarettes and their associated products. Smoking materials will not be sold or dispensed within any property owned, leased, or controlled by Ringling College.

This policy applies to all persons including students, faculty, staff, visitors, contractors, subcontractors, and others on Ringling College property. Designated smoking areas are identified by signage and contain receptacles for the proper disposal of cigarette butts. All students, faculty, staff, and visitors are expected to observe these designated smoking areas and to dispose of cigarette butts safely and only in the receptacles provided.

Organizers and attendees at public events, such as conferences, meetings, public lectures, social events and cultural events that use Ringling College facilities are required to abide by this policy. Organizers of such events are responsible for communicating this policy to attendees and for enforcing this policy.

Effective enforcement of this policy depends upon the courtesy, respect, and cooperation of all members of the Ringling College community.

Information about smoking cessation programs and resources is available from the Office of Student Life or the Office of Human Resources.

PRIVATE STUDIO POLICY

These rules and guidelines are for all private studio spaces belonging to Ringling College. The aim of the policy is to ensure that a healthy and safe environment is provided to all students. This policy will be enforced following the disciplinary action at the end of this document. Each Department Head assigning studio spaces is responsible for ensuring that this policy is distributed and signed.

Having a private studio space at RCAD is a privilege and is intended to support and acknowledge those students who have an active studio practice need. Studios MUST be used on a weekly basis. Students who do not actively access and work in the space, ON A REGULAR BASIS, will be subject to IMMEDIATE EVICTION. Entry to Studio North is monitored by RCAD Campus Security via card key/student ID entry data. Each student should use their own RCAD Student ID when entering the studio.

1. Eating, drinking and smoking are prohibited in the studio. Refrigerators are not allowed.
2. The studios are NOT equipped with ventilation systems to dilute solvent based products. Consequently NO solvents are allowed to be used in the studios.
3. Flammable chemicals must be stored in a flammable cabinet. These products must be used in approved locations with suitable ventilation systems; such as a spray booth, or in a studio with a slot hood.
4. Items that are used or stored inappropriately (i.e. chemicals / canvases used with prohibited items) will be removed from the studio for possible disposal or reallocation.
5. (Material) Safety Data Sheets must be available for hazardous products that you use in the studio.
6. All aerosol products must be used in a spray booth.
7. All chemicals must be clearly labeled with the name of the chemical, the manufacturers name and any hazard warnings. Even containers into which you transfer materials for storage should be clearly marked as to its contents (name of chemical, manufacturer's name, and hazard warnings).
8. Do not pour chemicals or other harmful products into the sinks or onto the ground. Contact your departmental technician or the EHS department for disposal.
9. The personal protective equipment that you would use in the workshops and studios should also be used in the private studio when working with hazardous chemicals or equipment.
10. Sleeping in the studio is prohibited. You cannot use the studio as a living space.
11. Electrical equipment should be plugged directly into wall outlets. Avoid causing trip hazards by carefully locating the electrical cord.
12. Halogen lights are not permitted in the studios, because the intense heat can cause combustible materials to ignite.

13. No structural walls may be added to the space. Curtains, sheets or blankets may NOT be suspended as dividers in the studio space.
14. You must keep your area clean and organized. Avoid storage of materials on the floor, which might create a tripping hazard.
15. Exit routes must be kept clear at all times. Items left in the exit route will be moved.
16. You must remove all trash and old materials daily. Use the appropriate bins.
17. Do not suspend anything from the ceiling, light fixtures or sprinkler pipes/heads.
18. To maintain security, do not prop open external doors.
19. Music must be played at a reasonable sound level. Do not disrupt other students working in the space.
20. The hours for private studio use are from 7 am until 2 am. You may work past midnight if two or more students are working in the space. You must leave the studio building immediately if requested by a Public Safety Officer.
21. All accidents and incidents must be reported to Public Safety using the red emergency phone or by calling 359-7500.
22. Advice and assistance on these rules and guidelines are available from faculty, technicians or the EHS department (email: ehs@ringling.edu or call 309 0027).
23. It is prohibited to place locks on personal cabinets/cupboards in the studio.
24. A community wall is provided on the east side of the large area of Studios North. Follow the rules posted on the wall to allow this privilege to be maintained.
25. When clearing and leaving the studio, all personal belongings must be removed, the space must be left tidy and the walls must be left in the same manner that you found them.

VIOLATING THE POLICY

The provision of a private studio space is a privilege. The following sequential actions will be initiated against individuals violating this policy. If a serious violation occurs, disciplinary action may be imposed without an initial or written warning. The disciplinary sanctions (Article VI) in the Student Handbook describe the list of sanctions that maybe imposed.

a) Initial Warning

A student who violates studio conduct will receive an initial warning either from faculty, a technician or from College Staff. This will be reported to a Public Safety Officer for record keeping.

b) Written Warning

A repeat offense will result in a written warning that will be placed in the students file. This may be initiated by faculty, a technician or from College Staff. This could lead to loss of studio space privileges.

c) Disciplinary Action

Further abuse of this policy will be forwarded to the VP for Student Life & Dean of Students for disciplinary action. This could lead to a fine, suspension or expulsion from the College.

Animals and Pets on Campus

I. Summary.

Ringling College prohibits animals in any College-controlled buildings, except for those animals that are specifically exempted by this policy. In addition, while on College-controlled property, animals must be attended and restrained at all times.

II. Purpose.

While Ringling College appreciates the special nature of the owner-pet relationship, the College is a workplace and residence for many people and the welfare of the entire community must be considered paramount. The College recognizes that animals have the potential to impose on the safety, health, personal well-being and comfort of faculty, staff, students, and visitors as well as the sanitation, housekeeping and physical condition of the College-controlled buildings and property. Animals are restricted on College-controlled property to provide a safe and healthful environment for members of the Ringling College community to study, work, and live; to preserve the integrity of its grounds, buildings, and other property; and to comply with all applicable laws and regulations.

III. Policy Statement.

The College prohibits individuals from bringing dogs, cats, or other pets and animals inside any College-controlled buildings, except for those animals that are exempted from this policy. In addition, while on College-controlled property, animals must be attended and restrained at all times.

This policy applies to all College-controlled buildings, grounds, and spaces. This includes, but is not limited to, such facilities as classrooms, libraries, studios, food service areas, private offices, administrative spaces, or public access areas.

The College may require any person with an animal to remove the animal from College-controlled property. In the event a visitor who is not a regular member of the Ringling College community brings an animal or pet onto College-controlled property, these animals are prohibited from College-controlled buildings, unless exempted by this policy. Any dog, cat, or other animal brought to College-controlled property must be licensed and fully inoculated in accordance with local regulations, with the burden of proof on the owner to demonstrate their compliance. Fecal matter deposited by any dog, cat, or other animal brought to College-controlled property must be removed immediately and disposed of properly by the owner. If the owner is personally unable to perform this task, the burden is on the animal owner to arrange for removal of fecal matter. Animal owners are responsible for any damage caused by their pets.

When Public Safety observes or is made aware of an unrestrained or unattended animal, a reasonable attempt will be made to locate the animal's owner. Public Safety will remind pet owners of the policy and ask that the animal be taken home. If attempts to locate the owner are unsuccessful, the office will arrange to have the animal removed from College property. Whenever possible, Public Safety will use a no-kill pet shelter for relocating stray animals.

Faculty, staff, and students who fail to comply or who interfere with the implementation of this policy, will be subject to disciplinary action in accordance with the appropriate disciplinary procedures for employees and students.

To report a violation of this policy, contact the Office of Public Safety at (941) 359-7500.

IV. Exemptions.

- Animals used for approved educational purposes. Approval by the Vice President for Academic Affairs is required according to the procedures below.
- Service Animals performing their duties (see definition) (procedures can be found in Procedures for Service Animals and ESAs, in the Student Handbook.)
- Service Animals-in-training participating in Ringling College's approved programs (see definition) (procedures can be found in Procedures for Service Animals and ESAs, in the Student Handbook.)
- Emotional Support Animals (procedures can be found in Procedures for Service Animals and ESAs, in the Student Handbook.)
- One-Time events involving animals. Approval by the Vice President for Student Life is required, according to the procedures below.

V. Procedures for Requesting an Exemption for Educational Purposes.

Exemptions must be registered by the requestor with the Office of Public Safety. Owners of animals approved for an exemption will be required to provide a Veterinarian Verification showing proof of up-to-date inoculations. To be granted such an exemption, an individual must make a specific request by filling out a Request for Animal On Campus Form.

One-time exemptions may be granted by the Vice President for Student Life for events involving animals.

Individuals seeking permission to have an animal for educational purposes in the degree program or the non-degree programs should contact the Office of Academic Affairs for approval by the Vice President for Academic Affairs.

Other inquiries should be directed to the Vice President for Student Life.

Exemptions must be approved by the Vice President of Student Life or the Vice President of Academic Affairs, and registered with the Office of Public Safety.

Procedures for Service Animal or Emotional Support Animal owners/handlers seeking exemption as a reasonable accommodation for a disability can be found in the Service Animal and Emotional Support Animal Procedures, in the Student Handbook.

VI. Appendix of Definitions

1. College-controlled buildings and property: building or property that is owned, operated, or maintained by Ringling College.

2. **Attended and Restrained:** in the immediate vicinity of the owner or handler, and either on a leash of six feet or shorter, in a cage, or in the case of a service animal, voice or signal controlled. To be attended, an animal may not be left fastened to a stationary object.
3. **College Residential Housing:** College housing provided for students including: Goldstein; Appleton, Idelson & Harmon; Keating; Ulla Searing Student Center; The Cove; Roy & Susan Palmer Quadrangle; Bayou Village Apartments; 2409 Bradenton Road; Near Campus Houses.
4. **Service Animal:** as defined by the ADA, any dog (or miniature horse), individually trained to do work or perform tasks for the benefit of an individual with a disability, including, but not limited to, guiding individuals with impaired vision, alerting individuals with impaired hearing to intruders or sounds, pulling a wheelchair, fetching dropped items, alerting and protecting a person who is having a seizure, reminding a person with mental illness to take prescribed medications, or performing other duties. Crime deterrence, emotional support and/or companionship are not “work” or “tasks” that qualify an animal as a “service animal.” A miniature horse may be a service animal under this policy if (1) the miniature horse is housebroken; (2) is under the owner’s control; (3) the premises or facility can accommodate its type, size, and weight; and (4) it’s presence will not compromise legitimate safety requirements necessary for safe operation of the facility or the program.
5. **Service Animal In-Training:** a dog (or in some cases a miniature horse) that is being trained to serve as a service animal. Service animals in training must already be obedience trained, and undergoing specific training related to the tasks that they will provide. The animal must be housebroken and controlled.
6. **Emotional Support Animal:** animals that provide a sense of safety, companionship, and comfort to those with documented disabilities, and the animal is necessary to afford the person with a disability an equal opportunity to use and enjoy the residential facility.

Redress of Grievance / Student Reports

Ringling College of Art and Design has established procedures for addressing and resolving student Reports in a fair and professional manner. All policies and procedures for handling student Reports are detailed in this Student Handbook, and are available to all students through the College website. All new students are oriented to the Student Handbook and College policies during Ringling College's New Student Orientation. Students sign an acknowledgement during Orientation that they are responsible for reading and knowing the contents of the Student Handbook. An announcement is also sent out via student email and portal to remind students of the importance of knowing the contents of the Student Handbook and how it can be accessed. Ringling College takes student grievances/Reports very seriously. Please see the Policy below.

STUDENT GRIEVANCE POLICY

The primary objective of a student grievance process is to ensure concerns are promptly dealt with and resolutions reached in a fair manner. It is essential each student be given adequate opportunity to bring Reports and problems to the attention of Ringling College. The student grievance process may only be used to make a Report about a College action or decision when there is no other process to address that particular issue (e.g. Code of Conduct, Grade Appeal, Sexual Misconduct, Discrimination, etc.).

Students are encouraged to resolve concerns by first talking directly with the College representative involved. If a student has not been able to resolve his or her Report by speaking directly with the individual, he or she should discuss it with the College official responsible for that area of the College. The student should attempt to resolve the issue within 30 days of the occurrence. If the student is still not satisfied, he or she may file a written Report, using the Student Grievance Form, with the Vice President for Student Life and Dean of Students as soon as possible, but no later than 6 months from the date of the incident. The Vice President of Student Life and Dean of Students will review the Report and determine the appropriate Office or Department to respond to the Report. If the Report is about the Vice President for Student Life and Dean of Students, the student should direct the Report to the President.

If the Report involves allegations of harassment, sexual misconduct, or any form of unlawful discrimination, the Report should be made using the procedures specific to those policies. The Vice President for Student Life and Dean of Students (Deputy Title IX Coordinator) and the Vice President for Human and Organizational Development (Title IX Coordinator) will assist the student in processing the Report

GENERAL REPORTING OF INCIDENTS AND CONCERNS

Students, faculty and staff may also report any alleged code of conduct violations or other concerns by using the Incident Report E-Form. There is the option to remain anonymous, but this may limit the college's ability to respond and take action. Please save this link. It is also available on the college's website.

<https://cm.maxient.com/reportingform.php?RinglingCollege&layoutid=2>

Non-Discrimination Policy

Ringling College of Art and Design does not discriminate on the basis of sex, age, gender, color, race, national or ethnic origin, religion, marital status, sexual orientation, sexual identity, disability, veteran status, genetic information, or any other basis prohibited by law, in its programs or activities.

No person, because of discrimination as defined in the Non-Discrimination Policy, will be excluded from participation in, or denied the benefits of or access to any educational program or activity provided by the College. This is not only the policy of the College, it is also the mandate under applicable federal and state laws and includes the administration of its educational policies, admissions policies, scholarship and loan programs, and other College administered programs, pursuant to the Internal Revenue Code of 1954.

The College's programs and activities are conducted in compliance with Section 504 of the Rehabilitation Act of 1973, as amended, with the Americans with Disabilities Act of 1990, as amended, and with Title IX of the Education Amendments of 1972. The College is an equal opportunity educational institution.

The College does not discriminate on the basis of sex in its education programs and activities, or in the context of employment. Sexual harassment, including sexual misconduct as defined in the Ringling College Non-Harassment Policy and the Ringling College Sexual Misconduct Policy, is a form of sex discrimination prohibited by Title IX of the Education Amendments of 1972. (See Ringling College of Art and Design Title IX Compliance). Title IX requires that:

No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.

Sexual harassment is also prohibited under Title VII of the Civil Rights Act of 1964 and other applicable statutes.

Anyone engaging in practices that violate the Non-Discrimination Policy, including discrimination, harassment or retaliation against someone who complains about discrimination, will be subject to disciplinary action, up to and including expulsion or separation from the College. Anyone who believes he or she has been subjected to unlawful discrimination, harassment, retaliation or other practices in violation of the Non- Discrimination policy should immediately contact the Title IX Coordinator or Deputy Title IX Coordinator, as listed below.

INQUIRIES

Inquiries regarding compliance with these statutes and referrals to designated coordinators under the ADA/Section 504 and Title IX may be directed to Christine DeGeorge, Title IX Coordinator, or to the Director of the Office for Civil Rights, U.S. Department of Education, 400 Maryland Avenue, SW, Washington, D.C. 20202-1100, 1-800-421-3481. TDD 877-521-2172.

PROCEDURES FOR COMPLAINTS

Student to student complaints will be processed under the Student Code of Conduct system. For student complaints against faculty, staff or others, the procedures outlined in the Non-Harassment Policy or the Sexual Misconduct Policy will be used for handling reports and complaints of alleged violations of this policy.

For employees and others, the procedures outlined in the Non Harassment Policy, the Sexual Misconduct Policy, and the Grievance Procedures in the Ringling College Faculty and Staff Handbooks, will be the mechanism for handling reports of alleged violations of this policy. The Title IX Coordinator and Deputy Coordinator will assist any individual wishing to inquire, make a report or a complaint and will provide information concerning the options for resolving a report under this policy.

The Title IX Coordinator has the overall responsibility for the implementation of the Title IX program at Ringling College. The Coordinator oversees the administration of grievance procedures for faculty and staff and coordinates training, education and communication of all College discrimination and harassment policies. The Deputy Title IX Coordinator oversees the administration of the grievance procedures for students and coordinates training, education and communication to students.

TITLE IX COORDINATOR

Christine C. DeGeorge

Vice President for Human and Organizational Development
Office of Human Resources
2700 N. Tamiami Trail
Sarasota, FL 34234
941-359-7619

DEPUTY TITLE IX COORDINATOR

Dr. Tammy S. Walsh

Vice President for Student Life and Dean of Students
Office Location: Ulla Searing Center, Second floor
(941-359-7510)

Revision Approved by Board of Trustees 10/30/2014

Equal Employment Opportunity Policy

The College provides equal employment opportunity to all persons without regard to sex, age, gender, color, race, national or ethnic origin, religion, marital status, sexual orientation, sexual identity, disability, veteran status, genetic information, or any other basis prohibited by law.

The policy applies to all areas of employment, including: recruitment, hiring, training and development, promotion, transfer, termination, layoff, compensation benefits, and all other conditions and privileges of employment in accordance with applicable Federal, State, and Local laws.

The College complies with all relevant and applicable provisions of the Americans with Disabilities Act of 1990 (ADA), as amended and Section 504 of the Rehabilitation Act of 1973, as amended. The College will not unlawfully discriminate against any qualified employee or job applicant with respect to any terms, privileges, access or conditions of employment because of a person's physical or mental disability. The College also will make reasonable accommodations wherever necessary for employees or applicants with disabilities, provided that the individual is otherwise qualified to safely perform the essential functions of the job and provided that any accommodations made do not impose an undue hardship on the College.

Although managers and supervisors are primarily responsible for ensuring the implementation of the College's Equal Employment Opportunity policies, all members of the faculty and staff share in the responsibility for assuring that by their personal actions the policies are effective and applied uniformly to everyone.

Anyone engaging in practices that violate the Equal Employment Opportunity Policy, including discrimination, harassment or retaliation against someone who complains about discrimination shall be subject to disciplinary action, up to and including discharge.

Anyone who believes he or she has been subjected to unlawful discrimination, harassment, retaliation or other practices in violation of the Equal Employment Opportunity Policy should immediately contact the Vice President for Human and Organizational Development.

For students, the Student Conduct system will be the mechanism for handling reports of alleged violations of these policies. For employees, the Faculty Grievance Procedures and the Staff Grievance Procedures will be the mechanism for handling reports of alleged violations of these policies.

Revised October 22, 2014

Sexual Misconduct

Sexual Assault Information

MEDICAL ATTENTION AND PRESERVATION OF EVIDENCE

Immediately following a sexual assault or any type of sexual misconduct, a victim should seek medical attention. The victim may have injuries that need immediate attention and it is important to test for sexually transmitted infections and discuss options about emergency contraception. The victim should not wash, shower, urinate, defecate, change clothes or douche, even though that may be the immediate reaction. This is important for preserving evidence should the victim decide to file formal criminal charges through the police. Please be aware that information reported to any police official is public information, and is available to local media. It is, however, the general practice of journalists not to release names of victims of sex offenses.

SUPPORT

The provision of support for a victim is essential. Support should come from trusted friends and/or loved ones and trained professionals. Ringling College's Office of Student Life staff serve as the primary source of support for students who experience sexual misconduct or assault. The Vice President for Student Life and Dean of Students additionally serves as the Deputy Title IX Coordinator (Refer to Title IX Compliance).

In order to assure appropriate support for a victim, victims of sexual misconduct/sexual assault are urged to report the incident as soon as possible, regardless of where the offense took place, whether or not the offender is known to the victim.

Victims of sexual assault are not required to file formal criminal charges through the police, even if they report the incident to campus officials.

REPORTING

The College encourages all students to report information about any type of sexual misconduct or harassment involving a student, staff, faculty member or visitor. Faculty and staff, except for College Counseling staff, and the Campus Chaplain since they are confidential resources, are required to report information to a Title IX Coordinator about any type of sexual misconduct or harassment. Medical personnel, when a victim seeks medical treatment for sexual assault, are required to report to the police, but victims are not required to file formal charges unless desired. An incident does not have to occur on campus to be reported to the College. Off campus conduct that adversely affects or has the potential to adversely affect the Ringling College community also falls under this policy. The College will promptly investigate and respond to all reports of sexual misconduct and harassment.

The College provides resources to both the complainant and respondent in making decisions, obtaining information about options under this policy, and assisting both parties in the event that a report of sexual misconduct or harassment is made.

WAYS TO FILE A REPORT

Campus Safety: The opportunity to file a report with the College is available 24 hours a day, seven days a week by calling Public Safety (941-359-7500). A complainant or third party can request a campus safety officer to respond and take a report.

Title IX Coordinator (Faculty and Staff):

Christine DeGeorge – Vice President for Human and Organizational Development
Office location: Vermon Kimbrough Building
(941) 359-7619

Deputy Title IX Coordinator (Students):

Dr. Tammy S. Walsh - Vice President for Student Life and Dean of Students
Office location: Ulla Searing Student Center, Second Floor
(941) 359-7510

Office of Student Life: A complainant or third party can file a report with any of the professionals within the Office of Student Life.

OFFICE OF STUDENT LIFE STAFF

Jekeyma Robinson

Associate Dean of Students for Student Development
Office location: Ulla Searing Student Center, Second Floor
(941) 309-4375

Chris Shaffer

Associate Dean of Students for Residence Life
Office Location: Ann and Alfred Goldstein Hall, First Floor
(941) 359-7616

Local Law Enforcement: A complainant may file a report with the Sarasota Police Department or other law enforcement agency (depending on location of incident).

COORDINATION WITH LAW ENFORCEMENT

Because the goals and objectives of the College's Sexual Misconduct Policy and Non-Harassment Policy differ from those of the civil and criminal justice systems, proceedings under the College's Sexual Misconduct Policy and Non-Harassment Policy are independent of civil and criminal processes and may be carried out prior to, simultaneously with, or following civil or criminal proceedings off-campus. On-campus adjudication does not preclude, limit or require a student's or employee's access to the state and federal justice system.

Notifying the Sarasota Police Department will generally result in the complainant and, in some cases the respondent, being contacted by a police officer. The police department determines if a criminal investigation will occur and if the case will be referred for prosecution. A case not referred for criminal prosecution will still receive a College response.

Under Florida state law, sexual misconduct may constitute a criminal act. However, the College conducts investigations and hearings and renders sanctions in an educational, non-criminal context. An act not criminally prosecuted may still violate College policy. To the extent permitted or required by law, the College will cooperate with outside investigators. However, outside law enforcement agencies do not respond to Title IX violations, and respond only to allegations of criminal behavior. As a result, the College encourages reporting to both the College and to local law enforcement, if the alleged sexual misconduct may also be a crime.

The College process and the criminal justice process are two separate and independent courses of action. If a complainant wishes to file a report with the Sarasota Police Department, a Ringling College staff member is available to assist. The College will not file a police report about the incident on the complainant's behalf unless compelling circumstances, as outlined in the statement of privacy and confidentiality section, exist. The College's response to a report is not impacted by the complainant's decision to file a criminal complaint or the outcome of the criminal investigation.

AMNESTY

Our goal is that all students report all incidents of sexual misconduct so that those affected can receive the support and resources needed. Therefore, violations of the College's alcohol and illegal substances policies by a student complainant may be exempt from disciplinary action in situations where sexual misconduct or harassment also occurs. However, the College may initiate an educational discussion about the use of alcohol or drugs and their impact.

INTERIM SUPPORT AND REASONABLE PROTECTION

After a report is made, the College will provide interim support and reasonable protection against further acts of misconduct, harassment or retaliation as well as provide services and resources to provide a safe educational and employment environment.

After the initial review of the report, the College will determine the necessity and scope of any interim measures. All individuals are required to report instances of another individual's failure to abide by any restrictions imposed by an interim measure. The College will take action to enforce a previously implemented interim measure.

The range of interim measures include:

- 1) No contact order: The complainant or respondent may request, or the College may impose, communication and contact restrictions to prevent further potentially harmful interaction.
- 2) Academic, Employment or Living Arrangements: The complainant or respondent may request a change in academic, employment or living situation after a report of sexual misconduct or harassment. Upon request, the College will inform the complainant or respondent of the options and will accommodate the request if those changes are reasonably available. In some cases the College may initiate these changes without a request. These may include, but are not limited to:
 - Changing class or work schedule, including the ability to stop a course without penalty
 - Limiting an individual's or organization's access to certain College facilities or activities pending resolution of the matter
 - Providing an escort to ensure safe movement between classes and activities
 - Providing academic support services
- 3) Emotional Support: The College will provide counseling services through the Peterson Counseling Center as part of Health Services or Employee Assistance Program or assist in providing a referral to off campus agencies. Counseling and emotional support is available to any member of the College community.

ADDITIONAL CAMPUS RESOURCES

Rev. Melanie Y. Kim – Campus Chaplain (Confidential Resource)

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

Peterson Counseling Center (Confidential Resource)

Office Location: Health Center
(941) 893-2855

Health Center (Required Reporter to Police)

Office Location: Health Center
(941) 309-4000

OFF-CAMPUS COMMUNITY RESOURCES

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

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

Sarasota County Sheriff's Office

Victim Assistant Unit
(941) 861-4942
victimassistance@scgov.net

The Sarasota County Sheriff's Office Victim Assistance Unit provides services to any victim of any crime, including secondary victims and witnesses to crime. In addition, they provide short-term crisis support for persons experiencing traumatic situations that are not crime related (such as suicides). Services include crisis intervention, accompaniment through medical, legal, and judicial appointments related to the victimization, assistance with filing Injunctions for Protection (restraining orders), assistance in applying for Crime Victim Compensation where applicable, practical assistance, exploration of options, and community information and referral.

HOPE Family Services

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

Manatee Glens Rape Crisis Services

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

RAINN

RAPE, ABUSE & INCEST NATIONAL NETWORK (RAINN)

The nation's largest anti-sexual assault organization.

FLORIDA COUNCIL AGAINST SEXUAL VIOLENCE (FCASV)

FCASV is an excellent resource regarding the current trends in reported sexual assaults within Florida, current research, outreach, and survivor training, and resources for survivors.

AWARENESS PROGRAMS

The Office of Student Life works closely with the Office of Public Safety to promote awareness about rape, sexual assault, and other forms of sexual misconduct, and educational programs are offered each year.

Title IX Compliance

Ringling College of Art and Design is committed to creating and maintaining a community in which students, faculty, and staff can work together in an atmosphere free from all forms of discrimination. Specifically, every member of the College community should be aware that Ringling College is opposed to discrimination, including sexual harassment, and that such behavior is prohibited by College policy (see Non-Discrimination Policy, Non-Harassment Policy, Sexual Misconduct Policy). It is the intention of the College to take whatever action may be necessary to prevent, correct, and, if necessary, discipline for behavior which violates this policy. Title IX of the Educational Amendments of 1972 (Title IX) is Federal law which prohibits discrimination on the basis of sex in education, programs or activities. Sexual misconduct and harassment, as defined in the Ringling College of Art and Design

Non-Harassment Policy and Sexual Misconduct Policy, is a form of sex discrimination prohibited by Title IX, and includes sexual harassment and sexual misconduct. This policy applies to students, faculty, staff and visitors and covers conduct both on and off campus. Off-campus conduct that is likely to have a substantial effect on a complainant's on-campus life and activities or poses a threat or danger to members of the Ringling College community may also be addressed under this policy.

While it is often thought of as a law that applies to athletics programs, Title IX is much broader than athletics and applies to all programs at Ringling College. While compliance with the law is everyone's responsibility at Ringling College, the College has a designated Title IX Coordinator and Deputy Title IX Coordinator to oversee its response to all reports of sex discrimination, including harassment and sexual misconduct, and coordinate compliance with the mandates of Title IX. The Title IX Coordinator and Deputy Title IX Coordinator are knowledgeable and trained in the College's policies and procedures, State and Federal laws that apply to sexual misconduct and harassment, and the dynamics of sexual misconduct and harassment.

The Title IX Coordinator and Deputy Title IX Coordinator are available to meet with any individual to discuss the options for resolving a report under this policy.

TITLE IX COORDINATOR

Christine DeGeorge

Vice President for Human and Organizational Development
Office of Human Resources
2700 N. Tamiami Trail
Sarasota, FL 34234
941-359-7619

DEPUTY TITLE IX COORDINATOR

Dr. Tammy S. Walsh

Vice President for Student Life and Dean of Students

Office Location: Ulla Searing Center, Second floor

(941-359-7510)

The Title IX Coordinator has the overall responsibility for the implementation of the Title IX program at Ringling College. The Coordinator oversees the administration of grievance procedures for faculty and staff, and coordinates training, education and communication of all College non-discrimination and non- harassment policies. The Deputy Title IX Coordinator oversees the administration of the grievance procedures for students and coordinates training, education and communication to students. Grievance procedures are described in the Student Code of Conduct, the Non- Harassment Policy, and the Sexual Misconduct Policy.

Revised 10/22/2014

Non-Harassment Policy

Ringling College of Art and Design maintains a professional work and academic environment in which all employees and students are treated with respect and dignity. A vital element of this atmosphere is the College's commitment to equal opportunities and the eradication of discriminatory practices including harassment, with the goal to provide an academic and institutional climate of non-harassment. Forms of harassment that are encompassed by this policy include harassment based on sex, age, gender, color, race, national or ethnic origin, religion, marital status, sexual orientation, sexual identity, disability, veteran status, genetic information, or any other basis prohibited by law. Harassment is specifically prohibited by state and federal law and instances of harassment may result in both civil and criminal liability on the part of the individual harasser as well as the College. Harassment's destructive impact wastes human potential, demoralizes employees and students, and perpetuates the tendency for further unacceptable behavior. For these reasons, the College is opposed to harassment in any form in its workplace and activities. This policy establishes procedures to address problems and questions regarding harassment in a prompt, discreet and fair manner. All employees and students are expected to comply and cooperate with its provisions and in accordance with the code of professional ethics.

DEFINITION OF SEXUAL HARASSMENT

Due to the inherent complexity of sexual harassment, the College's policy contains this special section defining sexual harassment. Sexual harassment is defined by this policy as unwelcome sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature that is aimed at coercing an unwilling person into a sexual relationship whether or not it involves physical contact; that makes rejecting such conduct the basis for employment or academic decisions affecting the individual; or that unreasonably interferes with the individual's work or academic performance by creating an intimidating, hostile, or offensive environment for work or learning.

Examples of sexual harassment are such actions as sexual attacks; sexual violence; the requesting of sexual favors accompanied by implied or overt threats concerning one's job, grade, letter of recommendation, or similar activities; verbal abuse of a sexual nature; physical contact such as patting, pinching, or unnecessary touching; subtle pressure for sexual activity; sexist remarks regarding a person's body, clothing or sexual activity; or derogatory comments about a person's sexual orientation.

Sexual harassment does not refer to occasional compliments of a socially acceptable nature or to welcome social interactions.

Instructional material shall not be the basis for discipline unless an appropriate review by the Human Rights Committee finds the material irrelevant to the subject of the course or finds that the cumulative presentation of specific material is unbalanced to the degree that it establishes an atmosphere of harassment.

A SPECIAL NOTE TO FACULTY, TEACHING ASSISTANTS, STAFF, AND OTHER PERSONS IN POSITIONS OF POWER

Harassment occurs when a person who is in a position of trust or authority engages in behaviors or creates conditions that are inappropriate, unwanted and/or non-reciprocal. This is especially true in instances of sexual harassment when an unwelcome personal element is introduced into what should be a sex neutral situation. Because of the difference in power between faculty and students and supervisors and employees, a faculty member or supervisor cannot be certain that a personal relationship is truly welcome or consensual. Moreover, other individuals may be affected by such relationships. Those who abuse, or appear to abuse, their power violate their responsibility to the community. The College expects the faculty and staff to be aware of the potential for problems and conflicts of interest.

THE HUMAN RIGHTS COMMITTEE

The Human Rights Committee is a fact-finding committee whose purpose is to respond to and resolve harassment complaints. The Committee is a standing committee appointed by the President and comprised of three faculty members, two staff members, and two students. The student members of the Committee will participate only in those cases where other students are involved. The Vice President for Human and Organizational Development will serve as coordinator without vote. If the complaint should be against the Vice President for Human and Organizational Development, one of the committee members is to serve as the coordinator, with vote.

STUDENT TO STUDENT HARASSMENT

Student-to-Student harassment complaints are to be processed under the disciplinary procedure established and operated by the Office of Student Life. All other harassment complaints are to be processed by the procedures outlined in this policy.

“ON NOTICE” OPTION OF COMPLAINT

Individuals who feel they have been harassed may choose to put the offender “on notice” that the offender’s behavior is unwelcome. Often this direct communication by the individual brings a stop to the harassment, and no further action is necessary.

Use of the “on notice” option is not a prerequisite to initiating the complaint procedures set forth in this policy, and the College will not refuse to investigate a complaint on the grounds that the victim did not have a discussion with the offender. In other words, the victim always retains the right to avoid direct interaction with the offender and to initiate the complaint procedure explained in this policy.

PROCEDURES FOR INFORMAL COMPLAINT

Individuals who believe they have been the victim of harassment may seek an informal resolution of the problem. Use of the informal complaint procedures is not a prerequisite to initiating a formal complaint. Complaints of sexual assault must be made through the Procedures for a Formal Complaint.

Informal complaints may be oral or written and directed to the Vice President for Human and Organizational Development or to any member of the Human Rights Committee. Informal resolution will generally involve the Vice President for Human and Organizational Development or the Human Rights Committee serving as mediators in an effort to resolve the complaint. The accused will be informed of the existence and nature of the informal complaint and will have an opportunity to respond. The Human Rights Committee or the Vice President for Human and Organizational Development, serving as intermediaries, will seek a resolution that both the complainant and the accused can agree upon. If no mutually satisfactory resolution can be found, the Human Rights Committee, the Vice President for Human and Organizational Development, and/or the complainant can decide if further action is appropriate.

PROCEDURES FOR A FORMAL COMPLAINT

Harassment complaints are to be directed to the Vice President for Human and Organizational Development or to a member of the Human Rights Committee. The Vice President for Human and Organizational Development or the contact person on the Committee will prepare a written record of the individual's factual allegations which the complainant will then have the opportunity to review before signing. Although complaints should be brought as soon as possible, preferably within six months after an offensive incident, the College recognizes that the sensitivity involved in certain situations may cause individuals to delay taking action.

Once the initial complaint is prepared, the Vice President for Human and Organizational Development or the contact person on the Committee shall convene the entire Human Rights Committee to review the complaint, and to conduct an appropriate investigation of the allegations. This investigation may be limited to mediation and a negotiated settlement between the complainant and the accused. Based on the evidence collected, a designated member of the Human Rights Committee will prepare a report containing the Committee's findings and conclusions.

Possible outcomes of the investigation are that the allegations are substantiated, or that allegations are not substantiated, i.e. an inconclusive investigation. In the event the allegations are substantiated, the Vice President for Human and Organizational Development or the Human Rights Committee may endeavor, through mediation, to reach a negotiated settlement of the complaint.

If a negotiated settlement cannot be reached, the Human Rights Committee will refer the matter to the College's Vice Presidents for resolution. The Vice Presidents will not reopen a completed investigation unless it can be shown that the investigating individuals made specific errors in

reviewing the facts. The Vice Presidents will consider the findings and recommendations of the Human Rights Committee and, in consultation with the President, render a decision. Decisions will be made using the preponderance of evidence standard (i.e. it is more likely than not that the alleged conduct occurred).

PROTECTION OF COMPLAINANT AND OTHERS

All information regarding harassment will be kept in confidence to the greatest extent practicable and appropriate under the circumstances. The College cannot guarantee that the identity of the complainant will be concealed from the accused harasser, but any retaliation committed by the accused harasser by way of irresponsible, malicious or unfounded complaints will be investigated. If an investigation reveals that the complainant falsely accused another of harassment knowingly or in a malicious manner, the complainant will be subject to appropriate sanctions and/or discipline.

In order to ensure that a complete investigation of harassment claims can be conducted it may be necessary for the College to disclose to others portions of the information provided by the complainant. The College will try to honor any complainant's request that the College not disclose certain information provided, consistent with the College's obligation to identify and correct instances of harassment, including sexual harassment.

PENALTIES

Every claim of harassment will be considered on its own merits. The College will take whatever corrective action and/or disciplinary measures it considers appropriate under the circumstances, including but not limited to counseling, reprimand, probation, suspension, transfer, demotion or immediate termination of an employee or student in accordance with the provisions, policies and procedures outlined in the appropriate Faculty, Staff or Student Handbook.

Revision Approved by Board of Trustees 10/30/2014

Child Protection Policy

It is Ringling College of Art and Design's policy to take all appropriate steps to protect the health and welfare of the children who come to the Ringling College campus and of children with whom our employees, volunteers and students interact in other locations. Ringling College of Art and Design will comply with all applicable reporting laws.

Under Florida law, all faculty and staff are required to report suspected abuse, abandonment, or neglect of a child under age 18 by any individual, regardless of if the person is a parent, legal guardian, or unknown individual to include but not limited to a parent, legal custodian, caregiver or other person responsible for the child's welfare which includes a person who has permanent or temporary care or custody or responsibility for the supervision of such child (including any employee of the College) or any household or family member of the child. Additionally, faculty and staff are further required to report if a child is in need of supervision and care and has no parent, legal custodian, or other person responsible for the child's welfare.

Abuse, abandonment, or neglect includes:

1. Physical injury, whether visible or not, under circumstances that indicate that a child's health or welfare is harmed or at substantial risk of being harmed;
2. Mental injury, meaning the observable, identifiable and substantial impairment of a child's mental or psychological ability to function, under circumstances that indicate that a child's health or welfare is harmed or at substantial risk of being harmed;
3. The failure to provide essential care and attention to a child (e.g., leaving a child unattended), under circumstances that indicate that the child's health or welfare is harmed or there is a substantial risk of harm, or that there is mental injury to the child or a substantial risk of such injury; and
4. Any act that involved sexual molestation or exploitation of a child (e.g. any sexual contact or conduct with a child), regardless of whether physical injuries are present.

This policy applies to all faculty, staff, volunteers and students of Ringling College of Art and Design. Additional individuals or organizations doing business at or with the College may also be required to acknowledge and comply with provisions of this policy, as determined by the College. The policy applies to the Ringling College of Art and Design campus, all properties owned or leased by the College, and all off-campus sites at which students, faculty, staff and volunteers participate in college-sponsored activities.

Please also refer to the Ringling College of Art and Design Sexual Misconduct Policy, which prohibits sexual misconduct and requires reporting of known or suspected incidents of sexual misconduct of any person, regardless of age. This policy can be found in the student and employee handbooks.

Ringling College sponsors a number of programs for children. The College requires that children in these programs be appropriately supervised by adults with the proper training and credentials, and subject to criminal background check clearances as required by Florida state law and the College. All program adults (paid staff or volunteers) must receive appropriate information in

maintaining professional boundaries at all times when working with children in the program (See Appendix A below).

REPORTING REQUIREMENTS

- A. Florida Law mandates the reporting of any suspected child abuse, abandonment or neglect. Anyone who has reason to believe that a child has been subjected to abuse, abandonment or neglect must immediately report to the Florida Department of Children and Families by one of the following methods: (1) call the Florida Abuse Hotline at 1-800-962-2873, (2) via fax at 800-914-0004, or (3) online at <https://reportabuse.dcf.state.fl.us> . Instructors and other personnel will be required to provide their names to the DCF hotline staff. All other reporters may remain anonymous, but a record that a report was made will be maintained by the College. If you see a child in immediate danger, call 911. Colleges and Universities that “knowingly and willfully” fail to report suspected child abuse, abandonment or neglect or prevent another person from doing so now face fines of up to \$1 million for each incident, and the penalty has been increased from a misdemeanor to a felony. Individual employees face personal criminal liability as well. A person who is required to report known or suspected child abuse, abandonment or neglect and who knowingly and willfully fails to do so, or who knowingly and willfully prevents another person from doing so, is guilty of a felony of the third degree. The personal criminal penalties include a fine of up to \$5,000 and up to 5 years imprisonment for each incident not reported.
- B. In addition to making the reports required by Florida law, any employee or student of Ringling College of Art and Design who has reason to believe that a child has been subjected to abuse, abandonment or neglect on the Ringling College campus, any properties owned or leased by the College, or during an event/function sponsored by the College must notify Public Safety (941-359-7500), the Vice President for Human and Organizational Development in the Office of Human Resources or the Vice President for Student Life as soon as possible. Public Safety or the Vice President will immediately notify the President. Any employee or student who has reason to believe that a child has been subjected to neglect or abuse at any off-campus sites at which students, faculty, or staff participate in college-sponsored activities must immediately notify the director of the off-campus site and the Ringling College program director. The Ringling College director will notify the Vice President for Human and Organizational Development as soon as possible.
- C. Any faculty or staff member who has reasonable cause to suspect that a child died as a result of child abuse, abandonment, or neglect must report his or her suspicion to the appropriate medical examiner.
- D. “Mandatory Reporters” in Florida are defined as: social workers, teachers and other school personnel, physicians and other health-care workers, mental health professionals, child care providers, medical examiners, coroners, and law enforcement officers.

CONFIDENTIALITY

All matters pertaining to a report of abuse, abandonment or neglect must be held in the strictest confidence. A person who knowingly and willfully makes public or discloses any confidential information commits a misdemeanor of the second degree, and may be punishable by Florida law.

FALSE REPORTING

All good faith reporting of any instance of suspected child abuse, abandonment or neglect provides immunity and protection from adverse civil liability and/or employment discrimination. Under Florida law, a person who knowingly and willfully makes a false report of child abuse, abandonment, or neglect, or who advises another to make a false report, is guilty of a felony.

GUIDELINES FOR THOSE WORKING WITH OR AROUND CHILDREN

Child abuse is a difficult and emotionally charged subject. These guidelines are intended to provide information about your conduct in order to prevent abuse or unfounded allegations of abuse; and explain how to respond to abuse or suspicions of abuse.

CODE OF CONDUCT FOR WORKING WITH MINORS

You have a duty to the children with whom you work, to the college and to yourself to prevent any abuse or improper behavior. You also have a duty to prevent unfounded accusations of abuse, by adhering to a proper code of conduct when working with minors.

- Never use any form of physical or emotional punishment to discipline children participating in the program
- Never engage in rough or sexually provocative games, including horseplay
- Do not allow children to sit on your lap
- Do not allow any inappropriate touching, including between children
- Be aware of the impact of your words and language on young children
- Do not swear, or use or respond to sexual innuendo, never make a sexually suggestive comment, even in fun
- Do not allow children to use inappropriate language unchallenged
- Be aware of situations in which actions can be misconstrued or manipulated by others (for example, being alone with the last child to leave a class); conduct all dealings with children in a public environment as much as possible, in order that all behavior can be readily observed

- Do not spend time alone with a child away from others; try to avoid being alone with a child, particularly in a restroom, changing area, or shower area (follow the “rule of three” and always make sure there is another person with you). Should you need to be alone with a minor in a changing or shower area, by no means should you be unclothed with a minor, and showering or bathing with minors. Even when you are not alone with one child, is never acceptable.
- Children should use a buddy system or otherwise be encouraged to stay together when going to the bathroom, on field trips or when leaving the classroom area
- Do not give any child a ride in a car or van unless you have express permission from the parents
- Do not appear to favor one child more than another, do not give gifts to any one child in a program, do not accept expensive gifts from any child in the program
- Be professional and maintain the highest standards of personal behavior at all times; do not drink alcohol or smoke when working with minors
- Do not tell children “this is just between us” or use similar language that encourages children to keep secrets from their parent/guardian.

WHAT IF A CHILD TELLS ME HE OR SHE IS BEING ABUSED?

- Stay calm; ensure that the child is safe and feels safe
- Assure the child that you are taking what he/she says seriously
- Be honest; explain you will have to tell someone else. Avoid making promises you cannot keep
- Make a note of what the child has said as soon as possible
- Do not confront the alleged abuser
- Do not investigate on your own
- Report the situation to the Title IX Coordinator, Christine DeGeorge, Vice President for Human and Organizational Development at 941-359-7619, or the Deputy Title IX Coordinator, Dr. Tammy Walsh, Vice President for Student Life and Dean of Students at 941-359-7510.

Revised October 8, 2014

Violence Against Women Act

(VAWA) Compliance

The Violence Against Women Act (VAWA) was implemented in 1994 in recognition of the severity of the crimes associated with domestic violence, sexual assault, and stalking, as part of the Violent Crime Control and Law Enforcement Act of 1994. VAWA was reauthorized in 2000, 2005, and 2013 to strengthen the law.

The Violence Against Women Act provides protection to women against crimes of sexual violence. The act was amended on several occasions and placed new obligations on colleges and institutions to report and conduct educational programs under its Campus Sexual Violence Act (Campus SaVE Act), which amended the Clery Act.

The 2013 VAWA Reauthorization added a non-discrimination provision that prohibits discrimination on the basis of sex by organizations that receive funding under the Act and allows an exception for “sex segregation or sex-specific programming” when it is deemed to be “necessary to the essential operations of a program.”

Ringling College does not discriminate on the basis of sex in its education programs and activities, or in the context of employment. Sexual harassment, including sexual misconduct as defined in the Ringling College Non-Harassment Policy and the Ringling College Sexual Misconduct Policy, and sexual violence is a form of sex discrimination prohibited by Title IX of the Education Amendments of 1972. (See Ringling College of Art and Design Title IX Compliance).

DEFINITIONS

Domestic Violence – Violence committed by a current or former spouse or intimate partner of the victim; by a person with whom the victim shares a child in common; by a current or former cohabitant with the victim; by a person similarly situated to a spouse of the victim under the domestic or family violence laws of the jurisdiction in which the crime of violence occurred; or by any other person against an adult or youth victim who is protected from that person’s acts under the domestic or family violence laws of the jurisdiction in which the crime occurred.

Dating Violence – Violence committed by a person who is or has been in a social relationship of a romantic or intimate nature with the victim; and where the existence of such a relationship based on a consideration of the following factors:

- Length of relationship
- Type of relationship
- Frequency of interactions between the persons involved in the relationship

Stalking – A course of conduct involving more than one instance of unwanted attention, harassment, physical or verbal contact, or any other course of conduct directed at an individual that could be reasonably regarded as likely to alarm or place that individual in fear of physical, emotional or psychological harm or injury. This includes cyber-stalking, a particular form of

stalking in which electronic media such as the internet, social networks, blogs, cell phones, texts, GPS or other similar devices or forms of contact are used to pursue, harass or make unwelcome contact with another person. Stalking and cyber-stalking may involve individuals who are known to one another or have an intimate or sexual relationship, or may involve individuals not known to one another.

Approved 8/11/2014

Sexual Misconduct Policy

Ringling College of Art and Design will not tolerate and will seek to eradicate any behavior by its employees, students, or volunteers which constitutes Sexual Misconduct. Such behavior is prohibited both by law and by College policy. The College is committed to fostering a community that promotes prompt reporting of all types of sexual misconduct and ensures timely and fair resolution of sexual misconduct complaints. It is the intention of the College to take appropriate action to end the misconduct, prevent its reoccurrence and address its effect.

The purpose of the policy is to

- define the forms of sexual misconduct that violate the policy;
- identify resources and support for members of the Ringling College community;
- identify the Title IX Coordinators and their responsibilities related to the policy;
- provide information as to where a member of the Ringling College community can obtain support or access resources confidentially;
- provide information on how a member of the Ringling College community can make a report;
- provide information on how a report against a member of the Ringling College community will be investigated and adjudicated.

This policy applies to all members of the Ringling College community, including faculty, staff and students. All faculty, staff and students are responsible for their actions and behavior, whether the conduct in question occurs on campus or in a different location. As such, this policy applies to both on-campus conduct and relevant off-campus conduct that affects the Ringling College community.

Vendors, independent contractors, volunteers, visitors and others who conduct business with Ringling College or on College owned or controlled property are also expected to comply with this policy. The College will take timely action in all allegations of sexual misconduct to ensure the safety of the community and to provide an environment free from gender and sex discrimination.

PRIVACY AND CONFIDENTIALITY

The College is committed to protecting the privacy of all individuals involved in a report of sexual misconduct, and will balance individual privacy with its obligation to conduct a thorough review of allegations to protect the parties and the broader community and maintain an environment free from sexual misconduct.

Faculty, staff and students wishing to obtain confidential assistance without making a report to the College may do so by speaking with a confidential resource listed below.

- A confidential resource for students is the College counseling staff in the Peterson Counseling Center (941) 893-2855 and the Campus Chaplain (941) 309-0200.
- A confidential resource for faculty and staff is the Employee Assistance Program (EAP). The toll-free phone number of the Employee Assistance Program is (877) 240-6863.

When a victim seeks medical treatment for sexual assault, medical personnel are required to report to the police, but victims are not required to file formal charges unless desired.

Note that limitations of confidentiality may exist for individuals under the age of 18.

The College will respect, to the greatest extent possible, the privacy of individuals who choose to report to any other employee of the College. Except for the confidential resources identified in this policy, all other College staff and faculty who receive a report of sexual misconduct are required to elevate the report to the Title IX Coordinator or the Deputy Title IX Coordinator for investigation and response.

Information related to a report of sexual misconduct will be shared with those College employees who “need to know” to assist in the investigation and/or the resolution of the complaint.

Where the College has received a report of sexual misconduct but the complainant requests that he or she remain unidentified, and/or requests that the College not pursue an investigation, the College must balance this request with its responsibility to provide a safe and non-discriminatory environment for all members of the community. The College is required to take all reasonable steps to investigate and respond to a complaint, but its ability to do so may be limited by the complainant’s request. However, under compelling circumstances—including evidence of a pattern of repetitive behavior, the use of force or threat of force, or the use of a weapon by the respondent—the College may conduct further investigation or take another appropriate measure without the complainant’s consent.

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

A complainant will be informed whenever possible of any action the College takes to resolve the complaint, including further investigation and correction or disciplinary steps.

Under Florida law, the College is mandated to report any abuse of a minor (under the age of 18) to the Florida Abuse Hotline at 1-(800) 962-2873.

All resolution proceedings are conducted in compliance with the requirements of FERPA, the Clery Act, Title IX, the Violence Against Women Reauthorization Act (VAWA) and College policy.

No information shall be released from these proceedings except as required or permitted by law and College policy.

PROHIBITED CONDUCT AND DEFINITIONS

This policy addresses a broad spectrum of behavior, all of which fall under the broad definition of Sexual Misconduct. The term Sexual Misconduct includes: sexual assault, sexual contact, sex-based communication and sexual exploitation. Sexual Misconduct also includes means actual, attempted or alleged criminal sexual abuse as defined by the State of Florida. Complete definitions, under College policy, including what it means to give effective “consent” can be found below and in the Student Code of Conduct.

Sexual Misconduct does not include “Sexual Harassment” which is addressed under the College’s Non-Harassment Policy and the Student Code of Conduct. In compliance with the Violence Against Women Reauthorization Act (VAWA), sexual harassment, including stalking, cyber-stalking, domestic violence and dating violence as defined by the VAWA are prohibited under the Non-Harassment Policy, the Sexual Misconduct Policy and the Student Code of Conduct. See VAWA Compliance and the Student Code of Conduct in the Student Handbook for definitions. Procedures to report and resolve complaints are found in the disciplinary procedures, the Non-Harassment Policy and the Sexual Misconduct Policy, in the Student Handbook.

DEFINITIONS

Sexual Assault is having or attempting to have sexual intercourse or sexual contact with another individual without consent. Sexual intercourse includes vaginal or anal penetration, however slight, with a body part or object, or oral copulation by mouth-to-genital contact.

Sexual Contact includes kissing, touching the intimate parts of another, causing the other to touch one’s intimate parts, or disrobing of another without permission. Intimate parts may include the breasts, genitals, buttocks, mouth or any other part of the body that is touched in a sexual manner.

Sexual-based Communication is speaking to, or directing any kind of communication, words or images of a sexual nature at another person that is not welcomed by the receiving party. If the communication is unwelcome; that is, if it occurs without the other person’s consent or participation, it may create a hostile learning and living environment. Sexual-based communication can include interactions in person, by phone, electronic messages and photos, written words or images such as graffiti and social media postings.

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

- Prostituting another person (i.e. personally gaining money, privilege, or power from the sexual activities of another person)

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

Consent is the conscious affirmative agreement to voluntarily engage in sexual activity with another person. Consent cannot be given if it results from the use or threat of physical force, intimidation, or any other factor that would eliminate an individual’s ability to exercise his/her own free will to choose whether or not to have sexual contact. Consent cannot be given if an individual is incapacitated, under the influence of drugs or alcohol, mentally incompetent or in an altered state of consciousness. Consent may be withdrawn by either party at any time. Previous consent does not automatically provide consent for a current sexual activity. Failure of an individual to say “no” does not imply consent.

RETALIATION

Any retaliation committed by the accused abuser by way of irresponsible, malicious or unfounded complaints will be investigated. Ringling College will discipline any individual who retaliates against any person who reports alleged Sexual Misconduct or who retaliates against any person who testifies, assists, or participates in an investigation, a proceeding, or a hearing relating to a Sexual Misconduct complaint. Retaliation includes, but is not limited to, any form of intimidation, reprisal or harassment.

Definition of Retaliation: Acts or attempts to retaliate or seek retribution against the complainant, respondent, or any individual or group of individuals involved in the investigation and/or resolution of an allegation of Sexual Misconduct. Retaliation can be committed by any individual or group of individuals, not just a respondent or complainant. Retaliation may include continued abuse or violence, other forms of harassment, and slander and libel.

FALSE COMPLAINTS

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

TITLE IX COORDINATORS

Title IX Coordinator (Faculty and Staff):

Christine DeGeorge – Vice President for Human and Organizational Development
Office location: Verman Kimbrough Building
(941) 359-7619

Deputy Title IX Coordinator (Students):

Dr. Tammy S. Walsh - Vice President for Student Life and Dean of Students
Office location: Ulla Searing Student Center, Second Floor
(941) 359-7510

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

The College provides resources to both the complainant and respondent in making decision, obtaining information about options under this policy, and assisting both parties in the event that a report of sexual misconduct is made.

REPORTING AND INVESTIGATING PROCEDURES

Reports will be addressed according to the status of the respondent as follows: If the respondent is a student, the Office of Student Life will utilize the student disciplinary process in the Student Handbook to address the report. If the respondent is a faculty or staff member, or other individual, the Office of Human Resources will utilize the procedure below to address the report. Employees and volunteers are required to report immediately any case of known or suspected Sexual Misconduct in compliance with Florida law. They must also report incidents to the Title IX Coordinator.

As required by Florida law, upon notification of known or suspected sexual abuse, abandonment or neglect of a child under age 18, employees, students and volunteers should report as described in the Ringling College of Art and Design Child Protection Policy. This policy can be found in the student and employee handbooks.

TIME FRAMES FOR RESPONDING TO REPORTS

The College will promptly investigate and respond to all reports of Sexual Misconduct. The time frames are guides and may be extended because of extraordinary circumstances. Each case is unique and the process for handling the incident will be impacted by factors such as: the complexity of the investigation, the scope of the allegation, the parties' schedules and availability, and the academic calendar. Parties will be notified in writing of the final outcomes of the hearing

or other action which concludes the complaint process. The College will provide parties with periodic status updates as needed or requested.

PROCEDURES FOR A COMPLAINT

1. Student to Student Sexual Misconduct

Student to student sexual misconduct complaints are to be processed under the disciplinary procedure established and operated by the Office of Student Life. All other sexual misconduct complaints are to be processed by the procedures outlined in this policy.

2. Student complaints against faculty or staff and all other complaints

Procedures:

The Vice President for Human and Organizational Development or designee, or the contact person on the Human Rights Committee*, will prepare a written record of the individual's factual allegations which the complainant will then have the opportunity to review before signing. Complaints should be brought as soon as possible. Although the College recognizes that the sensitivity involved in certain situations may cause individuals to delay taking action, all complaints should be brought within six months if at all possible because a delay in reporting impedes the investigation.

A grievant may elect to utilize the informal process, to facilitate a solution without making a formal complaint. The informal process helps parties to reach a mutually agreed upon solution. Participation in the informal process does not mean that an individual gives up any rights to file a formal complaint, and both parties must agree to a resolution. The informal process is not an available option if the complaint is related to sexual assault. The informal process does not preclude the College from conducting an investigation of a complaint or taking disciplinary action.

Once the initial complaint is prepared, the Vice President for Human and Organizational Development will investigate the complaint, engage a third party investigator, and/or convene the Human Rights Committee to conduct an appropriate investigation of the allegations. Complaints will be given an impartial and timely investigation. The Vice President for Human and Organizational Development, the investigator, or a designated member of the Human Rights Committee will prepare a report of the investigation. Should there be a conflict, or for any reason the Vice President or a member of the committee is unable to carry out their responsibilities under this policy in an impartial manner, the College may designate an alternate official to preside over the investigation.

Both the complainant and Respondent shall have the option of assistance by an advisor of their choice from the College faculty, staff, student body or parent (students only), provided the individual is willing to participate in the process. The advisor's role is to provide support and assistance during the process but not to speak on behalf of the complainant or respondent or in any way interfere with the process.

When a complaint is filed, the Vice President for Human and Organizational Development will notify the respondent and provide him/her with the information regarding the complaint. The

respondent may submit a written response to the Vice President for Human and Organizational Development within seven (7) working days.

Upon conclusion of the investigation, the Committee will make a recommendation for resolution to the Vice President over the respondent's department, or their designee, for resolution. The Vice President will consider the findings and recommendations of the investigator(s) and render a decision. The Vice President will not reopen a completed investigation unless it can be shown that the investigating individuals made specific errors in reviewing the facts or if additional credible information comes to light. The Vice President will render a decision within 20 working days. Time limits may be extended at the discretion of the Vice President for Human and Organizational Development. Decisions will be made using the preponderance of evidence standard (i.e. it is more likely than not that the alleged conduct occurred).

If the Committee determination is not acceptable to either the Complainant or Respondent, the decision may be appealed with seven (7) working days to the College's Vice Presidents, or their designees, who will serve as the appeals committee. The Appeals Committee will review the complaint, any response, any documents provided by the Complainant or Respondent, and any other documents. The Appeals Committee also has the option, but not the obligation, to schedule a hearing and/or take testimony from the parties and other witnesses. Upon conclusion of its review and/or investigation, the appeals Committee will deliberate and make a written report, including its conclusions and recommendations to the Vice President. The Vice President will then have the option of amending his/her determination based on the recommendations of the Appeals Committee. The Vice President determination will then be final.

*The Human Rights Committee is a fact-finding committee whose purpose is to respond to reports of Harassment and Sexual Misconduct. The Committee is a standing committee appointed by the President and comprised of three faculty members, two staff members, and two students. The student members of the Committee will participate only in those cases where other students are involved. The Vice President for Human and Organizational Development or designee will serve as coordinator without vote. If the complaint should be against the Vice President for Human and Organizational Development, one of the committee members is to serve as the coordinator, with vote.

Any employee or volunteer who is accused in a reported incident of sexual misconduct may be immediately relieved of responsibilities, suspended, or the College may take other actions as it determines. Reinstatement of relieved or suspended employees or volunteers shall occur at the sole discretion of Ringling College.

DISCIPLINARY PROCEEDINGS/ACTION:

Students accused of sexual misconduct/sexual assault are subject to disciplinary action in accordance with the provisions of the Code of Conduct as contained in the Ringling College of Art and Design Student Handbook, whether or not formal criminal charges are filed by the victim.

Disciplinary proceedings will be conducted by College officials who receive training.

The Department of Education's Office of Civil Rights has interpreted Title IX to require schools to evaluate evidence of alleged sexual misconduct under a "preponderance of the evidence" standard, and that is the standard of evidence that is used, meaning it is more likely than not that said violation occurred.

Both the complainant and the respondent are entitled to the same opportunities to:

- a) have an advisor of their choosing accompany them during any related meeting or during any campus disciplinary proceedings – the advisor may not participate or speak for the complainant or respondent.
- b) bring witness;
- c) be notified simultaneously and in writing of the outcome of the proceeding and of appeal procedures;
- d) be notified of any change to the result before it becomes final, and when the result becomes final;
- e) have disciplinary proceedings completed within a reasonable timeframe. A student found in violation of the Sexual Misconduct Policy is subject to disciplinary action, which may include suspension and/or expulsion from the College.

Any employee who is determined, after an investigation, to have engaged in sexual misconduct in violation of this policy will be subject to disciplinary action. The College will take whatever corrective action and/or disciplinary measures it considers appropriate under the circumstances, up to and including, but not limited to, probation, suspension, transfer or immediate termination of an employee in accordance with the policies and procedures outlined in the Faculty or Staff Handbook.

MAINTENANCE OF RECORDS AND DOCUMENTS

Ringling College shall maintain all records and documentation required by law. The College will take great care with confidentiality of the victim including publicly available record-keeping (i.e. Clery Reporting) that excludes personally-identifiable information on the victims to the extent permissible by law.

Revised 10/22/2014

Drug Free Policy

DRUG-FREE COLLEGES AND COMMUNITIES ACT DRUG AND ALCOHOL ABUSE PREVENTION POLICY

Ringling College considers the abuse of drugs or alcohol by its faculty, staff and students to be unsafe and counterproductive to the educational process and the work environment. It is Ringling College's policy that the illegal possession, use, consumption, sale, purchase, or distribution of alcohol, illegal drugs, or illegally possessed drugs by any employee, while in the workplace, on campus, or in the conduct of Ringling College related work off campus, is strictly prohibited.

For purposes of this policy, campus is defined as any area used for work, recreation, residence hall or parking purposes, including sidewalks and exterior areas. The College permits persons of legal drinking age or older to possess and consume alcoholic beverages within the confines or private units within the Bayou village and Palmer Quadrangle, subject to all federal, state, and local laws, and the guidelines which have been established by the College (see "Guidelines for Legal Use of Alcohol in Private Student Residences" in the Student Handbook.)

This policy is not designed to interfere with the appropriate use of prescription drugs. Employees should notify their supervisors if the proper use of prescribed medication will affect work or academic performance. Abuse of prescription drugs will be treated as a violation of this policy.

DISCIPLINARY ACTIONS TO PREVENT DRUG ABUSE

Penalties or sanctions will be imposed by the college in accordance with procedures for disciplinary actions against employees and students as found in the Student Handbook, the Staff Handbook, the Faculty Handbook and other applicable documents. Sanctions and penalties may range from referral to rehabilitation programs, written warnings with probationary status, to dismissal from academic programs and termination of employment.

DISTRIBUTION AND REVIEW OF POLICY

A copy of this policy will be given annually to each employee and to all new employees at the start of employment. Each student registered during an academic year in any degree program will receive a copy of this policy.

The President will ensure that a biennial review of this policy will be conducted to determine its effectiveness and to implement any necessary changes.

LEGAL SANCTIONS

In addition to the disciplinary sanctions Ringling College imposes for violations of this policy, employees and students are subject to state and/or Federal sanctions. Employees who work off-site are subject to the appropriate state and/or local sanctions for their work location.

Florida state law prohibits the possession of alcoholic beverages by persons under age 21, punishable for the first offense by a definite term of imprisonment not exceeding 60 days and/or a \$500 fine, and for a subsequent offense by a definite term of imprisonment not exceeding 1 year and a fine of \$1,000. It is similarly prohibited and punishable to distribute alcohol to minors.

State law makes it a crime for any person to possess or distribute illicit drugs (controlled substances as described in Section 893.03, Florida Statutes) under Section 893.13, Florida Statutes. Law provides certain limited exceptions. The crimes range from second-degree misdemeanors (up to 60 days imprisonment and up to a \$500 fine) to first-degree felonies (up to 30 years imprisonment and up to \$10,000 fine).

Trafficking (distributing specified large quantities of various controlled substances under Section 893.03, Florida Statutes) under Section 893.135, Florida Statutes is punishable, depending on the particular illicit drug, quantity involved and location, by a minimum term of imprisonment of 3 to 30 years and a fine of \$25,000 to \$500,000.

Federal trafficking penalties for first offenses, depending upon the illicit drug involved, range from not more than 1 year imprisonment and a fine of not more than \$100,000 for an individual to 40 years to life imprisonment and a fine of not more than \$200,000 for an individual to not less than life imprisonment and a fine of not more than 8 million dollars for an individual.

HEALTH RISKS ASSOCIATED WITH THE USE OF ILLICIT DRUGS AND THE ABUSE OF ALCOHOL

Illicit drugs and the health risks involved in using them include, but are not necessarily limited to:

A. ***Cannabis (Marijuana)***

Use of cannabis may impair or reduce short-term memory and comprehension, alter sense of time, and reduce ability to perform tasks requiring concentration and coordination, such as driving a car.

Marijuana can also produce paranoia and psychosis.

B. ***Inhalants (Gases or Volatile Liquids)***

Immediate negative effects may include nausea, sneezing, coughing, nose bleeds, fatigue, lack of coordination, and loss of appetite. Solvents and aerosol sprays may also decrease the heart and respiratory rates and impair judgment. Amyl and butyl nitrite cause rapid pulse, headaches, and involuntary passing of urine and feces. Long term use may result in hepatitis or brain damage.

C. ***Cocaine***

Use causes the immediate effects of dilated pupils, elevated blood pressure, increased heart rate, and elevated body temperature. Chronic use can cause ulceration of the mucous membrane in the nose and produce psychological dependency. Crack or freebase rock, a concentrated form of cocaine, produces effects within ten seconds of administration. In addition to the above, additional effects include loss of appetite, tactile hallucinations, paranoia, and seizures. Cocaine in any form may lead to death through disruption of the brain's control of heart and respiration.

D. ***Other Stimulants***

These include amphetamines and methamphetamines. Users may perspire, experience headache, blurred vision, dizziness, sleeplessness, and anxiety. Extremely high doses can cause physical collapse, very high fever, stroke, or heart failure.

E. ***Depressants***

Included are barbituates, methaqualone, and tranquilizers. Effects can cause slurred speech, staggering gait, and altered perception. Very large doses can cause respiratory depression, coma, and death. The combination of depressants and alcohol can be devastating. Babies born to mothers who abuse depressants during pregnancy may be physically dependent on the drugs. Some show birth defects and/or behavioral problems.

F. **Hallucinogens**

Effects of hallucinogens vary depending upon the type of drug. Chronic users may experience mood disorders, paranoia, violent behavior, hallucinations, panic, confusion, loss of control, and death.

G. **Narcotics (including heroin)**

Overdose may produce slow and shallow breathing, clammy skin, convulsions, coma, and death. Tolerance to narcotics develops rapidly, and dependence is likely. Addiction in pregnant women can lead to premature, stillborn, or addicted infants.

H. **Designer Drugs**

These drugs have had their molecular structure changed chemically to produce analogs such as synthetic heroin and hallucinogens. These analogs can be hundreds of times stronger than the original drug which they are designed to imitate. One dose can cause uncontrollable tremors, drooling, impaired speech, paralysis, and irreversible brain damage.

ABUSE OF ALCOHOL:

Alcohol consumption causes a number of marked changes in behavior. Even low doses significantly impair the judgment and coordination required to drive a car safely, increasing the likelihood that the driver will be involved in an accident. Moderate doses of alcohol also increase the incidence of a variety of aggressive acts, including murder, rape, armed robbery, vandalism, spouse and child abuse, and drunk driving. Moderate to high doses of alcohol can cause marked impairment in higher mental functions, severely altering a person's ability to learn and remember information. Heavy use may cause chronic depression and suicide, and is also greatly associated with the abuse of other drugs. Very high doses cause respiratory depression and death. If combined with other depressants of the central nervous system, much lower doses of alcohol will produce the effects described. The use of even small amounts of alcohol by pregnant women can damage their fetus.

Long-term heavy alcohol use can cause digestive disorders, cirrhosis of the liver, circulatory system disorders and impairment of the central nervous system, all of which may lead to an early death.

Repeated use of alcohol can lead to dependence, particularly in persons with one or more parents or grandparents who were problem drinkers. At least 15-20% of heavy users will eventually become problem drinkers or alcoholics if they continue drinking. Sudden cessation of alcohol intake is likely to produce withdrawal symptoms including severe anxiety, tremors, hallucinations and convulsions, which can be life threatening.

RESOURCES: COUNSELING, TREATMENT, AND REHABILITATION

Any employee or student who believes he or she has a problem with drug and/or alcohol abuse is urged, for his or her own benefit as well as the benefit of fellow employees and students, to seek counseling and treatment through a treatment program of his or her choice. Options for assistance and referral include:

- On campus referral sources. Employees may contact the Office of Human Resources and students may contact the Office of Student Life for assistance in locating a treatment program. All requests for counseling and treatment sessions, as well as referrals, will be handled in a confidential manner.

- The Office of Student Life has two professional mental health counselors on staff to assist members of the Ringling College community. In addition, the Dean of Student, Assistant Dean of Students, Coordinator of Residence Life and the residence life staff are trained in crisis intervention and may provide assistance an/or implement the necessary conduct procedures regarding student behavior.
- Clinics and programs that provide counseling and/or treatment in this area. Listings can be found in the yellow pages of the local telephone directory under the heading of Drug Abuse & Addiction Information & Treatment.

Course Descriptions

CONTACT AND CREDIT HOURS

The contact and credit hours of each course are shown in parentheses immediately following the course title.

- The first number indicates the number of contact hours per week in lecture format;
- The second number indicates the number of contact hours per week in studio courses.
- The third represents the total semester hours of credit awarded to students for satisfactory completion of the course.
- The fourth represents the minimum expected number of hours outside of class for study, preparation and projects.

For example, (3,0,3,6) indicates that the student will spend three hours in lecture, no hours in studio, worth 3 semester hour credits with an expectation of 6 hours of outside class preparation per week. In the case of seminars, lecture/lab and individual instruction courses only the credit is shown, e.g. (3). In the case of variable credit courses or six credit courses only the minimum and maximum credit is shown, e.g. (1-6).

ANIM 208 Traditional Animation I

CA (0,6,3,3)

Introduction to principles of animation. Development of drawing and observational skills through exercises in traditional 2D animation. Prerequisite(s): MEDA 115, MEDA 112, MEDA 111.

ANIM 209 Traditional Animation II

CA (0,6,3,3)

Continuation of ANIM 208 – Traditional Animation I. Continued study of principles of animation. Development of drawing and observational skills, and sensitivity to timing through exercises in traditional 2D animation. Prerequisite(s): MEDA 125A, MEDA 126B, MEDA 123D, and a minimum grade of C- in ANIM 208.

ANIM 220 Computer Animation I

CA (0,6,3,3)

Introduction to 3D computer animation. Explore principles of computer animation. Introduction to basic processes for animating synthetic objects in 3D animation software. Prerequisite(s): MEDA 125A, MEDA 126B, MEDA 123D, and a minimum grade of C- in ANIM 208.

ANIM 222 Computer Animation II

CA (0,6,3,3)

Continuation of ANIM 220 – Computer Animation I. Continued study in principles of computer animation, and basic processes for animating synthetic objects in 3D animation software. Prerequisite(s): minimum grade of C- in: ANIM 209; ANIM 220; ANIM 227.

ANIM 227 Story Development I

CA (0,6,3,3)

Introduction to story development and storyboarding. Explores techniques for creating ideas for effective animation. Develops an understanding of film language, continuity editing and

descriptive drawing for the visualization of those ideas in storyboards and animatics. Material created in this class forms foundation for subsequent conceptual work in the animation major. Prerequisite(s): MEDA 125A, MEDA 126B, MEDA 123D, and a minimum grade of C- in ANIM 208.

ANIM 228 Story Development II

CA (0,6,3,3)

Exploration of techniques for effective visual communication. Focus on story development for the animated short, film theory, film language, editing principles, character development and visual content development. Prerequisite(s): minimum grade of C- in: ANIM 220; ANIM 227.

ANIM 320 Computer Animation III

CA (0,6,3,3)

Advanced study in 3D computer animation. Emphasizes principles of designing and producing 3D computer animation through creation of advanced motion studies. Develop advanced skills in: model building; animation; color; lighting. Prerequisite(s): minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228.

ANIM 322 Computer Animation IV

CA (0,6,3,3)

Advanced study in 3D computer animation. Emphasizes principles of designing and producing 3D computer animation through creation of advanced motion studies. Develop advanced skills in: model building; animation; color; lighting. Prerequisite(s): minimum grade of C- in: ANIM 320; ANIM 326; ANIM 335.

ANIM 326 Story Development III

CA (0,6,3,3)

Advanced study in story development, storyboarding and animatics. Advanced instruction in: theme; structure; character; shot composition; staging; lighting; editing; sound. Prerequisite(s): minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228.

ANIM 328 Animation Preproduction

CA (0,6,3,3)

Preproduction for thesis project in computer animation. Complete preproduction process, including: initial concept creation; animation design; staging design; lighting design; sound design. Elements combined to create: presentation storyboard; process book; timing sheets; timed animatic. Created material used as basis for thesis project. Prerequisite(s): minimum grade of C- in ANIM 320; ANIM 326; ANIM 335.

ANIM 335 Visual Development for Computer Animation I

CA (0,6,3,3)

Instruction in visual development artwork. Focus on exploration of ideas and generation of character, environment, and prop designs/paintings with strong story potential. Introduction to basic elements of gesture drawing, quick sketch, volume, and depth techniques to capture action and attitude. Emphasis on drawing for: weight; force; thought; emotion; movement. Character development and design realized through descriptive drawing and sound draftsmanship. Prerequisite(s): minimum grade of C- in: ANIM 209; ANIM 222; ANIM 228.

ANIM 336 Visual Development for Computer Animation II

CA (0,6,3,3)

Advanced study in descriptive drawing. Advances skills in development of character and environment design in relation to story through descriptive drawing and sound draftsmanship. Continued development of concept art skills; conceptual artwork produced will support senior thesis project. Prerequisite(s): minimum grade of C- in ANIM 320; ANIM 326; ANIM 335.

ANIM 420 Computer Animation V

CA (0,6,6,6)

Advanced concepts in design and production of computer-animated short. Continuation of project begun in ANIM 328, resulting in a short computer-generated animation with sound. Focus on

mastery of principles of 3D computer animation, creativity, and knowledge of sophisticated animation techniques. Designed to prepare students for career as a professional in the computer animation industry. Prerequisite(s): minimum grade of C- in ANIM 322; ANIM 328; ANIM 336.

ANIM 422 Computer Animation VI

CA (0,6,6,6)

Continuation of ANIM 420 Computer Animation V. Advanced study of principles of 3D computer animation, lighting, and compositing. Develop and practice observational skills that aid in understanding motion. Completion of additional advanced animation exercises may be required in order to complete this course. Prerequisite(s): Minimum grade of C- in ANIM 420.

ARHU 242 Artists Among Poets

LA (3,0,3,6)

Examines the relationship between modern visual arts and poetry. Projects include poetry writing and collaborative art book creation. Prerequisite(s): None.

ARHU 270 Arts in Context: Comparing the Arts

LA (3,0,3,6)

Comparative study of the arts as visual languages for human experience and ideas. Considers relationships between various artistic mediums. Prerequisite(s): None.

ARHU 295 Dangerous Ideas

LA (3,0,3,6)

Historical overview of some of the major philosophical ideas that have disrupted our sense of the ordinary. Discussions revolve around questions of cosmology; space and time; paradigm shifts; human nature; power; deviance; revolution; environmental and technological transformation.

ARHU 305 Philosophy of Religions

LA (3,0,3,6)

Explores philosophical and theological issues raised by religious belief systems, such as Taoism, Confucianism, Hinduism, Buddhism, Judaism, Christianity, and Islam. Prerequisite(s): None.

ARHU 342 Arts in Performance

LA (3,0,3,6)

Considers structural and thematic connections between the visual and performing arts in the vocabulary appropriate to each discipline. Includes free tickets for musical and theatrical performances. Prerequisite(s): None.

ARHU 345 Western Music and Painting

LA (3,0,3,6)

Examination of the parallel developments in the history of music and painting in the Western tradition. Prerequisite(s): None.

ARHU 360 Classical Mythology in Lit., Art, & Music

LA (3,0,3,6)

Survey of the representation of Greek and Roman mythology in Western arts. Examines use of mythological tropes in literature, painting, sculpture, and music. Prerequisite(s): None.

ARHU 380 American Creativity I (1900-1940)

LA (3,0,3,6)

Study of the relationship between the visual and performing arts and American society during the first part of the twentieth century. Prerequisite(s): None.

ARHU 381 American Creativity II (1940-Present)

LA (3,0,3,6)

Study of the relationship between the visual and performing arts and American society during the second part of the twentieth century. Prerequisite(s): None.

ARTH 111 Development of Art & Ideas

LA (3,0,3,6)

Introductory art history survey. Presents important masterworks from across the globe, from the prehistoric period to the present. Considers art within cultural and historical contexts.

Prerequisite(s): None.

ARTH 120 History of Illustration

LA (3,0,3,6)

History of illustration from the Middle Ages to the present. Survey of significant illustrators and the artistic, sociological, economic, and political movements which influenced the development of their art. Prerequisite(s): None.

ARTH 121 History of Graphic Design

LA (3,0,3,6)

Survey of the history of graphic design. Considers development of graphic design and the contextual relationships between visual communications, typography, design, illustration, and social/technological evolution. Prerequisite(s): None.

ARTH 122 History of Photography

LA (3,0,3,6)

Survey of technical and aesthetic developments in photography within historical, cultural, and intellectual contexts. Topics include: landscape; portraiture; the snapshot; commercial applications of black and white; color and non-silver processes; critical theory. Considers influence of printmaking, painting, and sculpture on photography. Prerequisite(s): None.

ARTH 123 History of Computer Animation

LA (3,0,3,6)

Survey of history of American animation. Examines technological, conceptual, and aesthetic landmarks from the early 1900s to the present. Prerequisite(s): None.

ARTH 124 History of Game Art

LA (3,0,3,6)

Survey of the history of computer games. Examines technological, design, and aesthetic landmarks in computer games from 1950 to the present as well as the development of game culture and traditions. Prerequisite(s): None.

ARTH 125 History of Film

LA (3,0,3,6)

Survey of the history of film. Explores historical development of cinema from the late nineteenth-century to the present through the viewing and analysis of significant cinematic achievements. Introduction to the history, techniques, and vocabulary of, and influences on, the cinematic arts. Critical analysis through discussion and writing. Prerequisite(s): None.

ARTH 127 History of Motion Design

MD (3,0,3,6)

Charts the history of motion design from experimental animation to current industry examples. Prerequisite(s): None.

ARTH 128 History of Immersive Media

LA (3,0,3,6)

Survey of the history of Immersive Media and Virtual Reality. Examines technological, conceptual, and aesthetic landmarks from the early 1900s to the present. Prerequisite(s): None.

ARTH 266 History of Interior Design

LA (3,0,3,6)

A survey of significant interior environments from the ancient world to the present. Examines formative and historical relationship between architecture, interior spaces, and furnishings, and cultures/societies that produce them. Prerequisite(s): ARTH 111, WRIT 151.

ARTH 360 Art Deco

LA (3,0,3,6)

Traces the stylistic movement called Art Deco from its inception in France in the early 20th century to its spread around the world up to World War II; each week concentrates on a specific

medium: architecture. interiors, furniture, product design, transportation design, graphic design, fashion, textiles. jewelry, and the fine arts. Prerequisite(s): ARTH 111

ARTH 310 20th Century Design LA (3,0,3,6)

This course is an art-historical survey of the designed products of the 20th century, including—but not limited to—product design, graphic design, textiles, interiors, buildings and landscapes.

Prerequisite(s): ARTH 111

ARTH 315 Film Genre LA (3,0,3,6)

This course explores the important facets of genre filmmaking: What is the nature of formulaic filmmaking; how does it work; what does it mean; and why does it continue to appeal to audiences. By focusing on one or two genres, such as Horror, Sci-Fi, Film Noir, etc., students will learn the answers to these questions in addition to exploring the history and evolution of a specific genre, its connections to other art forms, its reflection of the society that produced it, and its continued influence. Prerequisite(s): ARTH 111.

ARTH 325 Topics of Film History LA (3,0,3,6)

Introduces students to standard approaches for analyzing cinema. These approaches not only unveil the formal and narrative techniques of film as an art form but also reveal how film works as a storytelling medium and cultural barometer. Exact topics determined on per semester basis.

Prerequisite(s): None.

ARTH 330 History of Architecture: Up to 1400 LA (3,0,3,6)

Introduces the major periods and styles of architecture around the world from the beginnings of architectural production to the year 1400; each lecture attempts to answer the question: "Why do the buildings look like that?" Examines the technological, aesthetic, political and social forces shaping the built environment. Prerequisite(s): ARTH 111.

ARTH 331 History of Architecture: 1400 - 1900 LA (3,0,3,6)

Introduces the major periods and styles of architecture around the world between 1400 and 1900; each lecture attempts to answer the question: "Why do the buildings look like that?" Examines the technological, aesthetic, political and social forces that shape the built environment.

Prerequisite(s): ARTH 111.

ARTH 345 Latin American Art History LA (3,0,3,6)

Survey of Latin American art from colonial times to the present. Examination of: the art of indigenous cultures; history of Spanish contact; synthesis between native art and that of Spain and Western Europe; appropriations of past cultures in modern and contemporary art.

Prerequisite(s): ARTH 111.

ARTH 361 History of Garments & Textiles LA (3,0,3,6)

Introduction to history and theory of garment and textile design from the ancient world to contemporary. Analyzes cultural and aesthetic significance of clothing and materials.

Prerequisite(s): ARTH 111; WRIT 151.

ARTH 362 Gender and Sexuality in the Renaissance LA (3,0,3,6)

Addresses the ways in which gender has affected the history of artistic practice, patronage and viewing during the Renaissance; explores gender and sexuality as social constructs, and investigates the ways these ideas are reflected in and created by works of art and architecture from the years 1400-1600. Prerequisite(s): ARTH 111.

- ARTH 363 The African Diaspora** LA (3,0,3,6)
 Study of the visual arts of the African Diaspora, from the Middle Passage and Black Atlantic to the contemporary period. Examines art of the African Diaspora through the lens of contemporary African-American artists, art historians, philosophers, and writers.
- ARTH 365 History of Modern Architecture** LA (3,0,3,6)
 Study of recent architectural history from the Industrial Revolution to the present. Introduces significant works of modern architectural design and their architects. Examines the development of modern architecture within the framework of: architectural theory and criticism; advances in building technologies; stylistic evolution; changes in architectural practice. Considers political, environmental, and mobility issues where relevant. Prerequisite(s): ARTH 111.
- ARTH 366 Historical Precedents in Design** LA (3,0,3,6)
 Examination and analysis of historical precedent as a framework for understanding design, including significant movements, traditions and theories. Explores how historic principles inform contemporary theories and aesthetic concepts, influencing the design of the built environment. Exposure to historical, social, political, and physical influences affecting design. Prerequisite(s): ARTH 111; WRIT 151.
- ARTH 370 History of Euro-Western Drawing** LA (3,0,3,6)
 Survey of drawing in Western culture, from earliest examples to current work. Considers the evolution of drawing within historical, cultural, and intellectual contexts. Prerequisite(s): ARTH 111.
- ARTH 380 History of Photography** LA (3,0,3,6)
 Survey of technical and aesthetic developments in photography. Topics include: landscape; portraiture; the snapshot; commercial applications of black and white; color and non-silver processes; critical theory. Considers the influence of printmaking, painting, and sculpture on photography. Prerequisite(s): None.
- ARTH 385 Islamic Art and Culture** LA (3,0,3,6)
 Explores the visual arts of Islamic cultures across the globe. Considers Islamic art within the context of both traditional and modern Islamic cultures. Topics include: relationship of religion and art; importance of the written word; aesthetics of manuscript illuminations; architectural types; mathematical basis of Islamic design. Prerequisite(s): ARTH 111.
- ARTH 387 Buddhist Art & Culture** LA (3,0,3,6)
 Introduction to the history, visual arts, and personalities associated with Buddhism. Topics include: early Indian roots of Buddhism through transformation in the Himalayas; South and East Asian manifestations; Buddhist-influenced Beat Generation poetry; contemporary American art. Prerequisite(s): ARTH 111.
- ARTH 388 Survey Amer. Art: Colonial to Present** LA (3,0,3,6)
 Survey of visual arts in America. Considers the historical, cultural, and intellectual contexts that inform the making of American art. Prerequisite(s): ARTH 111.
- ARTH 391 History of Modern Art I** LA (3,0,3,6)
 Survey of major movements in painting and sculpture from the mid-19th century to the first quarter of the 20th century. Examines concepts and issues that informed artistic creation.

Presents techniques for identifying artist's work through style and movement. Prerequisite(s): ARTH 111.

ARTH 392 History of Modern Art II LA (3,0,3,6)

Survey of major movements in painting and sculpture from the first quarter of the 20th century to the present. Examines concepts and issues that informed artistic creation. Presents techniques for identifying artist's work through style and movement. Prerequisite(s): ARTH 111.

ARTH 422 Contemporary Issues in Art LA (3,0,3,6)

Study of art and architecture from postmodernism (c. 1960) and the present from an international perspective. Thematic study through web sites, studio visits, films, and research in contemporary journals. Prerequisite(s): ARTH 111.

ARTH 434 Women Artists in History LA (3,0,3,6)

Thematic study of women artists from the Middle Ages to the present. Artists from diverse cultures represented. Introduction to gender theory within the visual arts. Prerequisite(s): ARTH 111.

ARTH 451 Art History Seminar: Looking at the Landscape LA (3,0,3,6)

Examines diverse approaches to landscape art in a global context. Issues include: personal and political appropriations of landscape; landscape as vehicle for poetic and spiritual content; the sublime, the real, and the ideal landscape. Prerequisite(s): ARTH 111.

ARTH 452 Art History Topics LA (3,0,3,6)

Art History seminar. Topic determined on a per semester basis. Prerequisite(s): ARTH 111.

ARTH 453 Art History Seminar: Adv. Art History Topics LA (3,0,3,6)

Advanced Art History seminar. Topic determined on a per semester basis. Considers relevant art criticism and research methodology. Prerequisite(s): ARTH 111.

ARTH 491 Renaissance Art History LA (3,0,3,6)

Survey of Renaissance painting, sculpture, and architecture of Italy and Northern Europe. Examines artistic developments during the 14th- through the 16th centuries. Prerequisite(s): ARTH 111.

ARTH 493 Chinese Art & Culture LA (3,0,3,6)

Survey of Chinese art from pre-historic through contemporary periods. Emphasis on the development of workshop arts, calligraphy and painting. Considers exchange of artistic ideas with foreign cultures. Prerequisite(s): ARTH 111.

ARTH 494 Japanese Art & Culture LA (3,0,3,6)

Survey of Japanese art from prehistoric through contemporary periods. Emphasis on the development of artistic conventions and the exchange of artistic ideas with foreign cultures. Prerequisite(s): ARTH 111.

BOAD 110 Design Thinking for Business BOAD (3,0,3,6)

Overview of creative strategies and design research methodologies. Introduction to Design Thinking and Business Design tools and methods used by entrepreneurs and creative leaders to create user-centered products and services. Prerequisite(s): None.

BOAD 151 Org. and Mgt. of Art & Design Business BOAD (3,0,3,6)

Introduction to the evolution and practice of the core management functions of planning, organizing and leading complex organizations. Focus on the basic roles, skills and functions of management and management theories to for practical problems found in business organizations. Topics cover basic theories, principles, and concepts of organization and management through lectures and critical thinking exercises that incorporate art and design business case studies. Prerequisite(s): None

BOAD 165 Behavior of Creative Business Organizations BOAD (3,0,3,6)

Introduction to the concepts of organizational behavior, organizational culture, and the nature of human behavior in creative organizations. Study, discern, and apply organizational behavior theory in the areas of individual differences, perception, motivation, personality, values, attitudes, team dynamics, and conflict; and their impact on creative businesses. Prerequisite(s): BOAD 151.

BOAD 201 Accounting & Finance for Creative Businesses BOAD (3,0,3,6)

This course focuses on the principles of accounting and finance that are needed to be a success in the field of art and design. These principles include how to prepare, read, and properly use financial statements, how business managers use financial reports, financial statement analysis, cash flow and financial planning, the time value of money, and raising money through debt management. This course is closed to BOAD majors and is required for BOAD minors. Prerequisite(s): None.

BOAD 255 Accounting BOAD (3,0,3,6)

Introduction to accounting and examination of external and internal financial reporting of enterprise management. Emphasis on the creation and analysis of financial information including the income statement, balance sheet, statement of retained earnings, and statement of cash flows. Explores various accounting reports that impact managerial decision-making. Prerequisite(s): None.

BOAD 260 Project Management BOAD (3,0,3,6)

Overview of characteristics, problems, techniques and methods of Project Management and a consideration of managerial decision-making in team environments using Program Evaluation and Review Techniques (PERT), Critical Path Method (CPM), and others. Management principles and practices are used to solve practical problems in creative, innovative organizations. Prerequisite(s): None.

BOAD 210 Personal and Freelance Finance BOAD (3,0,3,6)

Introduction to personal financial literacy. Topics covered may include: managing your personal financial future, understanding income and expenses, creating realistic budgets, managing debt and student loans, investing and retirement planning, small business management, freelancing and independent contractors, insurance and healthcare, taxes and accounting. The course does not assume any prior financial knowledge. Prerequisite(s): None.

BOAD 230 Brand Strategy BOAD (3,0,3,6)

Introduction to the value of a brand in the business environment and how to build, manage, assess and protect a brand. Specific areas covered include what a brand is, why it matters, how brands create value, how brands define their purpose, how brands use story, as well as the role of consumer research and consumer insight in strategic planning. Prerequisite(s): None.

BOAD 250 Entrepreneurship BOAD (3,0,3,6)

Study of the field and practice of entrepreneurship. Topics covered may include: decision processes to become a creative entrepreneur; development of successful business ideas; movement of ideas to entrepreneurial firm; growth and management of arts and creative enterprises. Exploration of entrepreneurship as a creative discipline that borrows from design thinking concepts, such as observing, opportunity recognition and ideation, prototyping/testing, and constant iteration, as a means of navigating the process of an entrepreneurial endeavor. Prerequisite(s): BOAD 151.

BOAD 253 Economics for Art & Design

BOAD (3,0,3,6)

Introduction to micro and macroeconomics with a focus on market forces and dynamics of the global creative sector. Utilizes case study methods to examine the many different expressions of the business of art and design, their economic impact and the opportunities created within the creative business sector. Prerequisite(s): None.

BOAD 254 Principles of Marketing

BOAD (3,0,3,6)

Introduction to the study of marketing. Topics include market orientation, customer value, customer satisfaction, target market, marketing environment, product development, pricing strategies, distribution channels, promotional strategies and tactics. Students develop a marketing plan for a client based semester-long team project. Prerequisite(s): None.

BOAD 375 Statistics

BOAD (3,0,3,6)

Introduction to statistics with an emphasis on managerial applications, applied statistical methodologies, creative problem solving techniques, and how to think statistically using data as the basis for decision-making. Prerequisite(s): None.

BOAD 301 Special Topic: Indiv. & Organizational Creativity

BOAD (3,0,3,6)

Exploration of the power of creativity in both personal and organizational contexts. Examines key elements and principles of creativity and the creative process through interactive and experiential learning. Study of role leaders play in cultivating the creative potential of employees through development of: vision; structure; collaborative culture; systems; processes; Human Resource practices. Exploration of personal creativity through individual and group projects. Prerequisite(s): BOAD 151.

BOAD 302 Negotiation and Relationship Management

BOAD (3,0,3,6)

Study of the theory, processes, and practices of negotiation, conflict resolution, and relationship management. Prerequisite(s): None.

BOAD 310 Storytelling for Leaders

BOAD (3,0,3,6)

Exploration of storytelling as powerful tool for leaders. Develop understanding of key elements of effective and engaging storytelling through experiential learning. Examination of storytelling as way to develop leadership presence and use narrative as a framework for: communication; self-expression; self-discovery; engagement of others; strategic planning; personal and organizational change. Prerequisite(s): BOAD 151.

BOAD 330 Managing Human Resources for Creative Org.

BOAD (3,0,3,6)

Study of the field of human resource management, including the functions of: strategic HR, HR planning, recruiting, staffing, training and development, compensation, benefits, labor relations, and performance management. Examination of contemporary human resources Issues and opportunities within creative organizations and art/design workplaces. Prerequisite(s): BOAD 151.

BOAD 341 Finance

BOAD (3,0,3,6)

Introduction to finance. Analysis of financial statements, time value of money, bond valuation, capital formation, working capital management, pro-forma development, budgeting, and management by the numbers for creative businesses, tax and legal implications. Prerequisite(s): BOAD 252.

BOAD 355 Introduction to Business of Fine Art **BOAD (3,0,3,6)**

Introduction to fine art business. Examination of museums and foundations, for-profit fine art entities: galleries; dealers; auction houses; publishers. Considers nature of success within fine art businesses as collaboration of multiple constituents; focus on importance of media impact. Prerequisite(s): WRIT 151.

BOAD 361 International Management **BOAD (3,0,3,6)**

Fundamental understanding of the strategic, operational, and behavioral aspects of managing across cultures. Topics may include: cultural values, diverse business customs and practices, international strategy development, global alliances and strategy implementation, international human resource management, leadership, and communication across cultures. Prerequisite(s): BOAD 151.

BOAD 370 The Pitch: Persuasion and Presentation **BOAD (3,0,3,6)**

Skill development necessary to persuade when presenting work and ideas. Students will develop verbal, visual, and written pitch presentations of creative ideas to be delivered to key stakeholders. The course focuses on effective communication of concepts, storytelling, creative vision, scope of work, logistics, and budget. Prerequisite(s): BOAD 151.

BOAD 420 Topics in Business **BOAD (3,0,3,6)**

Advanced topics in business of art and design. Creative case analysis of topics such as arts entrepreneurship; visual arts management; non-profit art centers; gallery management, new venture capital ideas innovations in business marketing and current trends in e-commerce. Prerequisite(s): None.

BOAD 425 Leadership in Creative Environments **BOAD (3,0,3,6)**

Study of concepts ranging from the interrelationship of trust and power to the situational and contextual aspects of leadership in creative organizations. Examination of leadership as ability to influence others in absence of positional power. Exploration of personal leadership styles and/or preferences in areas of: group dynamics; team building; problem-solving; conflict resolution. Prerequisite(s): BOAD 151.

BOAD 352 Strategic Planning **BOAD (3,0,3,6)**

Study of the strategic planning process and building blocks, including: identification of objectives, internal and external analyses, business resources, performance metrics, and cultural and societal values. Analysis of successful strategies, and their corresponding short-and-long-term action plans, for creative and art/design businesses. Prerequisite(s): BOAD 250.

BOAD 452 Senior Capstone I **BOAD (3,0,3,6)**

Students develop and complete a professional thesis project that will help clarify and advance their career goals upon graduation. Prerequisite(s): Open to BOAD seniors only.

BOAD 453 Senior Capstone II **BOAD (3,0,3,6)**

Students continue to develop and complete a professional thesis project that will help clarify and advance their career goals upon graduation. Prerequisite(s): BOAD 452 Senior Capstone I.

BOAD 455 The Role of the Curator in Arts Project Mgmt. BOAD (3,0,3,6)

Exploration of the complexity of curating exhibitions and diverse projects through lecture and discussion, outside reading, writing, critical thinking and creative planning. A full exhibition is planned and installed during the semester. Prerequisite(s): BOAD 151.

CRWR 100 Intro. to the Profession of Creative Writing LA (3,0,3,6)

Examines best practices and behaviors of professional writers in various genres and industries through practice of writing, revision, and research. Prerequisites: None.

CRWR 105 Story Fundamentals: Character LA (3,0,3,6)

Introduces fundamentals of character construction. Considers major characters, minor characters, and walk-ons. Includes strategies on drawing characters from a variety of real-world sources. Includes discussions on voice, dialogue, and point of view. Examines character examples from film, television, drama, and fiction. Includes critiquing of peer writing. Prerequisite(s): None.

CRWR 106 Story Fundamentals: Plot LA (3,0,3,6)

Introduces fundamentals of plot. Emphasis on how scenes function within a narrative. Examines basic plot structures such as Freytag's Pyramid, three-act structures, and others. Examines plot examples from film, television, drama, and fiction. Includes critiquing of peer writing. Prerequisite(s): None.

CRWR 110 Writing for Digital Media LA (3,0,3,6)

Introduces the practice of writing for digital media. Develops strategies for the creation of digital content and the analysis of writing contexts. Includes script development and treatment, navigation, layout, collaborative/interactive and multimedia products. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 111 Reading for Writers LA (3,0,3,6)

Introduces major forms of creative writing. Discussion-based class with both creative and analytical writing assignments. Considers examples of successful contemporary and canonical texts in various genres. Provides strategies for reading texts with a focus on writing craft. Prerequisite(s): WRIT 151 Writing Studio.

CRWR 200 Introduction to Storytelling LA (3,0,3,6)

Introduction to creating stories in a variety of media. Examines a range of contemporary and canonical story examples that can include video games, film, TV, comics, board games, and new media. Teaches effective story-making techniques and strategies. This course is closed to CRWR majors. It is available to CRWR minors or others to fulfill a writing requirement.

CRWR 205 Story Fundamentals: Revision LA (3,0,3,6)

Introduces fundamentals of story revision. Includes strategies on improving writing at a word, sentence, scene, and story level. Considers the role of style and voice in writing. Examines story examples from such sources such as television, drama, fiction, comics, film, and video games. Includes critiquing of peer writing. Prerequisites: Another Story Fundamentals course or consent of instructor. Prerequisite(s): Any CRWR course.

CRWR 210 Topics in Editing and Publishing LA (3,0,3,6)

Reviewing and editing submissions for digital and/or print media. Roles and responsibilities with the course will align with positions within the industry such as managing editor, production manager, and copy editor. Overview of publishing industry standards. Can be taken up to three times for credit. Prerequisite(s): WRIT 151 Writing Studio.

CRWR 211 Writing for and about Video Games LA (3,0,3,6)

Surveys the field of interactive writing for video games. Explores the fundamentals of good storytelling for game media. Enhances critical thinking skills. Offers hands-on experience in writing for and about the most prevalent forms of interactive video game writing. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 212 Story Workshop LA (3,0,3,6)

Introduces intermediate-level craft concerns of story construction. Emphasis on story craft elements such as dialogue, point of view, structure, image, and conflict. Includes critiquing of peer writing. Investigates contemporary and canonical texts to serve as professional models. Briefly considers the habits of professional writers as well as the business of writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 213 True Stories: Writing for Creative Non-Fiction LA (3,0,3,6)

Introduction to writing creative nonfiction, such as personal essays, lyric essays, memoir, and literary journalism. How to blend fact-based events, situations, or incidents with elements of traditional fiction to create dynamic, engaging writing. Focus on developing ideas, themes, and writing descriptive prose that utilize devices of fiction, screenwriting, and poetry: scene setting; dialogue; strong characterizations; narrative structure; imagistic language. Includes critiquing of peer writing. Prerequisite(s): WRIT 151 Writing Studio.

CRWR 214 Writing for Tabletop Games LA (3,0,3,6)

Explores methods and best practices for integrating creative writing elements with tabletop games by studying, modifying, and adding to existing game systems. Students will analyze existing games and write and revise content for worlds of their own creation. Prerequisite(s): WRIT 151 Writing Studio.

CRWR 310 Magazine and Feature Writing LA (3,0,3,6)

Focuses on the craft of short- and long-form digital and print journalism. Emphasis on appropriate interviewing, researching, outlining, and writing/revising techniques. Includes discussion on pitches and queries. Exposure to reporters, critics, and editors from various local media. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 311 Writing for Shared Worlds LA (3,0,3,6)

Provides an advanced understanding of storytelling through work on shared worlds. Exposure to a range of real-world examples. Examines the importance of multimedia production in society. Provides an understanding of storytelling through work on multimedia products. Exposure to a range of examples such as Star Wars, Welcome to Night Vale, and Marvel and DC comic book universes. Examines the importance of writing in multimedia story production. Prerequisites: WRIT 151 Writing Studio.

CRWR 312 Collaborative Story Production LA (3,0,3,6)

Provides an environment for ongoing work on new or in-progress collaborative texts of all sizes and types, such as writing, video, comics, animation, and other media. Emphasis on intensive discussion and response from an interdisciplinary perspective. Gain experience in conducting

individualized research relevant to the specific collaborations. Creates collaboration opportunities as needed. Includes critiquing of peer writing. Prerequisites: None.

CRWR 313 Writing Transmedia Stories **LA (3,0,3,6)**

Introduces how to shape and distribute story elements across multiple platforms. Emphasis on creating audience-driven experiences and stories with participatory elements. Discussion of public advocacy's relationship to transmedia stories. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 314 Advanced Story Workshop **LA (3,0,3,6)**

Advanced instruction in story construction. Emphasis on higher order craft concerns such as tone, voice, and mood. Investigates contemporary and canonical texts to serve as professional models. Considers the habits of professional writers as well as the business of writing. Includes critiquing of peer writing. Prerequisites: CRWR 212 Story Workshop or consent of instructor.

CRWR 315 Creative Writing Topics **LA (3,0,3,6)**

Investigates the theory, history, aesthetics, art, and/or creation of creative writing. Exposure to contemporary topics/trends in the world of creative writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 316 Introduction to Scriptwriting **LA (3,0,3,6)**

Covers fundamental writing skills necessary to create successful scripts. Examines various formats such as ten-minute plays, one-act plays, full-length plays, TV sitcoms, TV series, documentaries, and feature-length films. Provides brief overview of the scriptwriting business. Includes critiquing of peer writing. Prerequisite(s): ENGL 151 - Writing Studio (CRWR 212 – Story Workshop strongly recommended)

CRWR 317 Poetry Workshop **LA (3,0,3,6)**

Explores the relation between innovations in contemporary poetry and the current social, artistic, and cultural landscapes. Applies these insights to writing personal poetry. Explores poetry of the last 100 years. Prerequisite(s): WRIT 151 Writing Studio.

CRWR 318 Writing Comics & Graphic Narratives **LA (3,0,3,6)**

Creative writing for sequential art (comics and graphic narratives). Develop original projects through peer workshop and the revision process. Prerequisite(s): WRIT 151 Writing Studio.

CRWR 319 Writing Horror **LA (3,0,3,6)**

Introduces the basics of writing effective horror stories. Considers major themes such as madness, death, monsters, obsession, secret sins, and the supernatural. Exposure to contemporary and canonical horror texts. Briefly overviews the history of horror. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 320 Writing Fantasy **LA (3,0,3,6)**

Introduces the basics of writing effective fantasy stories. Includes discussion on world building. Considers major elements such as magic, quests, medievalism, dragons, chosen ones, and good vs. evil. Exposure to contemporary and canonical fantasy texts. Briefly overviews the history of fantasy. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 321 Writing Science Fiction **LA (3,0,3,6)**

Introduces the basics of writing effective science fiction stories. Includes discussion on world building. Considers major ideas such as alternate histories, space colonization, eugenics,

singularity, AI, planetary engineering, dystopias, and utopias. Exposure to contemporary and canonical science fiction texts. Briefly overviews the history of science fiction. Includes critiquing of peer writing. Prerequisites: WRIT 151 Writing Studio.

CRWR 322 Writing Picture Books **LA (3,0,3,6)**

Instruction in writing picture books and magazine pieces through examination of children's literature, study of the publishing business, introduction to child development, and writing workshops. Includes critiquing of peer writing. Prerequisite(s): WRIT 151 Writing Studio.

CRWR 323 Writing for Young Adults **LA (3,0,3,6)**

Supports students interested in writing young adult (YA) novels. Skill development specific to writing for the YA audience. Introduces a range of published YA novels and examines the teen voice, the shaping of characters, and plot. Guides students to write a novel synopsis and multiple polished chapters. Prerequisite(s): WRIT 151 Writing Studio.

CRWR 400 Senior Capstone I **LA (3,0,3,6)**

Builds upon the fundamentals of narrative learning throughout the major. Emphasis on self-directed writing, editing, and research. Includes individualized reading plan and periodic creative, critical, and reflective writings. Includes critiquing of peer writing. Prerequisites: CRWR Majors only and 90 credits completed. Prerequisite(s): CRWR Majors only and 90 credits completed.

CRWR 401 Senior Capstone II **LA (3,0,3,6)**

Continues to build upon the fundamentals of narrative learning throughout the major. Emphasis on self-directed writing, editing, and research. Includes individualized reading plan and periodic creative, critical, and reflective writings. Includes a short public presentation. Includes critiquing of peer writing. Prerequisites: CRWR 400 Senior Capstone I.

CRWR 410 Creative Writing Master Class **LA (3,0,3,6)**

Advanced creative writing instruction from top-level industry professionals. Deeply explores techniques for effective writing. Examines relevant contemporary and canonical texts. Includes critiquing of peer writing. Prerequisite(s): Permission to enroll granted based on portfolio review and faculty recommendations.

DSNA 110 Drawing I **DSNA (0,6,3,3)**

Introduction to perspective systems and their use in the representation of three-dimensional forms and lighting. Emphasis is placed on visual communication, mark making, and cinematic compositions. Various approaches to perspective will be used to compose single as well as sequential images. Drawing from both observation and imagination, students will investigate the way various camera lenses affect visual perspective. Prerequisite(s): None.

DSNA 112 Drawing & 2D Design I **DSNA (0,6,3,3)**

Introduction to drawing and two-dimensional design. Instruction in traditional media—pencil, pen, marker—and digital tools. Develop drawing skills through use of line, shape, value, and color. Focus on principles of design as applied to visual communication of concepts and ideas. Prerequisite(s): None.

DSNA 113 Drawing & 3D Design I **DSNA (0,6,3,3)**

Introduction to drawing and 3D design. Learn traditional media: paper; cardstock; cardboard. Use digital design tools to develop modeling skills and understanding of mass, space, and texture. Apply principles of design to understanding forms and spaces. Prerequisite(s): None.

DSNA 114 4D Design**DSNA (0,6,3,3)**

An introduction to sequential design and time-based media. Students begin to explore how to create meaning and communicate ideas through time and sequence using various techniques including drawing, design, audio, video editing, and animation. Focus will be placed on transformation, timing, rhythm, and motion. Prerequisites/Corequisites: None.

DSNA 120 Design II (Figure)**DSNA (0,6,3,3)**

Introduction to figure drawing as used to communicate stories and resolve design problems. Life drawing is used as the foundation for understanding human form and proportions. Less emphasis is placed on refined anatomy or individual characteristics, but rather how the human form communicates attitude, suggests movement, and implies story. Students explore various mark-making approaches and their appropriate uses within industry applications including storyboards and style frames. Prerequisite(s): None.

DSNA 122 Drawing & 2D Design II**DSNA (0,6,3,3)**

Drawing and 2D design with emphasis on visual ideation and communication. Focus on design techniques that emphasize physical and digital craft, integrated with drawing techniques that emphasize: ideation; iteration and visual exploration; communication of concepts. Expand process of communication problem-solving through research, design, and use of images and meaning. Prerequisite(s): DSNA 112.

DSNA 123 Drawing & 3D Design II**DSNA (0,6,3,3)**

Drawing and 3D design with emphasis on visual ideation and communication. Focus on design techniques that emphasize physical and digital craft, integrated with drawing techniques that emphasize: ideation; iteration and visual exploration; communication of concepts. Learn drawing techniques to represent and communicate place, action, object, and narrative. Explore principles and techniques of design as means to understand order, context, and relationships. Prerequisite(s): DSNA 113.

EDES 100 Design Thinking I**ED (0,6,3,3)**

Overview of creative strategies used during the design process. Working through the stages of design thinking: empathize, define, ideate, prototype and test. Problems are framed, questions are asked, and ideas are created, tested and chosen. Prerequisite(s): None.

EDES 120 Elements and Principles Of Design**ED (0,6,3,3)**

Elements and principles of design as applied to entertainment design. Topics such as color theory, lighting concepts, and typography are explored through the lens of entertainment design. Prerequisite(s): None.

EDES 201 Entertainment Design I**ED (0,6,3,3)**

Introduction to the concepts of Entertainment Design. Techniques of ideation, concept development, and the user experience are explored. Materiality, model-making, and cross-media experimentation are introduced. Developing skills in basic theming through an awareness of story and narrative relevant to the design. Basic drawing, CAD drawing, ideation sketching, concept communication, digital drawing, and problem solving. Prerequisite(s): EDES 100 and EDES 120.

EDES 202 Entertainment Design II**ED (0,6,3,3)**

Builds on concepts and skills introduced in Entertainment Design I. Explores theory and practice of Entertainment Design with a focus on understanding user experience through

the development of artifacts, media, systems or environments. Continued practice in incorporating theme, concept, and story into design elements. Continued skill-building in drawing, CAD drawing, problem- solving and ideation sketching, concept communication, digital drawing, and model-making. Prerequisite(s): EDES 201.

EDES 210 Immersive Media **ED (0,6,3,3)**

Provides a broad overview and introduction to immersive media and its applications to entertainment design. Focus on the principles, techniques, and tools used in the design and production of virtual reality, augmented reality, projection mapping, 3D video and other forms of immersive media. Prerequisite(s): None.

EDES 220 Spatial Environments **ED (0,6,3,3)**

Introduction to the concepts of design in spatial environments including ideation, visualization, and communication of the built environment. Exploration of three dimensional spatial relationships, area, and scale. Digital tools are introduced. Basic ideation sketching, drawing, CAD drawing, and model making. Prerequisite(s): Successful completion of First Year course work.

EDES 221 Environmental Wayfinding **ED (0,6,3,3)**

Introduction to the concepts, techniques and design principles used in physical orientation and movement through space. Considerations relating to health, safety, and accessibility will be explored. Understanding, developing and applying wayfinding systems including environmental graphics. Prerequisite(s): None.

EDES 222 Materials and Processes **ED (0,6,3,3)**

Survey of materials and resources in the design of the built environment. Exploration of the processes of fabrication, construction, and application. Emphasis on understanding materials based on performance criteria and environmental sustainability within the context of concept, theme, and story development. Prerequisite(s): EDES 220.

EDES 300 Design Thinking II **ED (0,6,3,3)**

Practical application of design thinking processes to real-world scenarios. Focus on user experience and human centered design as a method to create experiences centered around the user. Application of research methodologies to provide context for design decisions with a focus on problem identification, information gathering, and analysis for innovative solutions. Prerequisite(s): EDES 100.

EDES 301 Entertainment Design III **ED (0,6,3,3)**

Builds on concepts and skills of Entertainment Design II. Advanced application of theory and practice of Entertainment Design with a focus on the time-based and spatial aspects of entertainment, alongside the technical requirements developed through the specific areas of emphasis. Continued practice in incorporating theme, concept, and story into design elements. Continued skill-building in drawing, CAD drawing, problem-solving and ideation sketching, concept communication, digital drawing, and model-making. Prerequisite(s): EDES 202.

EDES 302 Entertainment Environment Design IV **ED (0,6,3,3)**

Builds on concepts of Entertainment Design III. Advanced application of theory and practice of Entertainment Design through highly-themed projects of increased scale and complexity,

and the incorporation of diverse media components that support theme and narrative. Continued skill-building in incorporating theme, concept, and story into design elements. Advanced skill-building in drawing, CAD drawing, problem-solving and ideation sketching, concept communication, digital drawing, and model-making. Prerequisite(s): EDES 301.

EDES 320 Visualization & Communication Tools I **ED (0,6,3,3)**

Introduction to digital design techniques, including drawing, 3D modeling, and 3D prototyping. Focus on preliminary spatial modeling and visualization skills as a medium of creative exploration of ideas. Prerequisite(s): EDES 220 and EDES 222.

EDES 321 Visualization & Communication Tools II **ED (0,6,3,3)**

Intermediate topics in digital design techniques, including drawing, 3D modeling, and 3D prototyping. Focus on digital modeling, architectural/visual simulation. Prerequisite(s): EDES 320.

EDES 401 Entertainment Design Thesis I **ED (0,6,3,3)**

Course work is focused on a two-semester long thesis project where students will identify their final project based on problem identification. This semester focuses on pre-design, including research, client and user identification, programming, and individualized workflow. Research, ideation, Project Brief outlining the scope of the project, concept drawings, data analysis, and documentation of the design process. Prerequisite(s): All required 100, 200, and 300 EDES prefix courses.

EDES 402 Entertainment Design Thesis II **ED (0,6,3,3)**

Course work is focused on the continuation of a two-semester long thesis project. This course focuses on the visual, verbal, and tactile product of the research completed in Thesis I. Research, ideation, Project Brief outlining the scope of the project, concept drawings, and data analysis. Presentation models, drawings, and virtual experiences are produced. Prerequisite(s): EDES 401.

EDES 420 Visualization & Communication Tools III **ED (0,6,3,3)**

Application of digital design techniques, including drawing, 3D modeling, and 3D prototyping. Focus on exploration of user experience through diverse digitally and physically realized environments. Prerequisite(s): All required 100, 200, and 300 EDES prefix courses.

ELEC 205 Intro to Figure Painting I **AA (0,6,3,3)**

Introduction to fundamental techniques of acrylic painting using the nude and draped model as subject. Emphasis on: paint handling; color mixing; self-expression; proportion; foreshortening; planer structures of the figure. Prerequisite(s): None.

ELEC 214 Experimental Imaging **FA (0,6,3,3)**

Explores digital technology as tool for contemporary art. Focus on experimentation and pursuit of individual aesthetic while incorporating digital imagery within chosen field. Prerequisite(s): None.

ELEC 215 Immersive Media Studio **FA (0,6,3,3)**

Exploration of immersive media. Instruction in digital postproduction techniques for: drawing; video; sound; animation; panoramic/fish-eye photography. Explore social and ethical implications of community-based immersive media. Prerequisite(s): None.

- ELEC 220 Intro to Letterpress** **AA (0,6,3,3)**
 Introduction to practice of contemporary letterpress printing. Essentials of letterpress printing including: hand typesetting; inking; imposition and impression; typeface selection; appropriate papers for printing; use of imagery and color. Creation of digital images for letterpress printing through use of polymer plates. Prerequisite(s): None.
- ELEC 221 Intermediate Figure** **AA (0,6,3,3)**
 Continued study in figure drawing. Emphasis on: the figure in space; expressive drawing; exploration of concepts and materials. Prerequisite(s): None.
- ELEC 231 ART Network Studio Elective** **AA (0,6,3,3)**
 Create television content for ART Network. Develop area of expertise which may include one or more of the following: business of program development; pre-production; production; post-production. Prerequisite(s): None.
- ELEC 232 ART Network II Documentary Production** **AA (0,6,3,3)**
 Documentary Production. Students will work in a highly collaborative environment to create and produce a one-hour documentary on a topic relevant to the community or region. The production will meet broadcast standards, and will be aired on ABC Channel 7 in Sarasota. Areas covered in this course will include: presentation skills, research, budgeting, concept and story development, scheduling and coordination, storyboarding, show package design, camera and audio operation, field production, interviewing techniques, post-production, and editing. Prerequisite(s): Students must have previously taken ELEC 231 ART Network Studio Elective and/or have a minimum of one semester of active involvement in the ART Network Club.
- ELEC 233 Intro to Video Content Development** **AA (0,6,3,3)**
 Introduction to various aspects of video content, including genres, styles, industry users and distributors. Prerequisite(s): ELEC 231, or DSNA 114.
- ELEC 234 Intro to Storytelling and Scriptwriting** **AA (0,6,3,3)**
 Introduction to basic storytelling and scriptwriting skills and techniques for screen media. Study of structure, character development, conflict, story arc, message-based writing and various screen media script formatting. Prerequisite(s): None.
- ELEC 235 Editing for Video** **AA (0,6,3,3)**
 Introduction to editing, including technical aspects and storytelling techniques. Prerequisite(s): ELEC 233.
- ELEC 236 Production Studio** **AA (0,6,3,3)**
 Through experiential project-based learning, students will work collaboratively to combine classroom instruction with studio application on a variety of assignments. Focus on concept development and scriptwriting, storyboard development, budgeting and pre-production. Explore feasibility of script directions through preliminary production testing of ideas. Students may work with external or internal clients. Prerequisite(s): ELEC 233.
- ELEC 252 Painting from Observation** **AA (0,6,3,3)**
 Introduction to acrylic painting principles, methods, and materials. Develop personal approach to concepts and techniques of observational painting using traditional or non-traditional formats. Subject matter includes still life, landscape, and figure. Prerequisite(s): MEDA 111 or DSNA 112 or STDA 101.

ELEC 253 Beginning Painting**IL (0,6,3,3)**

Introduction to painting in oil and/or acrylic. Development of: perceptual and technical skills; sensitivity to color; understanding color mixing; paint handling; related issues in drawing and design. Emphasis on observational painting and developing the convincing illusion of form with paint. Prerequisite(s): None.

ELEC 260 Artists' Books**FA (0,6,3,3)**

Introduction to making limited-edition artists' books. Exploration of artists' books as system for presentation of visual and verbal information and ideas. Construction of experimental, interdisciplinary, and traditional books using personal visual language. Considers: structure; formatting; image; presentation. Prerequisite(s): None.

ELEC 270 Costume Design**DI (0,6,3,3)**

Introduction to costume design. Examination of costume and fashion as means to communicate theme, mood, and character in visual story. Research, develop, and create costumes and fashion design for characters, whether in: cinematic collaboration; staged photography; character and fashion illustration; body art/performance/sculpture; or animation and game design. Prerequisite(s): None.

ELEC 277 Advanced Representational Drawing**IL (0,6,3,3)**

Explore range of approaches to interpreting and depicting representational subject matter (recognizable objects, figures, or elements in nature). Create work that display: personal expression; advanced concepts in composition; content; visual and technical skills. Focus on drawing as a primary form of expression using traditional and nontraditional materials and formats. Prerequisite(s): None.

ELEC 304 Acting Studio**DI (0,6,3,3)**

Introduction to acting. Investigate emotional and physical aspects of human interplay through variety of activities, including: neutral mask work; theatre games; scene study. Recommended for DF and CA majors to develop comic timing skills and authentic character portrayals. Prerequisite(s): None.

ELEC 306 Introduction to Creative Coding**AA (0,6,3,3)**

Practical and creative approach to computer programming fundamentals within a visual context using the open source programming language Processing. Prerequisite(s): None.

ELEC 308 Sketchbook Drawing: Art, Nature and Science**IL (0,6,3,3)**

Exploration of the intersections between art and science. Develop basis sketchbook drawings from direct observation of flora and fauna at Sarasota locations. Other sources of content include aspects of nature revealed through scientific imaging technologies: microscopy and satellite imaging, and visual interpretations of natural elements.

ELEC 311 Satire & Pop Culture**AA (0,6,3,3)**

Explores history of satirical thought in popular culture. Examines satire as genre and art form in: political cartoons; theatre; film; television; and the web. Analysis of films and other visual media. Students will supplement discussion with critical and creative projects. Prerequisite(s): None.

ELEC 313 Advanced Figure Anatomy**IL (0,6,3,3)**

Expanding on ILLU 213 Figure Anatomy: Explores muscles of facial expression, features of the face, topography of the skull, hair pattern logic, skin folds, age distinctions, biological gender

distinctions. Emphasis is on drawing though some projects may have media options.
Prerequisite(s): ILLU 213.

ELEC 315 Digital Ecorche **IL (0,6,3,3)**

Study human anatomy from the artist's point of view in a digital sculpting platform. A comprehensive overview of the surface anatomy will enable the student to invent figures (fantasy or real) with more anatomical fidelity and strengthens digital skills at the same time.
Prerequisite(s): ILLU 490 Special Topic: 3D Modeling for IL or Instructor Permission.

ELEC 331 Word, Image and Book **GD (0,6,3,3)**

Advanced studies in book format. Explores definition of the book through analysis, deconstruction, and reconstruction of book format. Emphasis on: development of original content; practical and alternative forms and structure; binding and other production techniques.
Prerequisite: None.

ELEC 334 Advanced Computer Illustration **IL (0,6,3,3)**

Advanced computer-aided illustration skills and techniques. Topics include: mixed media and experimental image making; preparation of traditional and digital illustration for print and electronic media; the job market. Emphasis on concept development, aesthetics, and personal style. Prerequisite(s): ILLU 261.

ELEC 338 Time Based Interactive **FA (0,6,3,3)**

Introduction to graphical environments for interactive image, video, audio, and multimedia. Allows artists and designers to create complex interactive works without writing computer code. Exploration of problem-solving techniques. Prerequisite(s): None. Successful completion of First Year program or permission of instructor.

ELEC 341 Expressive Typography **GD (0,6,3,3)**

Advanced studies in typography. Examination of typography in variety of media as means to solve visual communication problems through creation of expressive: letterforms; words; and messages. Registration priority: (1) GD majors and minors; (2) other majors with instructor's permission.

ELEC 343 Design for Business **GD (0,6,3,3)**

Create comprehensive business models based on brand strategy and idea development. Redesign existing enterprise or create new market venture. Topics include: sustainability; market development; social media tools; entrepreneurship; and planning. Ringling Letterpress and Book Arts Studio may be used for collateral and/or product development. Registration priority: (1) GD majors and minors; (2) other majors with instructor's permission.

ELEC 344 Portraiture **IL (0,6,3,3)**

Focuses on the study of the human head, its structure and facial features as applied to the broader art of portrait and figurative painting in oil from life. Drawing, color, value, technique and composition will be constantly emphasized. This course may be used as an opportunity to improve and develop general skills in drawing and painting, serve as an opportunity to create portfolio work or prepare for a career in portrait painting. Emphasis will be on establishing strong fundamentals and a personal approach to the subject. Prerequisite(s): previous figure drawing and basic painting experience; or instructor's permission.

ELEC 350 Collaboratory **AA (1-6)**

The Collaboratory provides students the opportunity to work with clients of businesses, nonprofits and government entities through this ELEC 350 course. Students enrolled in the Collaboratory class will work on real-world, real-time client-based projects working with executives and management teams in an environment that engages in immersive learning, collaboration, design teamwork, client relations and communications. Each project provides a unique professional experience while meeting student learning goals. Students should send an email to collaboratory@ringling.edu for more information on each project offering.

ELEC 353 New Media: Music Branding **GD (0,6,3,3)**

Advanced studies in branding. Develop campaign systems for contemporary music industry utilizing: websites; CD/DVD packaging; posters; new media; etc. Prerequisite: GDES 210; or instructor's permission.

ELEC 354 Graphic Novel **IL (0,6,3,3)**

Instruction in sequential storytelling of the contemporary graphic novel. Content is provided. Focus is on thumbnail and breakdown of a text/story for sequential storytelling. From layout to complete final pages of sequential art. Prerequisite(s): None.

ELEC 364 Children's Book Illustration **IL (0,6,3,3)**

Instruction in contemporary children's book illustration. Projects include selection of a picture book, text preparation and completion of several finished samples. Prerequisite(s): None.

ELEC 385 Synergism in Visual Thinking **IL (0,6,3,3)**

Illustration studio elective. Exploration of analogy and metaphor as problem-solving methods in visual communication. Examination of historical context and contemporary issues and approaches. Prerequisite(s): None. Enrollment open to all majors; strong drawing and media skills required.

ELEC 388 Landscape Painting & Drawing **IL (0,6,3,3)**

Advanced study in landscape painting and drawing. Subjects drawn from the Sarasota area include both traditional landscape motifs and urban industrial subjects. Emphasis on personal exploration of: pictorial space; color; light; surface; technique. Examination of observation, memory, invention; and issues in contemporary landscape painting within both Eastern and Western landscape traditions. Prerequisite(s): None.

ELEC 420 Advanced Media **IL (0,6,3,3)**

Advanced study in a variety of media. Assignments geared toward personal portfolio direction. Prerequisite(s): ILLU 271.

ELEC 445 Mapping a Site: In & Out of Context **PI (1.5)**

Two one-week international collaborative workshops in Sarasota and Antwerp. Working groups consist of faculty and students from: Ringling College of Art and Design; the Royal Academy of Antwerp; St. Lucas Art School, Antwerp; and an additional guest university. Research, interpret and present the histories and creative possibilities of the sites and proposed themes, utilizing the group's cultural diversity and individual artistic sensibilities. Final work will be displayed in each city, with potential for future publication and exhibitions. Note: Only three students will be selected for this course. Primarily for PI, FA and FILM students. Students from other majors can apply with permission from project coordinator.

ELEC 446 Mapping a Site II: In & Out of Context **PI (1.5)**

Two one-week international collaborative workshops in Sarasota and Antwerp. Working groups consist of faculty and students from: Ringling College of Art and Design; the Royal Academy of Antwerp; St Lucas Art School, Antwerp; and Aalto University, Helsinki. Interpret and present the histories and future possibilities of the sites, drawing on each group's cultural, individual, and artistic sensibilities. Final work will be displayed in each city, with potential for future publication and exhibitions. Note: Only two students will be selected for this course. Prerequisite(s): PI majors; minimum 90 credits.

ELEC 468 Adv Figure Painting/Adv Figure Drawing IL (0,6,3,3)

Offers students an opportunity for additional study and practice in drawing and painting the figure from life. Focus on establishing strong fundamentals and developing a personal approach to the subject. Traditional drawing media and oil painting will be explored with the objective to create portfolio quality work based on observation of the model. Prerequisite(s): Previous figure drawing or painting experience; or instructor's permission.

ENGL 001 ESL Skills LA (3,0,0,6)

Introduces international students to academic and campus life. Emphasis on listening/reading comprehension, speaking/pronunciation, collaborative work, understanding and using campus resources. Learning and practicing campus etiquette among students, faculty, and staff. Prerequisite(s): None.

ENVI 100 Ecology of Culture LA (3,0,3,6)

Investigates the interaction of ecology and the development of culture. Explores six different habitats and analyzes formation of traditional cultures in those areas. Compares resource use of traditional cultures with urban, industrial cultures. Prerequisite(s): None.

ENVI 200 Environmental Science LA (3,0,3,6)

Examination of ecological systems and current environmental issues. Examined in terms of ecological impact, as well as political and economic considerations. Prerequisite(s): None.

ENVI 221 Ecology of Water LA (3,0,3,6)

Exploration of geological themes through the common thread of water, including: lakes; ponds; streams; rivers; bayous; bays; oceans; glaciers; rain cycles; and aquifers. Topics covered include: plate tectonics; habitat changes; pollution; human population and resource demand; management; conservation and recovery. Prerequisite(s): None.

ENVI 230 Food, Fuel, Future LA (3,0,3,6)

Examines the relationship between food and fuel. Explores current dominant methodologies in the supply of food and fuel, linkages between them, and alternative ways to meet future demands for both. Prerequisite(s): None.

ENVI 250 The Biodiversity of Earth LA (3,0,3,6)

Study of the relationships between plants and animals. Topics include: lifestyle differences between related species; niche adaptation; habitat change; evolutionary development of relationships; extinction. Prerequisite(s): None.

ENVI 260 Environmental Headline News LA (3,0,3,6)

Examines environmental news in the media. Considers news stories in radio, television, and print media that underscore the relationship between people and the environment. Prerequisite(s): None.

- ENVI 263 Sustainability** **LA (3,0,3,6)**
 Study of sustainability as an emerging dominant operational model for business. Process-based, systems-oriented model takes into account the synergies of economic, environmental, and social decisions. Introduction to Triple Bottom-Line Management as mechanism for understanding, evaluating, and documenting these relationships. Prerequisite(s): None.
- ENVI 301 Ecology of Sarasota** **LA (3,0,3,6)**
 Investigates and documents major environmental changes in Sarasota by acquiring historical information, assessing present conditions and ascertaining what community leaders see as Sarasota's future. Prerequisite(s): None.
- ENVI 330 Environmental Ethics & Ecological Beliefs** **LA (3,0,3,6)**
 Exploration of ecological and environmental ethics. Topics include: scientific beliefs about ecology; ethics of environmental quality; intergenerational equality relative to our use of resources. Prerequisite(s): None.
- ENVI 340 The Business of Nature** **LA (3,0,3,6)**
 Study of the effects of business on nature and the environment. Considers business practices in relation to changing environmental concerns. Prerequisite(s): None.
- ENVI 345 Communicating the Environment** **LA (0,6,3,3)**
 Considers the role of artists and designers in communication of environmental and social issues to wider constituencies. Students learn to translate scientific facts and visualization into evocative communications that effectively explain to the viewer his or her role in environmental systems. Prerequisite(s): None.
- ENVI 370 Topics in Ecology & Sustainability** **LA (3,0,3,6)**
 Explores topics in ecology and sustainability, including: rapid urbanization; increasing human population; demand for food, water, energy, and natural resources; climate change. Utilizing systems thinking for innovative solutions. Prerequisite(s): None.
- ENVI 371 Creating an Ecological City** **LA (3,0,3,6)**
 Examines potential paths and processes to transition from traditional to sustainable cities. Topics include: converting waste to energy; rooftop farming; alternative water systems; multi-modal transportation systems; energy efficient buildings; bioregional living; green design; sustainable communities. Prerequisite(s): None.
- ENVI 375 Applied Environmental Design** **LA (0,6,3,3)**
 Studies in applied environmental design. Focus on: green building design; healthy home design; landscape architecture; environmental art; environmental restoration projects; alternative energy/transportation systems; and urban planning. Students learn how to assess, design, communicate, and implement ecological revitalization projects and programs. Prerequisite(s): None.
- FILM 115 Film Language** **FILM (0,6,3,3)**
 An introduction to storytelling as communicated through the visual medium of filmmaking. Incorporates the effective use of film language through story analysis and structure. Projects include written story exercises and the practice of visual storytelling using drawn and photographed images. Prerequisite(s): None.
- FILM 124 Introduction to Filmmaking** **FILM (0,6,3,3)**

Introduction to storytelling in motion pictures. Intensive experience focused on creation of stories and their translation into motion pictures through screenwriting, camera operation, sound recording, and editing. Examine story construction through interaction of characters, locations, and props. Use tools to capture and manipulate motion picture images and sounds. Conceive, write, and translate story into film through use of motion picture tools and techniques. Instruction in: designing visual and aural world of film; introducing and revealing story characters; creating moments that pull audience into film. Focus on conflict as essential component of storytelling in film. Prerequisite(s): None.

FILM 221 Camera & Sound

FILM (0,6,3,3)

Introduction to camera and sound equipment for acquisition of raw elements in digital film. Instruction in: technical aspects of digital camera; effective shot composition; how to cover a scene; basic lighting techniques; and basic camera movement. Additional topics include use of sound equipment to obtain sync and non-sync sound, and types of sound used in digital film. Prerequisite(s): Open to Film majors only.

FILM 222 Editing for Film

FILM (0,6,3,3)

Introduction to postproduction process in digital filmmaking. Develop basic picture- and sound-editing principles and techniques. Introduction to professional non-linear editing systems and software. Prerequisite(s): Open to Film Majors only.

FILM 225 Directing

FILM (0,6,3,3)

Introduction to directing in digital film. Explore basics of director's role in digital film, from planning and production through to the postproduction process. Develop practical skills, including: script analysis; creation of shot lists; storyboarding; working with crew and actors. Prerequisite(s): Open to Film majors only.

FILM 229 Production Design

FILM (0,6,3,3)

Production design is the visual art and craft of cinematic storytelling. It is how an empty room in 2010 becomes Watson's study, or a gamekeeper's home in Kenya, or the cockpit of a jet fighter in the future- and it does it in a way that the audience believes in its authenticity. The visualization of a film is created by the imagination, artistry and collaboration of the director (team), director of photography (team) and the production designer with the production team. Students in this course will become production design teams that research the world in which a film takes place to establish its visual sense of mood and authenticity. The production design team will interpret and transform the story (i.e. script, short story, micro fiction), characters, and narrative into designs that encompass architecture, costume, decor, environment, props, etc. As needed, the production design team uses sketches, illustrations, photographs, models, production storyboards, and constructs sets while considering budgets and scheduling. The final result is the transformation of the physical | psychological environments and characters of a narrative script into the visual reality of a completed theoretical or real film. Prerequisite(s): None.

FILM 231 Writing the Short Film I

FILM (0,6,3,3)

Introduction to writing the short film script. Fundamentals of: research methods; story structure; character; theme; myth; genre. Develop stories; produce short treatments and screenplays. Critical analysis of own work and that of master screenwriters. Introduction to professional screenplay software. Exposure to non-traditional screenplay forms. Prerequisite(s): Open to Film majors only.

FILM 232 Producing

FILM (0,6,3,3)

Introduction to the role of producer in film. Exploration of all facets of film producer's job, including: development; preproduction; production; postproduction; distribution. Topics include: structure of production team; decision-making; above- and below-the-line positions; funding and in-kind support; department structures and oversight; production management; production scheduling and budgeting; problem-solving strategies; production trends; employment opportunities. Prerequisite(s): None.

FILM 241 Film Seminar

FILM (0,6,3,3)

Introduction to digital film equipment and facilities. Instruction in proper handling of equipment and working in the digital film environment in a safe and professional manner, both on and off set. Topics include: equipment checkout and care; lighting instruments, grip and electronic equipment; set protocol; safety procedures; crew responsibilities; and the proper professional use of preproduction, production and postproduction facilities. Prerequisite(s): None.

FILM 252 Cinematography

FILM (0,6,3,3)

Advanced digital cinematography techniques and concepts. Achieve proficiency in use of advanced digital cinematography equipment. Instruction in alternative techniques in manipulation and control of camera images and equipment. Critical analysis of cinematography masterworks. Prerequisite(s): None.

FILM 260 Branded Storytelling I

FILM (0,6,3,3)

Introduction to basic brand storytelling and scriptwriting skills and techniques. Practical writing assignments explore structure, character development, conflict, story arc, message-based writing and various screen media script formatting. The role of research and strategy is introduced while grammar and composition are reinforced. Prerequisite(s): None.

FILM 321 Film Project

FILM (0,12,6,3)

Write, produce, direct, and edit a digital film project. Utilize other students in class as crew. Engage in critical self-analysis as it relates to own project and work on other's projects. Prerequisite(s): All Sophomore film courses. Open to Film majors only.

FILM 322 Postproduction

FILM (0,6,3,3)

Advanced picture editing techniques and concepts. Exposure to alternative methods for assembling scenes pursuant to specific narrative and thematic strategies. Instruction in industry-standard non-linear editing software. Introduction to compositing, color correction and grading. Critical analysis of picture-editing masterworks. Prerequisite(s): None.

FILM 332 Writing the Short Film II

FILM (0,6,3,3)

Advanced short script workshop. Topics include: story structure; character development; theme; myth; genre; research methods. Focus on: advanced script writing forms; approaches, and techniques to produce medium length short film scripts; commercial considerations for creating a short film screenplay. Exposure to non-traditional screenplay forms. Prerequisite(s): Writing the Short Film 1. Open to Film majors only.

FILM 333 Sound Design

FILM (0,6,3,3)

Introduction to creative sound design in filmmaking. Emphasis on practical knowledge and skills necessary for effective audio utilization. Creation of compelling audio design through use of tools and processes of creative sound design. Instruction in: use of digital audio recorders in the field; types of microphone; signal processing; post production and sound editing of dialogue; ADR;

Foley; music; effects. Exploration of importance of music, both practical and score.
Prerequisite(s): None.

FILM 360 Branded Entertainment Project **FILM (0,6,3,3)**

Write, produce, direct, and edit a branded entertainment project. Learn essential teamwork and collaboration skills necessary when working as part of a film production crew. Engage in critical analysis of course projects. Prerequisite(s): FILM 260 Branded Storytelling I.

FILM 361 Branded Storytelling II **FILM (0,6,3,3)**

Builds on knowledge of brand storytelling fundamentals. Advanced writing assignments explore various media and genres. Emphasis on emotion, authenticity and personal connection to make brands stand out from the crowd. Students will also gain experience in professionally pitching and presenting their writing. Prerequisite(s): FILM 260 Branded Storytelling I.

FILM 410 Film Internship **FILM (6)**

Workplace experience in the film industry. Build qualifications for entry-level jobs. Internship agreements negotiated between intern and site supervisor; approval of Department Head, Registrar, and Director of Career Services required. Requires journal and documentation of work performed, followed by oral presentation. Grading: Credit/No Credit.

FILM 421 Advanced Film Seminar **FILM (0,6,3,3)**

This is a seminar course designed to address advanced topics in filmmaking and ongoing thesis production workshops. Workshops will be taught by visiting artist/filmmakers. The seminar will provide a focused learning experience designed to enhance thesis productions conceptually, artistically and technically. Students will use a colloquium as a forum for discussing important digital filmmaking issues for the future of aspiring filmmakers. Prerequisite(s): None.

FILM 422 Business of Film **FILM (3,0,3,6)**

Introduction to business of film industry. Examines roles, responsibilities, and relationships of all players and constituencies within film industry. Topics include: industry structure; production decision-making; production apparatus; distribution systems; ancillary markets; industry trends and areas of growth; employment opportunity development. Prerequisite(s): None.

FILM 431 Film Thesis I **FILM (0,6,3,3)**

First semester of required senior thesis project in film. Creation of approved senior thesis films in collaboration with fellow students; may act in both above- and below-the-line roles. Creation of full-length screenplay may fulfill part of senior thesis requirements. Prerequisite(s): None.

FILM 432 Film Thesis II **FILM (0,12,3,3)**

Second semester of required senior thesis project in film. Creation of approved senior thesis films in collaboration with fellow students; may act in both above- and below-the-line roles. Creation of full-length screenplay may fulfill part of senior thesis requirements. Prerequisite(s): FILM 431.

FILM 460 Topics in Branded Entertainment **FILM (0,6,3,3)**

Addresses current and evolving issues in branded entertainment. Topics allow students to conduct forward-thinking initiatives and explore areas such as new media, brand engagement, brand activation, brand extensions and innovations in communication. The content of the course is flexible and defined each fall. Typically students engage in a variety of activities which could include research, strategy, concept development, script writing, film and video production to develop advanced, portfolio-worthy solutions. Prerequisite(s): FILM 361.

- FILM 465 Business of Branded Entertainment** **FILM (0,6,3,3)**
 Introduction to business of branded entertainment and preparation for entry into the profession. Examines roles, responsibilities, and relationships of all players and constituencies within the industry. Guest speakers provide career insights. Topics include: portfolio/reel preparation, written communication, interviewing, industry structure, industry trends, employment opportunity development. Prerequisite(s): FILM 361.
- FINE 122 Conceptual Practices** **FA (0,6,3,3)**
 Exploration of individual concepts and problem-solving skills through experimentation with variety of media and techniques. Prerequisite(s): None.
- FINE 133 Sculpture** **FA (0,6,3,3)**
 Introduction to sculptural processes, including wood, mold-making, casting and metal fabrication. Instruction in studio safety. Prerequisite(s): None.
- FINE 148 Time Based** **FA (0,6,3,3)**
 Introduction to time based media. Exploration of concepts and techniques used in creating time based media. Explore and critique use of video, animation, sound and interactivity. Emphasis on creation of meaning for personal expression. Prerequisite(s): None.
- FINE 171 Painting** **FA (0,6,3,3)**
 Introduction to painting methods and materials. Develops perceptual abilities, sensitivity to color and value, and compositional ideas within the context of understanding pictorial space. Prerequisite(s): None.
- FINE 200 Intermediate Drawing** **FA (0,6,3,3)**
 Explore the fundamental concepts of drawing as they relate to a self-directed body of work. Historical and contemporary visual issues pertinent to the act of drawing are discussed. Various media, experimentation and invention will be encouraged. Prerequisite(s): None.
- FINE 208 Printmaking** **FA (0,6,3,3)**
 Introduction to printmaking processes. Explore history, basic processes, and materials of printmaking. Instruction in monoprint, relief, and intaglio image creation. Exploration of processes as means to develop individual approach. Prerequisite(s): None.
- FINE 209 Printmaking: Etching** **FA (0,6,3,3)**
 Continued study in intaglio printmaking. Additional technical and practical application of intaglio processes: etching; mezzotint; lift-grounds; photo- etching; aquatint; multiple plate registration. Emphasis on development of individual imagery within context of intaglio printing. Prerequisite(s): None.
- FINE 250 Printmaking: Large Format** **FA (0,6,3,3)**
 Introduction to large format printmaking. Instruction in large format processes, design principles, and concepts as related to various printmaking techniques. Emphasis on exploration and development of personal concepts and imagery on a large scale. Production of both one-of-a-kind and editioned works. Prerequisite(s): FINE 208 or instructor permission.
- FINE 272 Painting II** **FA (0,6,3,3)**
 Continued study of painting methods and materials. Develops perceptual abilities, sensitivity to color and value, and compositional ideas within the context of understanding pictorial space. Prerequisite(s): FINE 171 or equivalent.

- FINE 274 Representational Painting** **FA (0,6,3,3)**
 Introduction to fundamental principles, methods, and use of materials in representational painting. Develop knowledge of color, value and compositional relationships based upon observation. Continued emphasis on drawing, design and conceptual skills. Prerequisite(s): None.
- FINE 308 Printmaking: Screen Printing** **FA (0,6,3,3)**
 Survey of technical methods involved in developing and printing water-base screen images: screen construction; paper and stencils; direct photo process. Emphasis on continuing development of individual imagery in the context of screen printing. Prerequisite(s): None.
- FINE 309 Printmaking: Lithography** **FA (0,6,3,3)**
 Introduction to lithographic methods involved in developing, processing and printing images from lithographic plate. Exploration of traditional and contemporary techniques to create monochromatic and multicolor images: crayons and pencils; tusche; photolithography; registration; and printing. Prerequisite(s): None.
- FINE 333 Sculpture: Metal Casting** **FA (0,6,3,3)**
 Exploration of the metal-casting process. Introduces contemporary sculptural issues and artists who utilize the casting process. Prerequisite(s): None.
- FINE 335 Sculpture: Wood Fabrication** **FA (0,6,3,3)**
 Exploration of wood as contemporary sculptural medium. Develop basic woodworking skills using subtractive, additive, and constructive processes. Focus on skill development. Examination of contemporary issues, as well as artists utilizing woodworking processes. Prerequisite(s): None.
- FINE 336 Sculpture: Metal Fabrication** **FA (0,6,3,3)**
 Exploration of metal as contemporary sculptural medium. Processes include: patinas; welding; brazing; hot and cold bending; cutting. Introduction to contemporary issues and artists. Focus on skill development and awareness of sculptural possibilities with metal. Prerequisite(s): None.
- FINE 337 Sculpture: Glass Casting** **FA (0,6,3,3)**
 Introduction to the materials and processes of glass casting. Students will learn techniques for making refractory molds used for kiln casting glass processes. Research, drawing and archiving will be covered.
- FINE 345 Sculpture: Installation** **FA (0,6,3,3)**
 Considers contemporary installation art. Develop individual artistic vision and creative process using mixed-media, collaborative, and cross-disciplinary approaches. Introduces contemporary issues, processes, materials, and artists. Prerequisite(s): None.
- FINE 371 Painting III** **FA (0,6,3,3)**
 Addresses thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 272 or instructor permission.
- FINE 372 Painting IV** **FA (0,6,3,3)**
 Continued development addressing thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 371 or instructor permission.

FINE 385 Theory & Practice I**FA (0,6,3,3)**

Explore contemporary practices and work of relevant artists. Investigate personal artistic expression through a variety of media. writing; journal assignments; and cross-disciplinary critiques. Other activities may include recommended readings, fieldtrips, lectures and presentations from visiting artists and faculty. Prerequisite(s): None.

FINE 386 Theory & Practice II**FA (0,6,3,3)**

Continued exploration of contemporary practices and work of relevant artists. Investigate personal artistic expression through a variety of media. writing; journal assignments; and cross-disciplinary critiques. Other activities may include recommended readings, fieldtrips, lectures and presentations from visiting artists and faculty. Prerequisite(s): FINE 385.

FINE 471 Painting V**FA (0,6,3,3)**

Advanced Painting addresses thematic and conceptual development in painting through individual problems. Attention to the articulation and refinement of each artist's individual intention. Critical thinking of both studio practice and theoretical research will be emphasized and balanced. Prerequisite(s): FINE 372 or instructor permission.

FINE 479 Fine Arts Thesis I**FA (0,6,3,3)**

Studio-based thesis course. Includes seminar discussions and writing component. Focus on creation of thesis project resulting in consistent body of work. Seminars explore professional skills and attitudes; theories and practices within contemporary art. Prerequisite(s): FINE 386.

FINE 480 Fine Arts Thesis II**FA (0,6,3,3)**

Continuation of Studio-based thesis course. Includes seminar discussions and writing component. Focus on creation of thesis project resulting in consistent body of work. Seminars explore professional skills and attitudes; theories and practices within contemporary art. Prerequisite(s): FINE 479.

FINE 490 Advanced Fine Arts Studio I**FA (0,6,3,3)**

Addresses thematic, conceptual, and technical development in finding connections across media through self-directed work. Attention to the articulation and refinement of each artist's individual intention. Independent studio practice, critical thinking and theoretical research will be emphasized and balanced. Prerequisite(s): Completion of FINE300 level studio classes or instructor permission.

FINE 491 Advanced Fine Arts Focus I**FA (0,6,3,3)**

Addresses thematic, conceptual, and technical development in painting, printmaking, sculpture, and time-based media through self-directed work. Attention to the articulation and refinement of each artist's individual intention. Independent studio practice, critical thinking and theoretical research will be emphasized and balanced. Prerequisite(s): Completion of at least three FINE300 level studio classes or instructor permission.

FINE 492 Advanced Fine Arts Studio II**FA (0,6,3,3)**

Continue to address thematic, conceptual, and technical development in finding connections across media through self-directed work. Attention to the articulation and refinement of each artist's individual intention. Independent studio practice, critical thinking and theoretical research will be emphasized and balanced. Prerequisite(s): FINE490 Advanced Fine Arts Studio I or instructor permission.

FINE 493 Advanced Fine Arts Focus II**FA (0,6,3,3)**

Continue to address thematic, conceptual, and technical development in painting, printmaking, sculpture, and time-based media through self-directed work. Attention to the articulation and refinement of each artist's individual intention. Independent studio practice, critical thinking and theoretical research will be emphasized and balanced. Prerequisite(s): FINE491 Advanced Fine Arts Focus I or instructor permission.

GAME 210 Digital Painting for Game Art **GA (0,6,3,3)**

Introduction to fundamentals of digital drawing, painting, and design for game assets. Prerequisite(s): Minimum grade of C- in ANIM 208, MEDA 125B, MEDA 126B.

GAME 221 3D for Games I **GA (0,6,3,3)**

Introduction to computer animation for games. Emphasis on principles of designing and producing 3D computer-generated art assets utilizing advanced software tools. Develop higher-level skills for implementation within game environments: model building; animation; color; lighting. Prerequisite(s): Minimum grade of C- in ANIM 208, MEDA 125B, MEDA 126B, MEDA 123C.

GAME 222 3D for Games II **GA (0,6,3,3)**

Introduction to 3D computer animation for games. Emphasis on principles of designing and producing 3D computer-generated animation through creation of advanced motion studies. Develop higher-level skills for implementation within game environments: model building; animation; color; lighting, with an emphasis on implementing those assets in a game engine environment. Prerequisite(s): Minimum grade of C- in: GAME 221; GAME 227.

GAME 227 Game Design I **GA (0,6,3,3)**

Introduction to game design. Techniques in basic game and level design, developed through research, critical thinking, and theoretical analysis. Prerequisite(s): Minimum grade of C- in ANIM 208, MEDA 125B, MEDA 126B, MEDA 123C.

GAME 228 Game Design II **GA (0,6,3,3)**

Application of concepts from GAME 227 – Game Design I. Exploration of relationships between character and environment in both 2- and 3-dimensional space. Prerequisite(s): Minimum grade of C- in GAME 221; GAME 227.

GAME 240 Programming for Artists **GA (0,6,3,3)**

Introduction to programming. Develop ability to create tools for 3D artists. Instruction in basic skills for process automation and creation of graphical interfaces to realize artistic visions and design goals through development of personal tools and methods. Prerequisite(s): Minimum grade of C- in GAME 221; GAME 227.

GAME 320 3D for Games III **GA (0,6,6,3)**

Introduction to principles of 3D environment design. Considers theatrical sets, architectural simulation, and level design. Conceptualize and create game-specific environments, including: landscapes; terrain; objects; and structures. Continue work with 3D software and visualize work in an interactive environment using middleware game engine package; make refinements based on feedback. Prerequisite(s): Minimum grade of C- in GAME 228; GAME 240; GAME 222.

GAME 322 3D for Games IV **GA (0,6,3,3)**

Continuation of GAME 320 – 3D for Games III. Continued study in principles of 3D environment design. Considers theatrical sets, architectural simulation, and level design. Conceptualize and create game-specific environments, including: landscapes; terrain; objects; and structures.

Visualize work in an interactive environment using middleware game engine package; make refinements based on feedback. Prerequisite(s): Minimum grade of C- in GAME 320; GAME 326; GAME 335.

GAME 326 Game Design III

CA (0,6,3,3)

Focus on game theory and design. Exploration of human decision-making processes through study of game theory, subset of decision theory. Study of game concepts and development of meaningful play. Exploration of interactive narrative and character structures in single-, multiple-, and mass-user gaming environments. Emphasis on creation of original, unique, and useful gaming concepts. Produce proof of concept collaterals in form of: storyboards; animatics; drawings; game design documents; and digital paintings. Prerequisite(s): Minimum grade of C- in GAME 222; GAME 228; GAME 240.

GAME 328 Game Thesis Preproduction

GA (0,6,3,3)

Preproduction for senior project in Game Design. Create basis material for subsequent production of computer-generated senior project. Stages include: initial concept creation; game play testing; event mapping; character; environment and asset design; staging design; lighting studies; and sound design. Elements combined into proof of collateral animatic and supplemental document. Prerequisite(s): Minimum grade of C- in GAME 320; GAME 326; GAME 335.

GAME 335 Visual Development for Games I

GA (0,6,3,3)

Introduction to visual development artwork. Focus on visual exploration of ideas and generation of character, prop, and set designs with compelling potential for interactivity and visual sophistication. Introduction to basic elements of art direction. Emphasis on sound draftsmanship, and creating original designs for use in the entertainment industry pipeline. Prerequisite(s): Minimum grade of C- in GAME 222; GAME 228; GAME 240.

GAME 336 Visual Development for Games II

GA (0,6,3,3)

Continuation of GAME 335 – Visual Development for Games I. Continued study in visual development artwork. Focus on exploration of ideas and generation of character, prop, and set designs with compelling potential for interactivity and visual sophistication. Emphasis on sound draftsmanship, cohesive art direction, and creating original designs for use in the entertainment industry pipeline. Prerequisite(s): Minimum grade of C- in GAME 222; GAME 228; GAME 240.

GAME 440 Game Thesis Project 1A

GA (0,6,3,3)

Advanced concepts in design and production of computer-generated art and animation for the gaming environment. Production of game prototype for group thesis project demonstrating creativity, ability to work collaboratively, and knowledge of sophisticated production techniques, with a heavy focus on cinematics and lighting. Prerequisite(s): Minimum grade of C- in GAME 322; GAME 328; GAME 336.

GAME 441 Game Thesis Project 1B

GA (0,6,3,3)

Continuation of GAME 440 – Game Thesis Project 1A. Advanced concepts in design and production of computer-generated assets for the gaming environment with a heavy focus on modeling and effects. Continued production of game prototype for group thesis project demonstrating creativity, ability to work collaboratively, and knowledge of sophisticated production techniques. Note: Failure to successfully complete GAME 441 will require student to repeat GAME 440 and GAME 441. Prerequisite(s): Minimum grade of C- in GAME 322; GAME 328; GAME 336.

GAME 442 Game Thesis Project II**GA (0,6,6,6)**

This is an intensive studio-based course that includes seminar discussions and a writing component designed to center on a student-generated project. The combination of work created will result in a finished body of work demonstrating professional skills and contemporary game design theories and practice. Prerequisite(s): GAME 440; GAME 441.

GDES 124 Intro to Interactive Design**GD (0,6,3,3)**

An introduction to the fundamentals of designing for web browsers and mobile devices. After an introduction to workflow and project management, students will use technology to effectively apply fundamental design tools including color, typography, imagery, composition, and conceptual thinking to create interactive projects and prototypes. Topics include understanding the user; content organization; navigation; usability and accessibility; interface design; website design and website production.

GDES 210 Design & Typography**GD (0,6,3,3)**

Introduction to principles and application of design and typography. Develop typographic fundamentals, layout, and compositional skills. Apply design process to visual communication problems. Develop solutions through analytical and intuitive approaches to problem solving. Prerequisite(s): None.

GDES 239 Graphic Design I**GD (0,6,3,3)**

Introduction to creative processes in graphic design. Develop understanding of role of design process in visual communication. Focus on: visual thinking; relationship between word, image and meaning; problem-solving process. Prerequisite(s): GDES 124 or GDES 210.

GDES 240 Graphic Design II**GD (0,6,3,3)**

Continuation of GDES 239 – Graphic Design I. Continued study in fundamental concepts and skills of graphic design. Methods of defining and finding solutions for communication problems. Focus on continued development of formal design skills and mastery of digital technologies. Prerequisite(s): GDES 239.

GDES 243 New Media Design I**GD (0,6,3,3)**

Introduction to user experience and user interface design. Focus on: conceptualization; users and expectations; sequencing; analysis of interactions; information architecture; prototyping and proof-of-concept presentation. Prerequisite(s): GDES 124, GDES 210 or GDES 239.

GDES 246 Designing with Type II**GD (0,6,3,3)**

Designing typographic information. Continued exploration of: expressive possibilities of typography; visual structure and hierarchies of information; the organization of typographic space. Emphasis on use of type to create messages, both literary and visual. Prerequisite(s): GDES 210; GDES 239.

GDES 341 Graphic Design III**GD (0,6,3,3)**

Intermediate exploration of conceptualization and development of type-and- image messages. Refine problem-solving skills through design process. Emphasis on: research and analysis of visual communications; synthesis and refinement of visual message construction. Prerequisite(s): GDES 240; GDES 246.

GDES 342 Graphic Design IV**GD (0,6,3,3)**

Continued development of concepts and techniques introduced in GDES 341 - Graphic Design Studio II. Emphasis on investigating the cultural impact of design and developing communications targeting specific audiences. Prerequisite(s): GDES 341; GDES 345.

GDES 345 Three Dimensional Problem Solving **GD (0,6,3,3)**

Introduction to 3-dimensional problem solving. Emphasis on principles of visual organization and communication associated with 3-dimensional problem solving. Develop conceptual and technical skills to expand flat surfaces into fully dimensional forms and spaces. Prerequisite(s): GDES 240; GDES 246.

GDES 363 Designing with Type III **GD (0,6,3,3)**

Advanced topics in complex text and information problems. Emphasis on typographic structure using sequential layouts, grids and other organizational systems; information hierarchies supporting formal expression and typographic communication. Prerequisite(s): GDES 341; GDES 345.

GDES 370 Contemporary Topics In Graphic Design **GD (0,6,3,3)**

Topics in contemporary graphic communication, including ethics, criticism, and professional practice. Course content is determined each fall to address current issues. Prerequisite(s): None.

GDES 420 Visual Persuasion **GD (0,6,3,3)**

Introduction to multimedia as a component of presentation and communication. Focus on writing, typography, image, and motion as a means of conveying a point of view and persuading an audience. Areas of concentration include: researching; writing; planning and designing presentations; basics of persuasive argument and public speaking. Prerequisite(s): GDES 240; GDES 246.

GDES 480 Portfolio **GD (0,6,3,3)**

Professional preparation for career in visual communication. Topics include: portfolio preparation; written communication; interview and job search skills. Guest speakers provide career insights. Create web-based and print portfolios which demonstrate an understanding of design principles while revealing creative problem-solving abilities. Prerequisite(s): GDES 342; GDES 345.

GDES 491 Design Research Center Practicum **GD (0,6,3,3)**

Cross-disciplinary practicum provides experience creating team-based projects for real-world clients. Projects include: corporate identity packages; brochures; videos; web site design. Prerequisite: GDES 341 or GDES 342; GDES 345 or instructor's permission; minimum 3.0 GPA required. Permission to enroll granted based on portfolio review and faculty recommendations.

GDES 493 Graphic Design V **GD (0,6,3,3)**

Advanced problems in visual communication. Explore complex combinations of typography, image-making and interactive components. Topics in cultural issues impacting graphic communication. Prerequisite(s): GDES 342; GDES 345.

GDES 494 Graphic Design VI **GD (0,6,3,3)**

Advanced projects in graphic design requiring research and self-direction. Emphasis on contemporary issues facing the design profession including practice, criticism, and ethics. Prerequisite(s): GDES 493.

GDES 495 Special Topics: Wearable Messages **GD (0,6,3,3)**

Survey of the history, politics, and popular culture of the t-shirt. Creation of messages for t-shirt application using various media. Exploration of upcycling, deconstruction, and reconstruction of the t-shirt via cutting and sewing. Investigation of: possibilities of the t-shirt as sculptural form; the packaging of shirts; documentation using photography. Prerequisite(s): Minimum 60 credits.

GDES 496 Graphic Design Internship **GD (3)**

Professional graphic communication work experience at a studio, agency, or firm. Experience professional practice and build qualifications for entry-level jobs. Internship selection based on career goals under direction of faculty advisor. Internships are on-site and under the direction of an experienced professional. Documentation of performed work and oral presentation required. Prerequisite(s): GDES 240; GDES 246; minimum 3.0 GPA. Grading: Credit/No Credit. Note: Summer internships take GDES 497.

GDES 497 GD Summer Internship **GD (3)**

Professional graphic communication summer work experience at a studio, agency, or firm. Experience professional practice and build qualifications for entry-level jobs. Internship selection based on career goals under direction of faculty advisor. Internships are on-site and under the direction of an experienced professional. Documentation of performed work and oral presentation required. Prerequisite(s): GDES 240; GDES 246; minimum 3.0 GPA. Grading: Credit/No Credit. Credits will be applied as studio elective credits at the conclusion of fall semester.

HIST 271 History Documentaries **LA (0,6,3,3)**

Examines a range of history documentaries as vehicles for interpreting and communicating history, applying history to contemporary issues, and investigating historical mysteries; evaluates examples of the history documentary genre for effectiveness in engaging audiences educationally and for entertainment purposes. Prerequisite(s): None.

IDES 100 Interior Concepts **ID (0,6,3,3)**

Introduction to concepts of design and building of interior spaces including ideation, visualization, and communication processes. Students explore the interior design profession and evolution of the practice. Manual drawing skills are developed using traditional methods and architectural graphic conventions. Introduction to digital tools, discipline-specific mathematics including scale and area calculations in the context of global practice and diverse user groups. Prerequisite(s): None.

IDES 110 Spatial Environments **ID (0,6,3,3)**

Exploration of the concepts and methods that shape interior spaces. Develop solutions based on information gathering, exploration of three dimensional spatial relationships and integration of color, light, and materials. Basics of interior construction, building components and professional standards are introduced. Emphasis on concept development, diagramming, space planning and human-centered design as applied to design solutions. Prerequisite(s): IDES 100 Interior Concepts.

IDES 214 Design & Construction Communication I **ID (0,6,3,3)**

Understanding of interior construction and building systems by learning and applying advanced AutoCAD and Building Information Modeling (BIM) concepts. Introduction to major interior construction components and how to specify them to construction professionals. Prerequisite(s): None.

IDES 220 Laws, Codes and Standards for ID **ID (0,6,3,3)**

This course examines laws, codes, and regulatory processes applied to the built environment including federal, state, and local codes. Students learn the integration of codes, federal laws, and standards in the design process and apply concepts to interior design solutions. Awareness of building systems is emphasized as students learn about the codes organizations, communication strategies, and processes that impact the practice of interior design and their role on interdisciplinary teams. Prerequisite(s): IDES 110.

IDES 260 Interior Design I

ID (0,6,3,3)

Application of art and design principles to interior spaces. Introduction to the design process and basic concepts of: anthropometrics; human factors; universal design; environmental sustainability. Develop two- and three- dimensional presentation skills. Prerequisite(s): IDES 110.

IDES 261 Interior Design II

ID (0,6,3,3)

Students explore more complex spatial problems and apply design principles to interior space. Emphasis on developing design concepts and programmatic requirements to meet user needs. Prerequisite(s): IDES 260.

IDES 271 Digital Rendering & Presentation

ID (0,6,3,3)

Introduction to useful 3D computer modeling, rendering, and animation as utilized in professional practice for design and presentation. The techniques and methods will be presented as a combined format to achieve increased design and presentation communication capacity. Prerequisite(s): None.

IDES 280 Materials and Resources

ID (0,6,3,3)

Survey of materials and resources in the design of built environments in terms of historical context, design, and innovation. Exploration of construction processes, application, building codes, and cost. Emphasis on understanding materials based on performance criteria and environmental sustainability. Prerequisite(s): None.

IDES 315 Design & Construction Communication II

ID (0,6,3,3)

Application of design communication to interior construction detailing using more advanced software. Understanding of how to draw and communicate types of interior building systems. The course culminates in the development of an integrated set of interior construction documents, including plans, elevations, details and schedules. Prerequisite(s): IDES 214.

IDES 351 Digital Design Studio

ID (0,6,3,3)

Application of 3D computer drawing, modeling, and rendering to interior design projects. Prerequisite(s): IDES 271.

IDES 361 Interior Design III

ID (0,6,3,3)

Students apply creative thinking and problem solving to more complex interior spaces. Emphasis on concept development and building systems as part of the design process. Advanced presentation skills used to communicate the design solution. Prerequisite(s): IDES 261.

IDES 362 Interior Design IV

ID (0,6,3,3)

Application of design theories and principles to address human interaction with the built environment. Emphasis on programming, spatial adjacencies, building codes, indoor environmental quality, building systems, FFE. Prerequisite(s): IDES 361.

IDES 376 Lighting Concepts

ID (0,6,3,3)

Exploration of creative and functional uses of light sources. Development of lighting plans, reflected ceiling plans, and schedules. Interface with building systems is emphasized. Prerequisite(s): IDES 261.

IDES 385 Evidence-Based Design Practices ID (0,6,3,3)

Application of research methodologies to provide context for design decisions. Application of primary and secondary research; focus on problem identification, information gathering, and analysis for innovative solutions. Prerequisite(s): IDES 361.

IDES 420 LEED ID (0,6,3,3)

Introduces green building concepts and strategies including the ideas and practices that serve as the foundation for more detailed study of green building, particularly as it relates to the green building rating systems of the Leadership in Energy and Environmental Design (LEED) programs. Helps to prepare students for in-depth study required of the LEED Green Associate exam. Prerequisite(s): IDES 361.

IDES 430 Building Information Modeling ID (0,6,3,3)

Advanced application of Building Information Modeling (BIM). Examine advantages of BIM in interior design including architectural modeling, detailed construction documents, schedules, visualization, rendering. Prerequisite(s): IDES 315.

IDES 455 Professional Practices ID (0,6,3,3)

Introduction to business practices and procedures for interior design including ethics, governmental regulations that impact practice, and financial management. Students develop portfolio, resumes, and other marketing materials through individual and team work. Exploration of new models for practice in a global market. Prerequisite(s): IDES 385.

IDES 461 Interior Design V ID (0,6,3,3)

Synthesize design solution to a complex project scenario that demonstrates cumulative knowledge. Students apply critical and creative thinking to communicate understanding of large scale interior environments; focus on building systems and technology to communicate concepts and solutions. Prerequisite(s): IDES 362.

IDES 466 Thesis ID (3)

Interior Design thesis project. Develop thesis topic in conjunction with faculty advisory panel; topic should be a reflection of professional ambitions. Faculty approval of thesis required. Requirements include a journal and presentation of the thesis project. Written documentation of design research and development must be presented. (Note: This course counts as a six credit hour course for students who matriculated to the College prior to Fall 2016.) Prerequisite(s): IDES 455.

IDES 499 Internship ID (3)

Workplace experience. Internship agreement negotiated between intern and site supervisor; approval of faculty, Registrar, and Director of Career Services required. Duties should be challenging, productive, and develop higher-level skills and knowledge. Journal, documentation of performed work performed, and oral presentation required. (Note: This course counts as a six credit hour course for students who matriculated to the College prior to Fall 2016.) Prerequisite(s): IDES 455; IDES 362; and/or IDES 461. Grading: Pass/Fail.

ILLU 151 Intro to Illustration IL (0,6,3,3)

Introduction to fundamentals of illustration. Exploration of application of elements and principles of design as related to picture making. Development of: drawing; composition; perspective; value; color application skills; presentation skills. Emphasis on craftsmanship. Prerequisite(s): None.

ILLU 210 Intro to Graphic Design **IL (0,6,3,3)**

Introduction to graphic design and typography. Exploration of principles and application through assignments emphasizing typographic, layout, and visual skills. Industry standard software is utilized. Prerequisite(s): None.

ILLU 221 Figure II **IL (0,6,3,3)**

Exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models are utilized. Prerequisite(s): None.

ILLU 222 Figure II **IL (0,6,3,3)**

Continued exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models are utilized. Prerequisite(s): ILLU 221.

ILLU 224 Figure III **IL (0,6,3,3)**

Advanced exploration of human figure in form, proportion, and anatomy. Progress from accurate representation of the figure to informed, gestural expression. Formal aspects of drawing are studied through intensive observation of live models. Draped and undraped models used. Prerequisite(s): MEDA 125 Figure Drawing II.

ILLU 251 Illustration I **IL (0,6,3,3)**

Introduction to illustration through narrative drawing and painting. Black- and-white and color media are used to form clear concepts and give expression to the single-image story. Emphasis on picture-making procedures, from concept development to finished art. Prerequisite(s): None.

ILLU 252 Illustration I **IL (0,6,3,3)**

Continued instruction in illustration through narrative drawing and painting. Black-and-white and color media are used to form clear concepts and give expression to the single-image story. Emphasis on picture-making procedures, from concept development to finished art. Prerequisite(s): ILLU 251.

ILLU 261 Computer Illustration **IL (0,6,3,3)**

Introduction to fundamentals of digital illustrating using both draw and paint programs. Prerequisite(s): ILLU 251.

ILLU 271 Illustration Media **IL (0,6,3,3)**

Experiment with a variety of media, tools, and supports. Explore possibilities of illustration in: black and white; color; wet and dry mediums. Emphasis on improving technique and visual communication skills. Prerequisite(s): None.

ILLU 277 Painting I **IL (0,6,3,3)**

Introduction to materials, methods, and fundamental principles of painting. Develop perceptual abilities, sensitivity to color, and compositional ideas. Subject matter includes still life, landscape and the figure. Prerequisite(s): None.

- ILLU 278 Painting II** **IL (0,6,3,3)**
Continued study of materials, methods, and fundamental principles of painting. Develop perceptual abilities, sensitivity to color, and compositional ideas within the context of still life, interior, and landscape subject matter. Includes brief introduction to figure painting.
Prerequisite(s): ILLU 277 or permission from instructor.
- ILLU 310 Intro to Graphic Design** **IL (0,6,3,3)**
Introduction to principles and application of graphic design and typography. Emphasis on typographic, layout, and visual skills. Instruction in InDesign software. Prerequisite(s): None.
- ILLU 311 Visual Development I** **IL (0,6,3,3)**
Learn and practice basic concept design techniques such as: brainstorming; sensitivity to sequence; movement; compositional design; development of character backstory; environment. Acquire familiarity with overall production sequence in creation of films, graphic novels, and games. Gain understanding of the role of illustrator in the pre-production and production sequence. Prerequisite(s): None.
- ILLU 312 Visual Development II** **IL (0,6,3,3)**
The Storyboarding course will review the way story is communicated through sequential narrative. Students should enter this class with a familiarity with the production sequence used in making a time-based narrative. It is expected that students should understand where Visual Development fits into the production sequence. Students are expected to have a beginning familiarity with character and environment design and be able to demonstrate this understanding in storyboard projects over the course of this class. Assignments in this class are designed to refine and strengthen these skills. The capstone project will be an animatic.
- ILLU 313 Figure Anatomy** **IL (0,6,3,3)**
Introduction to human anatomy for the artist. Explores elements including: using proportion as a tool; the major masses of the body and how they are related; muscle physiology; opposing pairs and how they work; major bones and landmarks of the body; major muscle groups and functions; muscles of facial expression; how the body is balanced in static and active states. Emphasis on drawing. Prerequisite(s): None.
- ILLU 325 Figure IV** **IL (0,6,3,3)**
Advanced exploration of the form, proportion, and anatomy of the human figure. Progress from accurate representation of the figure to informed, gestural expression. Study formal drawing through intensive observation of live models. Draped and undraped models used. Prerequisite(s): ILLU 224.
- ILLU 351 Illustration II** **IL (0,6,3,3)**
Examination of illustration within the contexts of advertising, editorial and book illustration. Expand ability to communicate to a mass audience through pictures with impact and style. Prerequisite(s): ILLU 252.
- ILLU 352 Illustration II** **IL (0,6,3,3)**
Continued examination of illustration within the contexts of advertising, editorial and book illustration. Expand ability to communicate to a mass audience through pictures with impact and style. Prerequisite(s): ILLU 252.
- ILLU 377 Figure Painting I** **IL (0,6,3,3)**

Advanced painting course stressing the realistic representation of the human figure in oils. Emphasis is on developing composition skills, along with portraying the live figure using both draped and undraped models. Prerequisite(s): MEDA 125A or MEDA 125B.

ILLU 378 Figure Painting II **IL (0,6,3,3)**

Continued advanced painting course stressing the realistic representation of the human figure in oils. Emphasis is on developing composition skills, along with portraying the live figure using both draped and undraped models. Prerequisite(s): ILLU 377.

ILLU 411 Visual Development III **IL (0,6,3,3)**

Expanding upon the skills and best practices learned in previous VisDev courses, students will become proficient in the fundamentals of character design for the visual development industry. Prerequisite(s): ILLU 312.

ILLU 412 Visual Development IV **IL (0,6,3,3)**

Guides students in the development of their thesis project, which should be a personal project and that incorporates and expands upon the skills and best practices learned in previous Vis Dev courses. Prerequisite(s): ILLU 411.

ILLU 450 Professional Practices **IL (0,6,3,3)**

Presents information and skills for the preparation of a professional portfolio. Critiques and discussions on business practices will emphasize resumes, interviews, bookkeeping, and contracts. Prerequisite(s): None.

ILLU 451 Advanced Illustration **IL (0,6,3,3)**

Development of independent voice in Illustration. Develop Illustration portfolio while undertaking advanced problem-solving in a variety of specialties. Prerequisite(s): ILLU 352.

ILLU 452 Advanced Illustration **IL (0,6,6,6)**

Continued development of independent voice in Illustration. Develop Illustration portfolio while undertaking advanced problem-solving in a variety of specialties. Prerequisite(s): ILLU 451.

ILLU 490 Special Topic: 3D Modeling for IL **IL (0,6,3,3)**

Introduction to fundamentals of 3D modeling. Instruction in sculpt modeling software such as (ZBrush). Pre-requisite(s): None.

INDE 499 Independent Study **AA (3)**

Independent study forms become part of student's permanent file. Prerequisite(s): None.

INTE 301 Internship Experience **AA (1-12)**

Experience professional practice and build qualifications for entry-level jobs. Explore career interests while applying knowledge and skills learned in the classroom in a work setting. Documentation of performed work and oral presentation required. Flexibility of credit hours offered based on the expectations of time spent on task. Prerequisite(s): Approval of Department Head or Designee, AVPAA/Dean of Undergraduate Studies and Registrar required; 3.0 GPA. Grading: Credit/No Credit.

LIBA 110 Contemporary Issues in Fine Arts and Photo **LA (3,0,3,6)**

Survey of art history from Postmodernism through the present. Focus on fine arts and photography within a global context. Prerequisite(s): None.

LIBA 111 Contemporary Design Culture **LA (0,6,3,3)**
Survey of contemporary design culture. Explores how the interplay of artists, designers, and thinkers with technological and economic forces has created the look and feel of the objects and practices that continue to shape our culture today. Combines study of pop culture and recent design history with an investigation of philosophical, sociological, psychological, and technological issues. Prerequisite(s): None.

LIBA 112 Film & Narrative **LA (3,0,3,6)**
Introduction to the visual techniques and language of film, exploring how they are used to define character and communicate narrative and theme. Examines connection between visual design and storytelling by focusing on editing, mise-en-scene and narrative. Prerequisite(s): None.

LMST 230 Worldbuilding **LA (3,0,3,6)**
Reading and viewing narratives with an emphasis on learning how to build your own inclusive, ecologically aware, and diverse narrative worlds. Draws on familiarity with such well-articulated imaginary worlds as Star Wars, Lord of the Rings, Harry Potter, and Game of Thrones. Approaches worldbuilding through a variety of multi-disciplinary perspectives. Prerequisite(s): None.

LMST 240 Contemporary Literature **LA (3,0,3,6)**
Examination of literary works written within the past 100 years. Films and other visual examples are used to counterpoint or develop the discussion. Prerequisite(s): None.

LMST 241 A World of Stories **LA (3,0,3,6)**
Focus on selected works of fiction, drama, and poetry written from multicultural perspectives. Emphasis on multiple themes, genres, and instructional approaches. Prerequisite(s): None.

LMST 242 Contemporary Women's Literature **LA (3,0,3,6)**
Focus on women authors published since 1970, such as Erica Jong, Margaret Atwood, Ada Limon, Rachel Kushner, Joan Didion, Roxanne Gay, and others. Texts: poems, short stories, essays, novels, read for story, characterization, cultural/historical significance. Class activities: discussion, close reading/analysis, in-class writing, watching/listening to video/audio clips of writers discussing their work.

LMST 265 Topics in Literature and Media Studies **LA (3,0,3,6)**
Explores historical and contemporary literary and media-related genres and developments; topics vary each semester, such as crime stories, the Hollywood novel, literature of protest, literary mysticism, and comedy. Prerequisite(s): None.

LMST 271 Understanding the Art of Film **LA (3,0,3,6)**
Explores the content and meaning of Western and Eastern films created by the literature and visual language of the cinema. Includes a basic overview of historical information and contextual material designed to demonstrate the relationship between film and other arts. Prerequisite(s): None.

LMST 272 Myth & Symbol in Media **LA (3,0,3,6)**
Examines cinematic appropriation of symbolism and mythology as means of expressing fundamental human experience to a modern audience. Topics include: quests; rites of passage; struggle between good and evil. Prerequisite(s): None.

LMST 275 World Cinema **LA (3,0,3,6)**

Introduction to films from around the world, including the classics of global cinema as well as movies from recent movements, acknowledged masters and emerging filmmakers. History and styles unique to each movement, as well as their universal characteristics and themes.
Prerequisite(s): None.

LMST 282 Literature & Media Studies **LA (3,0,3,6)**

Introduction to literary study and critical thinking about media. Prerequisite(s): None.

LMST 305 Contemporary Writers of Color **LA (3,0,3,6)**

Introduces recent writers of color who have changed and shaped Anglophone literature in the last 20 years; focuses on writers who have received wide critical acclaim, and broken out into the mainstream; explores how the literary world has changed and is changing over the last 20 years, including social media engagement by readers and trending hashtags. Prerequisite(s): None.

LMST 310 National Cinemas **LA (3,0,3,6)**

Explores the histories, stories, and aesthetics of influential and significant film industries across the globe in various countries/regions/eras. Includes master directors as well as emerging artists. Prerequisite(s): None.

LMST 330 LGBT Identities in Lit & Film **LA (3,0,3,6)**

Explores the representation of gay, lesbian, bisexual, and transgender individuals and communities in American literature and film from the turn of the 20th century to the present. Considers how these representations have changed and have not changed, been understood and misunderstood, and how these images have played out in the real lives of LGBT people. Introduces formal, historical, and cultural approaches to LGBT identities. Prerequisite(s): None.

LMST 340 Lit. of Comics & The Graphic Narrative **LA (3,0,3,6)**

Studies works composed using words and pictures in combination. Explores the history, theory, and criticism of the comic strip, the comic book, and other forms of graphic narrative. Prerequisite(s): None.

LMST 341 Children's Literature **LA (3,0,3,6)**

Critical studies in children's literature. Explores selected children's literature, including: classics; picture books; pop fiction; fairy tales; biographies; historical novels; fantasy; psychological realism. Prerequisite(s): None.

LMST 345 Lit. of Horror, Fantasy, Science Fiction **LA (3,0,3,6)**

Studies in speculative fiction. Exploration of literature within the genres of: utopian fiction; fantasy; science fiction; horror fiction; and the Gothic novel. Prerequisite(s): None.

LMST 370 Fiction and Drama in Film **LA (3,0,3,6)**

Examines cinematic adaptations of classic novels, short stories, and plays. Focuses on treatments of narrative structure in literature, drama and film. Prerequisite(s): None.

LMST 378 Special Topics in Theatre **LA (0,6,3,3)**

Introduction to professional theatre production. Explores costume, set, and lighting design, as well as elements of playwriting. Introduces the professional theatre through interaction with directors, designers, production managers and visiting artists. Prerequisite(s): None.

MATH 256 Creative Geometry **LA (3,0,3,6)**

Develops creative approaches to visualizing and solving spatial and geometric problems. Analyzes geometric structure of works of art, architecture, design, patterns in nature and their expression in mathematical formula. Prerequisite(s): None.

MDES 120 Animation Techniques

MD (0,6,3,3)

Introduction to fundamental principles of motion through the exploration of traditional animation processes, including stop motion, hand-drawn, and experimental animation techniques. Emphasis will be on creating expressive movement with meaning through the principles of animation. Prerequisite(s): DSNA 114.

MDES 204 2D Figure in Motion

MD (0,6,3,3)

Introductory study of 2D figurative, or "character" animation, including the animation of humans, animals, and/or abstracted figurative characters. Emphasis will be on anatomy and the physics and physiology of figurative movement. Students will employ the "12 principles" of animation to create accurate and expressive interpretations of figurative movement in their work. Prerequisite(s): MDES120 Traditional Animation Techniques.

MDES 210 Concept Development I

MD (0,6,3,3)

Exploration of the pictorial language through the parallels between the graphic design and the cinematic languages. Concepts are developed through storyboards, board-o-matics, videos, soundscapes, and other sequence-based projects, incorporating the elements of time and sequence to strengthen communication. Prerequisite(s): None.

MDES 211 Animation I

MD (0,6,3,3)

2D computer animation emphasizing techniques to create realistic and expressive movement. Building on previous knowledge of the animation principles, students will experiment with various styles of animation, and work together in a collaborative atmosphere towards a single common goal. Prerequisite(s): Minimum C- in MDES 120.

MDES 212 Design I

MD (0,6,3,3)

Building upon first year design courses, students will implement the principles of 2D design specifically within a motion design context. Design principles are reinforced using the pre-visualization of animations through style frames and design board sequences. Prerequisite(s): DSNA 112.

MDES 220 Concept Development II

MD (0,6,3,3)

Concept generation and development through the exploration and application of the cinematic language as used in animation pre-visualization. Students are introduced to various storytelling approaches, persuasive messaging, and the use rhetorical devices to develop creative concepts. Prerequisite(s): Minimum C- in MDES 210.

MDES 221 Animation II

MD (0,6,3,3)

Introduction to 3D computer animation, language, object creation, f-curve editor, computer animation, modeling, and texturing techniques through the creation of multiple short animations. Prerequisite(s): Minimum C- in MDES 211.

MDES 222 Design II

MD (0,6,3,3)

Introduction to the practical applications of typography as used within the field of Motion Design. Through composition, hierarchy, and nuance, students will explore the use of type to promote

effective communication across various mediums, including transition to print and screen.
Prerequisite(s): minimum C- in MDES 212.

MDES 240 Introduction to Visual and Special Effects MD (0,6,3,3)

Exploration of contemporary and historical approaches to Visual Effects as used in film and client-based production. Digital and traditional methodologies will be examined, identifying and analyzing the artistry of Visual Effects, with a concentration on the processes, history and milestones of the industry and art form. Introduction to the vocabulary and the technical terminology used in VFX production. Prerequisite(s): None.

MDES 310 Concept Development III MD (0,6,3,3)

Analysis, evaluation, and creation of persuasive messages, as employed within the Motion Design industry. Students will explore the various rhetorical approaches based in advertising used to persuade the viewer. Including concept development for the use of new media such as projection mapping and Augmented Reality. Prerequisite(s): Minimum C- in MDES 220.

MDES 311 Animation III MD (0,6,3,3)

Exploration of advanced 3D computer animation, modeling, texturing, and lighting techniques through the creation of multiple short animations. Emphasis placed on animation, seamless integration of various image sources, and graphic elements. Prerequisite(s): minimum C- in MDES 221.

MDES 312 Design III MD (0,6,3,3)

Exploring processes and methodologies that generate original and meaningful design, with an emphasis on formal experimentation, visual and conceptual research, natural observation, and design systems. Prerequisite(s): Minimum C- in MDES 222.

MDES 320 Concept Development IV MD (0,6,3,3)

Experimental animation and various motion design topics are presented and discussed to initiate the development of numerous motion design concepts. Students assemble a collection of concept statements, sketches and style frames, GIFs, and proof of concept animations for potential use in the senior project course. Prerequisite(s): Minimum C- in MDES 220.

MDES 321 Animation IV MD (0,6,3,3)

Continued study of advanced animation techniques and approaches while addressing storytelling and experimentation through motion. In addition to working independently, students will collaborate on projects that are both conceptual and technical in nature. Prerequisite(s): Minimum C- in MDES 311.

MDES 322 Design IV MD (0,6,3,3)

Exploring visual identity and systems through historic, formal, and conceptual perspectives. Students will develop original logos and identity systems. They will practice working within constraints and develop their strongest project into motion. Prerequisite(s): Minimum C- in MDSN 312.

MDES 350 Advanced Animation Techniques MD (0,6,3,3)

Advanced exploration of traditional animation techniques including 2D and 3D stop motion, hand drawn animation, and other experimental processes. Emphasis will be on creating expressive, communicative movement utilizing the 12 Principles of Animation. Prerequisite(s): MDES 120 Animation Techniques.

- MDES 410 Senior Project: Production Studio** **MD (0,6,3,3)**
 Application of advanced production techniques and principles to complete multiple animation projects that replicate professional expectations of a motion design production studio. Student projects are chosen from various client-inspired briefs. Students document the entire animation process from concept to final product. Prerequisite(s): Minimum C- in: MDES 320; MDES 321.
- MDES 411 Adv. Motion Design Techniques I** **MD (0,6,3,3)**
 Advanced topics in animation. Explore problem-solving for technical challenges that arise during production of a motion design project. Individual senior projects serve as basis for relevant topics. Prerequisite(s): None.
- MDES 420 Senior Project: Experimental** **MD (0,6,3,3)**
 Production of senior thesis project, demonstrating the culmination of the student's technical experience and artistic development. Students will present final proposals and style frames of their self-directed animation project. This project emphasizes experimentation, self-expression, and pursuit of an individual aesthetic. Prerequisite(s): Minimum C- in MDES 410.
- MDES 421 Adv. Motion Design Techniques II** **MD (0,6,3,3)**
 Advanced topics in motion design. Topics chosen to provide problem-solving strategies for technical challenges arising during project production. Instruction in advanced motion design production techniques. Individual senior projects provide basis for relevant topics. Prerequisite(s): Minimum C- in MDES 411.
- MDES 430 Digital Compositing I** **MD (0,6,3,3)**
 Overview of the technical and artistic nature of 2D digital compositing, covering topics such as basic image creation, representation and manipulation, color correction processes, chroma keying, planar tracking technologies, and visual cues necessary to create a believable composite. Prerequisite(s): None.
- MDES 431 Digital Compositing II** **MD (0,6,3,3)**
 Advanced Visual Effects compositing incorporating 3D synthetic assets into the compositing workflow. Topics such as camera animation, camera tracking, image stabilization, advanced 3D animation, shaders, lights and materials will be discussed. Creation of matte paintings and compositing digital set extensions. Prerequisite(s): MDES 430 Digital Compositing I.
- MDES 499 Motion Design Internship** **MD (3)**
 Workplace experience, internship agreement negotiated between intern and site supervisor, approval of faculty, Registrar, and AVPAA/Dean of Undergraduate Studies required. Duties should be challenging, productive, and develop higher-level skills and knowledge. Documentation of performed work, weekly check-ins, and oral presentation required. Prerequisite(s): MDES 321, MDES 322; 3.0 GPA. Grading: Credit/No Credit.
- MEDA 111 Drawing I** **MEDA (0,6,3,3)**
 Introduction to the representation of three-dimensional forms in two-dimensional space. Focus on drawing one-, two-, and three-point linear perspective systems from observation and imagination. Develop: Measuring and sighting techniques; drawing skills; value and lighting; design approaches. Prerequisite(s): None.
- MEDA 112 2D Design** **MEDA (0,6,3,3)**

Develop an understanding of visual language and compositional structure using the basic elements and principles of design. Introduction to color theory and application. Prerequisite(s): None.

MEDA 115 Figure Drawing I

MEDA (0,6,3,3)

Introduction to figure drawing. Use observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment. Prerequisite(s): None.

MEDA 123B 3D Design for Game Art

MEDA (0,6,3,3)

Introduction to elements and principles of design: space; form and mass; scale; proportion. Learn application of elements in design of inanimate and mechanical 3D objects, interiors and exteriors that incorporate pronounced narrative evidence. 3D figure explored through observation, invention, and sculpting. Emphasis on: construction, detail, color, and surfaces. Prerequisite(s): None.

MEDA 123C 3D Design and Modeling for VR

MEDA (0,6,3,3)

Introduction to elements and principles of 3D design: space; form and mass; scale; and proportion using 3D animation software. Students will learn techniques used to create three-dimensional compositions that create a sense of depth, lead the eye, and give a sense of presence.

MEDA 123D 3D Design for Computer Animation

MEDA (0,6,3,3)

An introduction to the elements and principles of 3D design using modeling, texturing, and lighting techniques in 3D animation software. This course introduces and develops higher-level skills needed for asset creation; model building, uv mapping, texture creation, and lighting with physically-based material definitions. Prerequisite(s): None.

MEDA 125A Figure Drawing II for CA

MEDA (0,6,3,3)

Continued study of observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment. Create believable figures and animals through observation. Emphasis on sequential poses and anatomy as related to movement. Prerequisite(s): MEDA 115.

MEDA 125B Figure Drawing II for GA & IL

MEDA (0,6,3,3)

Continued study of observational gesture and expressive drawing to demonstrate: proportion and measurement; volume and space; basic anatomy; format and composition; balance and movement; focus and edge; relation of figure to environment. Create figures and animals from observation with realistic: structure; dynamics; sustained poses; anatomy. Prerequisite(s): MEDA 115.

MEDA 126A Drawing II for IL

MEDA (0,6,3,3)

Continued study of the representation of accurate three-dimensional forms in two-dimensional space. Focus on drawing and painting still-lives, interiors, and landscapes from observation employing perspective, and accurate value and color structures. Developing measuring and sighting techniques, drawing and painting techniques, and design approaches are also emphasized. Prerequisite(s): MEDA 111.

MEDA 126B Drawing II for CA, GA & VR

MEDA (0,6,3,3)

Continued study of the accurate three-dimensional forms and environments in two-dimensional space. Focus on color. Focus on drawing one, two, and three-point linear perspective systems from observation and imagination. Prerequisite(s): MEDA 111.

PHOT 151 Analog Photographic Techniques **PI (0,6,3,3)**

An introduction to traditional analog photographic techniques using large format cameras to teach the fundamentals of exposure, developing, printing, composition and optics. Prerequisite(s): STDA 115.

PHOT 232 Location Lighting **PI (0,6,3,3)**

Fundamentals of architectural photography and on-location portraiture. Techniques include: metering for ambient and fill light; white balancing; perspective controls; effective use of portable lights for architectural interiors, exteriors and portraiture. Prerequisite(s): PHOT 275 or permission of instructor.

PHOT 265 Art & Science of Color **PI (0,6,3,3)**

Introduction to the creative use of color in contemporary photography. Topics include: color light theory, the history of color photography, color management and correction, exposure techniques for digital capture and traditional color negatives, intro to intermediate Photoshop editing, scanning techniques, and printing from digital files. Prerequisite(s): STDA 115.

PHOT 275 Studio Lighting I **PI (0,6,3,3)**

Fundamentals of electronic strobe lighting. Reviews basic lighting principles. Introduction to the application and control of electronic strobe lighting. Emphasis on still-life photography and portraiture. Prerequisite(s): STDA 115.

PHOT 281 Issues in Contemporary Photography **PI (0,6,3,3)**

Analysis of contemporary photographic issues and practice. Examine influence of photographic medium on American culture and the fields of communication and art. Prerequisite(s): None.

PHOT 290 The Moving Image **PI (0,6,3,3)**

The course will focus on the creation of time-based works; concept development, video and sound capture, editing techniques, and presentation/installation possibilities. Students will be introduced to contemporary artists and explore a range of structures within time based art. Prerequisite(s): FINE 248.

PHOT 301 Portraiture and Editorial Photography **PI (0,6,3,3)**

Fundamentals of portraiture and editorial photography. Techniques include camera and lighting applications in both the studio and on location. Concept development and cultural awareness developed through an introduction to the history and tradition of photographic portraits, fashion, fine art and advertising imagery. Photographs created for both printed and online formats. Prerequisite(s): Minimum 60 credits; PHOT 275.

PHOT 310 Advanced Studio Lighting **PI (0,6,3,3)**

Advanced studio lighting techniques to produce a photographic illustration of an idea. Utilizes advanced studio lighting techniques in the execution of still-life, portrait and fine art photography. Develop ideas from conceptualization to output incorporating professional studio practices. Prerequisite(s): PHOT 275; or permission of instructor.

PHOT 330 Documentary Photography **PI (0,6,3,3)**

Explores role of photography in documenting the human experience. Complete series of projects utilizing classic documentary approaches, as well as a more personal interpretation of people and place. Prerequisite(s): STDA 115; or permission of the instructor.

PHOT 334 The Staged Photograph **PI (0,6,3,3)**

Explore the possibilities of conveying meaning, message, and commentary through staging scenes and events for the camera. Considers influence of staged image making on contemporary photography and art and the challenges it presents to traditional picture-making strategies. Study work of key practitioners in this genre; explore these themes and techniques by utilizing them in own work. Prerequisite(s): PHOT 275; or permission of instructor.

PHOT 349 Documentary and Experimental Video **PI (0,6,3,3)**

Documentary and Experimental Video uses time-based media to create social/documentary and experimental shorts. The course explores both linear and non-linear approaches to the art of telling stories, and considers diverse ways in which images and sounds can be developed over a stretch of time. Open elective for sophomores, juniors and seniors from any major. Prerequisite: FINE 248 or equivalent or permission of instructor.

PHOT 360 Introduction to Large Format **PI (0,6,3,3)**

Introduces large-format photography by using 4"x5" black-and-white film. Includes the use of camera movements for tabletop, architectural and landscape photography, introduction to advanced printing and film-developing techniques. Prerequisite: PHOT 151 or permission of instructor.

PHOT 374 Professional Practices/Portfolio **PI (0,6,3,3)**

Prepare for a career in photography by learning the business of professional freelance photography, portfolio development, and effective self-promotion. Examine marketing strategies, negotiating techniques, and methods for building a sustainable photography career. Guidance through editing and sequencing process while designing portfolio for interviews, assistantships, and/or internships. Prerequisite(s): None.

PHOT 380 Alternative Processes **PI (0,6,3,3)**

Explores nontraditional photographic processes and hand-applied emulsions using large format film, digital negatives, cyanotype; platinum/palladium; and tintype materials. Emphasis on expanding knowledge and skills in photography by learning both historic and contemporary hybrid processes. Prerequisite(s): PHOT 151.

PHOT 385 Junior Seminar: Special Topics **PI (0,6,3,3)**

Create a photo-based e-zine. Research the many facets of contemporary photographic practice and organize this information along with own work into a photo-based e-zine. Focus on: developing curatorial themes and skills; editing images and text; page design; working collaboratively. Develop curatorial skills by curating three virtual exhibitions throughout semester. Prerequisite(s): STDA 115 or permission of instructor.

PHOT 391 Photography Expanded **PI (0,6,3,3)**

An intensive exploration of emerging photo-imaging technologies and processes including: experimental capture using two- and three-dimensional compositing techniques using both photographic elements and computer generated images (CGI). Students will consider the practical, aesthetic and cultural implications of these technologies in producing a new generation of photo-imagery. Prerequisites: PHOT 290.

PHOT 465 Photography and Media**PI (0,6,3,3)**

Examines how photography is currently produced and consumed in contemporary visual culture. Looks at ways in which new media narratives, artistic content and storytelling are evolving using technologies like 360° video and social media. Students expand on these ideas to create initial thesis ideas and content. Prerequisite(s): PHOT 385.

PHOT 475 Internship**PI (3)**

Experience professional practice; build qualifications for entry-level jobs. Eligible students enter into an agreement between the intern and site supervisor, to be negotiated by the intern with extensive input from the Faculty Advisor, Registrar, and AVPAA/Dean of Undergraduate Studies. Documentation of performed work and oral presentation required. Prerequisite(s): PHOT 374; 3.0 GPA. Grading: Credit/No Credit.

PHOT 477 Professional Project**PI (3)**

Students may elect to do a professional project instead of an internship. Prerequisite(s): None.

PHOT 482 PDI Thesis**PI (6)**

Research leading to image/video creation on individual topics culminating in a professional gallery exhibition/installation and printed book at the end of the semester. Periodic critiques and reviews of student work by PI and other faculty during the semester. Prerequisite(s): None.

SBSC 180 Intro to Psychology**LA (3,0,3,6)**

Introduction to the basic concepts of psychology. Focus on: behavioral theories; emotions and motivation; application of psychology to everyday life. Other topics include: key figures in psychology and their theories; research findings from the major sub-areas of the field and using psychological knowledge to improve the quality of our lives. Prerequisite(s): None.

SBSC 200 Digital Culture, Media, and Society**LA (3,0,3,6)**

Explores how personhood, human connectivity, and society are being reshaped through digital technologies; studies the effects of new digital technologies and their application upon a number of existing and new domains of social life, such as social networks, privacy, mobile and multi-player gaming, virtual reality, AI, the Dark Web, hacktivism, net neutrality, and crowdsourcing. Prerequisite(s): None.

SBSC 202 Deviance and Society**LA (3,0,3,6)**

Employs a critical sociological approach to deviance in contemporary society; explores the origins and functions of deviance; the institutional production and societal reactions to deviance; the impact of deviance on personal and social identity; and deviant careers. Studies the depiction of deviance in contemporary media through narratives of suicide, medicalization, gang behavior, hate crimes, moral panics, prostitution, elite deviance, and serial murder. Fulfills a Liberal Arts Social & Behavioral Sciences requirement. Prerequisite(s): None.

SBSC 210 Interpersonal Communications**LA (3,0,3,6)**

Techniques in effective interpersonal communication. Provides conversational resources and practices for making and managing meaning. Promotes building healthy, collaborative relationships among artists, designers, family, and friends. Prerequisite(s): None.

SBSC 220 Consumer Culture & Behavior**LA (3,0,3,6)**

Interdisciplinary study of consumer culture and behavior. Explore facets of consumer culture through individual, organizational/institutional, cultural, and global levels of analyses. Offers tools for understanding consumer culture and behavior from the macro-, meso-, and micro-levels of the

social world. Employs critical perspective toward consumer culture, examining issues of ethics and social responsibility in corporate practices and individual consumptive behavior.

Prerequisite(s): None.

SBSC 221 Psych of Social Interaction LA (3,0,3,6)

Examines human social discourse from a psychological perspective. Emphasis on psychological dynamics and differences between everyday face-to-face and virtual environments. Explores: social and generational changes in relating apparent in today's digital age; the variations between virtual and face-to-face interactions. Prerequisite(s): None.

SBSC 230 Topics in Social Science LA (3,0,3,6)

Explores a variety of topics in social sciences, such as globalization, gender, and inequality. Focuses on the systematic understanding of social interaction, social organization, social institutions, and social change. Introduces students to major themes in sociological thinking, such as the interplay between the individual and society, the causes and consequences of social inequality, and the social construction of human life. Prerequisite(s): None.

SBSC 240 Africa Speaks LA (3,0,3,6)

Survey of the development of sub-Saharan Africa, from pre-Paleolithic times to present. Culture-based, interdisciplinary anthropological examination of African geography, archeology, history, politics; art, economics. Prerequisite(s): None.

SBSC 245 Psychology of the Arts LA (3,0,3,6)

Psychological study of artists and art images/objects as they relate to the creative person, process, product, and audience. Students learn developmental stages in art expression through an overview of theories, and practices in western psychology and art therapy. Prerequisite(s): None.

SBSC 250 Gender, Race and Culture LA (3,0,3,6)

Explores the ideas of race and gender as cultural constructs. Examines their historical development and contemporary impact in relation to forms of prejudice and discrimination. Prerequisite(s): None.

SBSC 270 Visual Anthropology LA (3,0,3,6)

Introduction to cultural anthropology by examining the roles of visual imagery and media in collecting, interpreting, and disseminating cultural beliefs and practices. Emphasizes influence of artists, designers, and photographers on public understandings of globalization and related issues such as subjects' rights; intellectual property; artists' ethical responsibilities. Prerequisite(s): None.

SBSC 275 Changing Cultures LA (3,0,3,6)

Examines effects of major social transformations, such as colonization, technological development, or indigenous movements on social structures and modes of cultural creative expression; each semester focuses on particular regional culture, such as: Mexico, Latin America, Sub-Saharan Africa, Native American Cultures, or others. Prerequisite(s): None.

SBSC 203 Introduction to Gender & Sexuality Studies LA (3,0,3,6)

Introduces major themes in gender and sexuality studies; examines key theoretical concepts (e.g., gender sexuality, performativity, intersectionality, feminisms, identity-based oppression and privilege, social construction, queering categories of difference); critically examines, through

readings, multimedia, and class discussion, representations of gender and sexuality in popular culture. Prerequisite(s): None.

SBSC 300 Sociology of Fashion

LA (3,0,3,6)

Examines fashion as a site of struggle for self-definition, gender coding, and masquerade; synthesizes key debates and theories in the critical study of fashion; discovers the evolution of fashion consumption, and examines the complete cycle of the fashion industry, including digital fashion and image curation. Prerequisite(s): None.

SBSC 312 Sensation & Perception

LA (3,0,3,6)

Introduces the components of body sensory systems and the historical and current role they play in the creation of art and design; reviews basic neuroanatomy and how dysfunctions impact interpretation of the environment; explores how artists and designers have used this knowledge to enrich their work. Prerequisite(s): None.

SBSC 315 Intercultural Communication

LA (3,0,3,6)

Survey of major concepts in intercultural communication with emphasis on practical applications. Exploration of diversity in communication between cultures and challenges created by multicultural environments. Prerequisite(s): None.

SBSC 316 Ethics of Art and Design

LA (3,0,3,6)

Explores the primary ethical issues and professional standards applicable to creating, appropriating, buying, selling, and displaying works of art and design in various media. Emphasis upon how professional artists and designers can practice their craft as artist-global citizens in a way that gives heed to our mutual responsibilities to one another and to our planet. Prerequisites: None.

SBSC 321 Studies in the Holocaust

LA (3,0,3,6)

Exploration of anti-Semitism and prejudice as expressed in the events leading up to and including the Holocaust of World War II. Focus on: 19th-century ideas of Social Darwinism; the Aryan myth; modern or scientific anti-Semitism; eugenics. Evaluates the contributions of those who developed the philosophical/psychological mentality that led to the Holocaust. Examines deep connections between Hitler's rise to power and the influx of capital into Germany via American industrial firms. Prerequisite(s): None.

SBSC 331 Human Factor in Design

LA (3,0,3,6)

Investigates human factors as an essential ingredient in the design process. Study the dynamic relationship between humans and the environment utilizing: interactive and contextual research; classic books; psychological, philosophical, and anthropological research. Prerequisite(s): None.

SBSC 364 Worldwatch

LA (3,0,3,6)

Introduction to global issues confronting nations, societies, and world leaders in the 21st century. Examines events and issues that shaped the 20th century through today. Considers a variety of factors influencing the global scene: historical; political; socio-cultural; economic; geographic; biographic; military-industrial. Prerequisite(s): None.

STDA 101 Drawing

STDA (0,6,3,3)

Introduction to contemporary drawing. Work critically through formal and conceptual problems while learning techniques and process of drawing. Emphasis on observation, communication, representation, and invention as means to develop unique and powerful works of contemporary

art, film, and photography. Additional topics include research, drawing, and archiving.
Prerequisite(s): None.

STDA 102 3D Design

STDA (0,6,3,3)

Introduction to basic elements, principles, and tools of 3D design as means to develop unique and powerful works of contemporary art, film, and photography. Work critically through formal and conceptual problems while learning basic elements and principles of 3D design. Additional topics include: health and safety, research, drawing, and archiving. Prerequisite(s): None.

STDA 103A Interpretive Figure for PI

STDA (0,6,3,3)

Explores proportion and measurement, volume and space, basic anatomy, and format and composition. Emphasis is on interpretation and experimentation, historical and contemporary precedents, exposure to manual, digital or lens-based solutions, mixed media and their contemporary critical context. This is a required course for PI majors. Prerequisite(s): Completion of FINE300 level courses or permission of instructor.

STDA 103B Interpretive Figure for FA

STDA (0,6,3,3)

Explores proportion and measurement, volume and space, basic anatomy, and format and composition. Emphasis is on interpretation and experimentation, historical and contemporary precedents, exposure to traditional and contemporary drawing mediums/processes/techniques, and their contemporary critical context. This is a required course for FA majors. Prerequisite(s): Completion of FINE300 level courses or permission of instructor.

STDA 110 2D / Color

STDA (0,6,3,3)

Introduction to elements, principles, and tools of 2D Design as means to develop unique and powerful works of contemporary art, film, and photography. Work critically through formal and conceptual problems while learning basic elements and principles of 2D design. Additional topics include research, drawing, and archiving. Prerequisite(s): None.

STDA 115 Lens-Based Communication

STDA (0,6,3,3)

Introduction to technical and aesthetic foundations in photography utilizing digital camera techniques. Topics include: exposure; lighting; composition; camera controls; file management; image adjustments; digital printing. Develop personal vision as well as knowledge of the medium's history and current practices. Prerequisite(s): None.

VIRT 100 Introduction to Virtual Reality

VIRT (0,6,3,3)

This course will explore and experiment with multiple types of virtual reality tools and techniques. Students will be exposed to the different forms that the medium can currently take, and experience content with a range of delivery mechanisms. The goal of the course will be to make a series of small, very simple test experiences that give the student the understanding of what is currently possible, as well as grasping best practices that are unique to the medium.
Prerequisite(s): MEDA 111, MEDA 112, MEDA 115.

VIRT 200 VR Development I

VIRT (0,6,3,3)

An introduction to the tools and methods used in Virtual Reality Development. Explores principles of the creation of virtual spaces. Introduction to basic processes for creating synthetic objects using 3D software and placing them into a virtual space using game engine technology.
Prerequisite(s): All required first year studio courses.

- VIRT 201 VR Development II** **VIRT (0,6,3,3)**
 A continuation of VIRT 200 VR Development I. Continued study of principles and techniques of the creation of virtual spaces. Introduction to basic processes for utilizing sound. Introduction to the creation of basic interfaces. Prerequisite(s): VIRT 200, VIRT 210.
- VIRT 210 Visual Scripting I** **VIRT (0,6,3,3)**
 Introduction to visual programming. Artists will develop the ability to create interactive behavior using graphical nodes instead of typing code. Prerequisite(s): All required first year studio courses.
- VIRT 211 Visual Scripting II** **VIRT (0,6,3,3)**
 A continuation of VIRT 210 Visual Scripting I. Students will continue to develop the ability to create interactive behavior using graphical nodes instead of typing code. Prerequisite(s): VIRT 200, VIRT 210.
- VIRT 220 Concept Development for Virtual Worlds** **VIRT (0,6,3,3)**
 Exploration of the generation and refinement of solid concepts for virtual reality experiences. Ideas will be explored for potential use in areas of entertainment, education, training, film, tourism, healthcare, advertising, medical, forensics, visualization, and architecture. Prerequisite(s): VIRT 200, VIRT 210.
- VIRT 300 VR Development III** **VIRT (0,6,3,3)**
 A continuation of VIRT 201 VR Development II. Advanced study of principles and techniques of the creation of virtual spaces. Prerequisite(s): VIRT 220, VIRT 201, VIRT 211.
- VIRT 310 Visual Scripting III** **VIRT (0,6,3,3)**
 A continuation of the skills and abilities learned in VIRT 211 Visual Scripting II. The advanced study and development of the ability to create interactive behavior using graphical nodes instead of typing code. Prerequisite(s): VIRT 220, VIRT 201, VIRT 211.
- VIRT 320 Iterative Design** **VIRT (0,6,3,3)**
 An introduction to solution-focused approaches to problem solving. Learn to utilize the high-level iterative design process common to all VR development. Prerequisite(s): VIRT 220, VIRT 201, VIRT 211.
- VIRT 301 VR Development IV** **VIRT (0,6,3,3)**
 A continuation of VIRT 300 VR Development III. Advanced study of principles and techniques of the creation of virtual spaces. Creation of proof of concept assets for projects to be produced in senior year. Prerequisite(s): VIRT 300, VIRT 310, VIRT 320.
- VIRT 330 VR Thesis Preproduction** **VIRT (0,6,3,3)**
 Idea generation and refinement for the upcoming senior capstone project. This course will operate in collaboration with VIRT 340 Visual Development for VR. Prerequisite(s): VIRT 300, VIRT 310, VIRT 320.
- VIRT 340 Visual development for VR** **VIRT (0,6,3,3)**

Art direction and style exploration and refinement for the upcoming senior capstone project. This course will operate in collaboration with VIRT 330 VR Thesis Preproduction. Prerequisite(s): VIRT 300, VIRT 310, VIRT 320.

VIRT 400 VR Capstone Project I

VIRT (0,6,6,6)

The application of all of the production techniques learned in previous courses toward the execution of approved concepts from VIRT 330 VR Thesis Preproduction. Prerequisite(s): VIRT 301, VIRT 330, VIRT 340.

VIRT 401 VR Capstone Project II

VIRT (0,6,6,6)

The continued application of all of the production techniques learned in previous courses toward the execution of projects begun in VIRT 400 VR Capstone Project I. Prerequisite(s): VIRT 400.

VISU 300 Art and Design Process

FA (0,6,3,3)

Exploration of contemporary practices and art & design methodologies, analyzing the work of a range of relevant artists and designers. Reflection and presentation of individual art and design investigation may include drawing, reading, writing, journal assignments, field trips, cross-disciplinary critiques, lectures and presentations from visiting artists and faculty. Computer literacy, documentation of artwork and studio safety are also included. Prerequisite(s): None.

VISU 350 Art and Design Process B

FA (0,6,3,3)

Students will reflect upon the art and design practices they have explored thus far in the Visual Studies Program. They will also explore contemporary practices and art and design methodologies, critically analyzing the work of a range of relevant artists and designers. Reflection and presentation of individual art and design investigation may include drawing, reading, writing, journal assignments, field trips, cross-disciplinary critiques, lectures and presentations from visiting artists and faculty. Practical issues such as computer literacy, documentation of artwork and studio safety are also included. Prerequisite(s): VISU 300.

VISU 400 Art and Design Thesis

FA (0,6,3,3)

Capstone course for the BA in Visual Studies program. Includes seminar discussions and writing component. Focus on the creation of exhibitions, presentations, and/or publication of work produced in studio courses. Exploration of exhibition, presentation, and fundraising opportunities. Seminars explore professional skills and attitudes; theories and practices within contemporary art and design. Prerequisite(s): None.

WRIT 120 Professional Writing

LA (3,0,3,6)

Instructs students in styles of writing commonly used in the art and design world, including artist statements, website content, cover letters, pitch letters, resumes, freelance proposals, letters of agreement, grant proposals, marketing and business plans, exhibition/catalog copy, art journal articles and reviews, business emails, press releases, critical reviews for online and print media, and social media/promotional platform writing. Emphasizes considerations of audience and purpose, and the production of clear, cogent, thoughtful writing that adheres to the grammatical rules of Standard American English. Prerequisite: WRIT 151 or the equivalent in transfer credit.

WRIT 151 Writing Studio

LA (3,0,3,6)

Introduction to academic and professional writing. Emphasis on: rhetorical knowledge; critical thinking, reading and writing processes and conventions. Analysis and evaluation of multiple reading strategies; composition; use of research tools; development of research process;

documentation techniques and incorporation of sources; peer review; editing and proofreading strategies. Prerequisite(s): None.

WRIT 270 Professional Communication and Presentation LA (3,0,3,6)

Introductory course in oral and written communication skills with a focus on public presentation skills. Instruction in: principles of communication; styles and types of presentation; effective use of traditional and multimedia tools. Emphasis on ability to deliver messages to a wide variety of audiences. Prerequisite(s): WRIT 151.

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