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M I S S I O N
The College for Creative Studies nurtures the creativity that is vital to the enrichment of modern culture. The College educates visual artists and designers, knowledgeable in varied fields, who will be leaders in creative professions that shape society and advance economic growth. The College fosters students' resolve to pursue excellence, act ethically, embrace their responsibilities as citizens of diverse local and global communities, and learn throughout their lives. The College engages in community service by offering opportunities for artistic development and opening career pathways to talented individuals of all ages.

B.F.A. PROGRAM GOALS
All College for Creative Studies graduates will master the following:

• A high level of technical proficiency in students' chosen media and an in-depth knowledge of their chosen area of specialization.
• Ability to make valid assessments of artistic style and design quality.
• Ability to utilize both intuitive and critical thinking skills in their work and in the evaluation of the work of others.
• Ability to use words to receive and express ideas adequately.
• Ability to recognize, comprehend and apply basic design principles, concepts and terminology in their own work and in the analysis of the work of others.
• Skill in drawing that is sufficient to communicate visually their ideas appropriately for their specialization.
• Broad knowledge of the history of art as a product of culture.
• Basic understanding of other major areas of human achievement, and the thinking which underlies these disciplines.
• A clear understanding of the citizenship responsibilities inherent in their profession.
• Awareness of the necessity of flexibility, and the desirability of continued learning and self-actualization.
• A basic knowledge of technological developments applicable to their chosen disciplines.

C O M M U N I T Y A R T S P A R T N E R S H I P S
CCS is committed to making art and design education accessible to the community. The Community Arts Partnerships (CAP) program cultivates collaborations between CCS and metro Detroit community organizations to bring CCS' educational resources to underserved populations. CAP programs are individually crafted, providing unique and effective art and design education and enrichment programs for young people from diverse backgrounds. Each program is solidly based in a strong visual arts curriculum that emphasizes hands-on art making, team teaching and learning through the introduction of new art and design technologies, while inspiring Detroit youth to embrace art in everyday life.

C O N T I N U I N G E D U C A T I O N
The Continuing Education program at CCS offers classes for youth, high school students, teachers and other individuals interested in developing their skills or learning about art and design. The Continuing Education program provides training for our area's workforce, and offers computer courses that keep designers and aspiring designers up-to-date with current technologies as well as offers portfolio development programs. Continuing Education programs include a young artist program for ages 6+, summer pre-college programs for high school students, Michigan teacher continuing education credits, non-credit courses, certificate programs, and diploma programs.

A BRIEF HISTORY
In 1906, the year Pablo Picasso's Les Demoiselles d'Avignon heralded the Cubism movement and automobiles made the first tentative trips through Detroit's streets, a group of local civic leaders founded the Society of Arts and Crafts. Inspired by the English Arts and Crafts movement, the Society dedicated itself to keeping alive the ideals of beauty and craftsmanship in an industrialized world—in their words, to “encourage good and beautiful work as applied to useful service.”

The Society offered informal classes in basic design, drawing and woodcarving beginning in 1911, and opened a gallery to display and sell work by students and eminent modern artists.

In 1926, the Society became one of the first Arts and Crafts organizations in America to offer an educational program in the arts. From its inception, the school sought outstanding faculty and brought in noted painters, sculptors and craftspeople from around the world. In 1933, the Society made national news by recognizing the automobile as an art form. Industrial design and commercial art were soon added to the school's curriculum.

Recognizing the need to be part of Detroit's Cultural Center, the school moved in 1958 to its current location. In 1962, when the Michigan Department of Education authorized the granting of a Bachelor of Fine Arts degree in Industrial Design, the school officially became a college.
In 1975, the Detroit Society of Arts and Crafts changed its name to the Center for Creative Studies-College of Art and Design. The Kresge-Ford Building was completed in the same year. In 1997, the Academic Resource Center was added to campus. In 1999, CCS built a parking structure and in fall 2001 inaugurated the new Walter B. Ford II Building for design and two renovated historic homes housing the administration and admissions offices.

Over the years, CCS’ student enrollment grew along with its physical campus: more than 1,300 students are now working toward B.F.A. degrees in 11 majors.

In July 2001, CCS changed its name to the College for Creative Studies to better reflect what the College does—educate talented students to become artists and designers and leaders in their fields. The new name also encapsulates the sweeping changes made in the past several years—new facilities, new technologies, new curricula and an expanded community focus—which have converged to create a virtually new CCS, proud of its tradition of innovation.

ACCREDITATION

The College for Creative Studies is a nonprofit, private, art college authorized by the Michigan State Department of Education to grant Bachelor of Fine Arts degrees. CCS is an accredited institutional member of the National Association of Schools of Art and Design and is accredited by the Higher Learning Commission and a member of the North Central Association. Documents regarding accreditation are available in the Executive Office upon formal request.

In order to make the accreditation process responsive to a broad range of constituents, the accrediting agencies invite the public to provide written comments about the College's qualifications for re-accreditation.

If you wish to make comments, send them by letter or e-mail to the following address:

The Higher Learning Commission
30 North La Salle Street, Suite 2400
Chicago, Illinois 60602-2504
www.ncahighered.com

Nondiscrimination Policy

The College for Creative Studies subscribes to the principle of equal opportunity in its admissions, employment and educational practices and strives to provide an educational environment and workplace free from unlawful harassment or discrimination. Discrimination, including harassment, because of age, race, color, national origin, religion, sex, sexual orientation, marital status, disability or any other characteristic protected by law is strictly prohibited.

The following person has been designated to handle inquiries regarding the nondiscrimination policy as it relates to students:

Michael Coleman, Director of Student Life
Office of Student Life, Art Centre Bldg.
201 E Kirby, Detroit, MI 48202-4034
313.664.7676
REQUIREMENTS FOR APPLICATION AND ADMISSION

Freshman Applicants

• Prospective students must demonstrate commitment, maturity and a readiness to work and grow in an educationally creative environment.

• Completed paper application with the $35 application fee, or free online application at www.ccsacad.edu/application.

• Official high school transcript with a minimum 2.5 grade point average. Applicants having earned a GED must submit official results of the test scores. (A minimum of a 401 composite is required.)

• ACT or SAT scores indicating potential to succeed at the college level. (If a GED is submitted, an SAT or ACT is not required).

• Minimum 10-piece portfolio. (See portfolio section)

• Letters of recommendation are optional.

• Personal interviews are available.

Applicants who are unable to meet these requirements are encouraged to complete one full-time semester or quarter (minimum of 12 semester credit hours) in a general liberal arts program at an accredited college and maintain at least a 2.0 grade point average prior to seeking admission. A minimum of six of the 12 credits must be in academic subjects. Occasionally, students are considered for admission on a conditional basis after an interview and careful review of the portfolio and academic information.

Transfer Applicants

• Completed paper application with the $35 application fee, or free online application at www.ccsacad.edu/application.

• Official high school or GED transcript.

• Official college transcript(s). Applicants must have a minimum 2.0 college grade point average or meet the high school GPA requirements stated above.

• Portfolio of 10–20 pieces, depending on the number of college studio art classes completed. Include pieces reflecting your highest college-level studio work (if applicable). Studio transfer credit will be determined during the departmental portfolio review arranged by the Admissions Office, based on the course work and skill levels reflected in the overall portfolio. Transfer students should plan on leaving their portfolio with the Admissions Office for one week. (See next section.)

• Articulation Agreements: Applicants who are following an articulation agreement must notify the Office of Admissions upon application.

• Photography portfolios should include traditional or digital prints exhibiting college-level knowledge of darkroom or digital processing.

• Letters of recommendation are optional.

• Personal interviews are available.

Your file is evaluated for foundation, liberal arts, studio and elective transfer credit. Acceptance of studio transfer credit and placement within the CCS studio curriculum are based on a review of the portfolio, college transcript(s), and course descriptions. Studio credit evaluations are conducted by department chairpersons. Transfer credit is not granted for any subject where less than a C (2.0) has been earned. Students may transfer in at freshman, sophomore or junior status. The College also accepts eligible Advanced Placement, CLEP and International Baccalaureate credits whenever applicable.

More details concerning transfer policies are available through the Office of Admissions.

International Applicants

• Freshman or transfer student applicant requirements apply, except for the ACT/SAT requirement. All payments must be made by credit card, check (drawn on U.S. bank) or international money order.

• Each transcript must be translated into English and must include the school’s grading scale so that we may convert your academic class grades. Please submit descriptions of your studies in each university studio class so that we can determine their eligibility for transfer.

• Test of English as a Foreign Language (TOEFL) with a minimum composite score of 527 on the paper-based test, 197 on the computer-based test, or 71 on the internet-based test.

• Official certification from a financial institution documenting funds to cover one year’s tuition and expenses. The actual amount available for studies must be stated in U.S. dollars. Contact the Director of International Services at 01-313-664-7428 for this amount.

• I-20s are issued after all requirements are met.
Nonmatriculated (Guest) Students
Students who wish to enroll in specific courses at the College but who do not apply for admission as a degree-seeking student are identified as non-matriculated. Non-matriculated students include guest students and high school students who are dually enrolled at the College and at their high school.

Non-matriculated students must meet with the appropriate department chairperson to obtain permission to enroll. Non-matriculated students may enroll in up to three courses per semester. Enrollment for non-matriculated students is on a space-available basis and must take place during the Drop/Add period (the first week of the semester).

READMISSION POLICY
Students who have been suspended, or those who have voluntarily dropped out for more than two consecutive academic years, must follow the CCS readmission policy.

For readmission, students must reapply through the Office of Admissions. They must submit a portfolio of work, including work completed at CCS and any work completed during their absence from CCS. They may be required to have an interview with the chair of the department to which they are applying. Students who were suspended because of a low GPA must submit an official transcript showing 12 credits taken at another accredited institution that are eligible for transfer to CCS.

THE PORTFOLIO
An acceptable portfolio is one that exhibits technical and conceptual preparation for college-level work at CCS. All portfolios must include a minimum of 10 pieces representing your selected major or areas of strength.

GENERAL GUIDELINES
(Portfolio guidelines, specific to each major, are listed in the next section.)

• Edit your work. Quality is more important than quantity—10 great pieces are better than 20 that are inconsistent. Work completed within the last two years is usually the strongest.

• Presentation of your work is important regardless of the format for submission. Photographs on a CD should be clear, not blurry, and should be oriented with the top facing up. Actual work (drawings, graphic design, photography, etc.) on paper should be matted or mounted, but is not required. If drawings are included in the portfolio, please review the following suggestions:

• Draw from observation of objects, scenes and people. Include good descriptive or representational drawing.

• Include accurate line drawings and good examples of fully rendered compositions using a complete range of light, middle and dark values.

• If possible, include figure drawing or partial figure drawing (hands, feet, etc.) or portraiture.

• Be original. We would like to see work that expresses your ideas and feelings about a subject.

• Consider the entire picture surface; try not to isolate one object in the center of the page.

• If you bring your original artwork to the Office of Admissions, all work done in charcoal or pastel must be sprayed with fixative and all paintings must be dry.

• For large or 3D pieces, submit high quality photographs.

Work may be submitted on a CD in JPEG format at 300 DPI, DVD, e-mail attachment, or original work in a portfolio case. Please label CDs and DVDs with format (Mac or PC) and software application used. Individual CD, video or original work in a case must be labeled with the student’s name, address and telephone number. The work may be accompanied by an image key, including the image title, medium, dimensions and work produced.

Your work must be submitted in a portfolio case or other protective covering. If you deliver original work personally, please make arrangements for its retrieval as soon as possible after the final admission decision is made. Digital portfolios will not be returned. CCS cannot be responsible for lost or damaged original work and/or portfolios that have not been picked up within 21 days after review. Any work submitted may be published in future CCS brochures or presentations. CCS reserves the right to print submitted works.
SPECIFIC PORTFOLIO GUIDELINES FOR EACH MAJOR

Advertising Design
The portfolio should include a combination of work from the following list: conceptual or observational drawing, 2D design (traditional or digital), short films or videos, software exploration (Photoshop, Illustrator, etc.), photography, lettering samples, creative writing and any other conceptual thinking.

Animation and Digital Media
The portfolio should include five drawings of any kind. The remainder should include a combination of work from the following list: photographs, 2D design in either traditional or digital forms, live-action short films or animations, creative writing, or any 3D work.

Crafts
The portfolio should include a combination of work from the following list: ceramics, glass, metals, fiber, painting, sculpture, prints, photography, video or digital, or drawings.

Fine Arts
The portfolio must contain five drawings from direct observation. The remainder should represent solid examples of your best creative efforts in any medium; they may include, but are not limited to, painting, sculpture, prints, photography, crafts, video or digital.

Graphic Design
The portfolio should include a combination of work from the following list: photographs, collages, software exploration (Photoshop, Illustrator, etc.), printmaking, lettering samples, drawing, creative writing, or any 3D work.

Illustration
The portfolio must include at least five drawings from direct observation. The remainder can represent your selected major or areas of interest.

Industrial Design (Product Design and Transportation Design)
The portfolio must include at least five drawings from direct observation. The remainder can represent your selected major or areas of interest.

Interior Design
The portfolio must include at least five drawings from direct observation. The remainder can represent your selected major or areas of interest.

Photography
The portfolio should include a combination of work from the following list: photographs and other forms of 2D or 3D design that expresses your creative potential.

Undeclared
The portfolio must include at least five drawings from direct observation. The remainder can represent your selected major or areas of interest.

SCHOLARSHIPS
For information on scholarships, please see the Financial Aid section.

RESERVING SPACE
Commitment forms and housing applications are included with acceptance letters. Prospective students who wish to live on campus must submit the completed commitment form and housing application, commitment fee of $100 housing security deposit of $200 and first housing payment of $350.00. Students who do not intend to live on campus must complete the Commitment form and return it with a $100 commitment fee to guarantee space in the next semester’s class. Space is available until the enrollment limit of a department is reached. Departmental wait lists are then established. The commitment fee is applied directly to the first semester’s tuition and is nonrefundable.

Deadlines for the fall semester are August 1 for completed applications and August 15 for commitment fees. For international students, the deposit deadline is July 1. Deadlines for the winter semester are December 1 for completed applications and December 15 for commitment fees. For international students, the commitment fee deadline is December 1. These deadlines have been established for our incoming students to ensure sufficient time is available for scheduling classes, transferring credits and participating in orientation.

STUDENTS WITH DISABILITIES
All efforts are made to assist CCS students with disabilities. Assistance in educational matters is provided through the Student Success Center. Other types of assistance for students with physical disabilities are provided through the Office of Student Life. Students with a physical and/or learning disability must provide the College with documentation of their disability before any assistance can be provided.
Tuition and Fees
(2007–08)

TUITION: $841 per credit; $12,615 per semester for full-time enrollment, 12–18 credits.

COMMITMENT FEE: $100 per semester

STUDENT ACCIDENT INSURANCE: $35 per year

STUDENT ACTIVITY FEE: $80 per semester

STUDIO/COURSE FEE: $100–450 per semester depending on major and number of credits

GRADUATION FEE: $80

AVERAGE HOUSING FEES FOR 2007–2008 ARE:
One-bedroom: 2–3 person suite $2,250 per person, per semester
Two-bedroom: 4–more person suite $1,850 per person, per semester

WITHDRAWAL AND REFUNDS
Refunds of tuition paid for dropped classes follow the schedule below:

• through the 7th business day of classes 100% refunded
• through the 8th to 10th business day of classes 80% refunded
• through the 11th to 15th business day of classes 60% refunded
• through the 16th to 20th business day of classes 40% refunded

• There is no refund for classes dropped after the 20th business day of classes. Students who have not paid the full tuition and who withdraw from classes are obligated to pay for the dropped classes as follows:
  • After the 20th business day of classes, tuition for the dropped classes must be paid in full.
  • The Federal Refund policy will apply to those students who receive Title IV financial aid.

TUITION PAYMENT OPTIONS
The College offers the following tuition payment options:

1. Full payment of tuition and fees at the time of registration (cash, check, money order, credit card [Visa, MC, AmEx, Discover]). International students must make payments by credit card, check (drawn on a U.S. bank) or international money order. Payments may be made online (using WebAdvisor), by mail, phone, or in person.

2. Deferred payment of tuition and fees. Students must pay the $100 commitment fee at the time of registration. The remaining balance will be divided into two equal payments throughout the semester. See the current Course Schedule for details.

3. Third-party billings: Students who are having a third party (such as an employer) pay their tuition must submit an approved voucher (not an application for approval) to the Academic Advising and Registration Office or the Business Office at the time of their registration. Students are responsible for any portion of their tuition and fees that the third party does not cover.
We at CCS believe that financial aid is a way for both the student and the College to simplify the task of getting on with your education. Your college years will be some of the best years of your life. Resolving your financial concerns early will enable you to take full advantage of your experience at CCS. Ninety-five percent of CCS students receive some combination of scholarship, grant, loan and employment assistance, totaling more than 22 million dollars.

**SCHOLARSHIPS**

**Scholarship Requirements**
CCS awards scholarships based strictly on academic excellence and artistic ability. Scholarships are awarded for the purpose of assisting students with tuition costs. Students receiving tuition assistance from their employers will have their actual tuition scholarship reduced accordingly.

**CCS Scholarships**
Applicants are automatically considered for scholarship money upon completion of admissions requirements. Awards are based on the portfolio review and academic achievement of the applicant. Recipients must maintain a minimum cumulative GPA of 2.5 to continue receiving these scholarships.

**CCS Competitive Scholarships**
A competition held in February will determine the winners of our highest scholarships.

**ELIGIBILITY REQUIREMENTS FOR FINANCIAL AID**
Eligibility for need-based financial aid is determined by an analysis of family resources for the most recent calendar year to assess a family’s ability to contribute to college costs. Adjustments to an application can be made because of a major change in circumstances, such as death, divorce or loss of employment or benefits.

To receive federal or state financial aid from CCS, students must demonstrate financial need, be accepted for enrollment in the degree program, attend the College on at least a half-time basis, maintain satisfactory academic progress and be a U.S. citizen or permanent resident. In addition, a student must be registered with Selective Service (or be exempt) and cannot owe a refund on previous Title IV funds received or be in default on any student loan. Students enrolled in credit classes through CCS’ Continuing Education program are not eligible for financial aid.

**APPLICATION PROCEDURES**
All students must complete the Free Application for Federal Student Aid (FAFSA) to be considered for need-based financial aid. The form is available through the U.S. Department of Education website: www.fafsa.ed.gov. The recommended filing deadline for high school seniors residing in Michigan who want to be considered for state aid is March 1. Transfer and continuing students should also submit their completed applications by March 1. The financial aid cycle favors those students who file in a timely fashion and complete the required documentation early. CCS’ Title IV code is 006771.

**SCHOLARSHIP PROGRAMS**
The following scholarships are offered by the College for Creative Studies to eligible students. Those who qualify for these scholarships will be notified of the award on their financial aid award letter; no additional application is required unless noted.

- **Alumni Scholarships**
- **Award of Excellence**
- **Booth Family Scholarship**
- **Maxine Brewer Memorial Scholarship/Smallenberg Scholarship** (application necessary)
- **John Broutin Scholarship Fund**
- **Bordinat Memorial Scholarship**
- **Campbell-Ewald Endowed Scholarship in Memory of Don Gould** (application necessary)
- **CCS Award**
Financial Aid

CCS FIRST Scholarship
CCS Ohio Governor’s Scholarship
CCS Scholarships
Collector’s Foundation Scholarship
Congressional Arts Competition Scholarship
G.D. Crain Award
DaimlerChrysler Corporation Scholarships
Albert and Peggy deSalle Scholarship Fund
Detroit Society of Women Painters
Employee Funded Scholarship
Paul and Helen Farago Endowed Scholarship
Benson and Edith Ford Scholarships
Walter B. Ford II Scholarships
Ford Motor Company Scholarships
Ford Motor Company/J. Walter Thompson Award
General Motors Corporation Scholarships
James C. Gordon Memorial Scholarship
Chari E. Greene Award
Hagopian
McNamara Scholarship
Meredith Publications
National Art Honor Society of Michigan Scholarship
National Scholastics Scholarship
Carl Olsen Sponsored Scholarship
President’s Scholarship
Merlin and Elenore Robertson Memorial Scholarship
Michael J. Swancutt Endowed Scholarship (application necessary)
Target Corporation Scholarship
Matilda Wilson Foundation Scholarships

NEED-BASED GRANTS AND SCHOLARSHIPS

Federal Pell Grant
A federally funded grant awarded $400 to $4,310 per academic year for undergraduate students demonstrating high financial need.

Federal Supplemental Educational Opportunity Grant (FSEOG) Program
A federally funded, College-administered grant for undergraduate students demonstrating high financial need.

Federal Academic Competitiveness Grant
A federally funded grant available to Pell Grant recipients who completed a high school program defined as rigorous by the Department of Education. Available to students graduating from high school after January 1, 2005.

Michigan Tuition Grant and Michigan Competitive Scholarships
The Michigan Department of Education awards tuition grants and scholarships annually to Michigan residents demonstrating financial need at an independent college or university in Michigan.

Michigan Promise Scholarship
Provides up to $4,000 to high school graduates for successfully completing two years of post secondary education, beginning with the graduating high school class of 2007. Students must have received qualifying scores on their State Assessment Test.

CCS Tuition Grant
Institutionally funded need-based grant program. Amounts vary based on need.

EMPLOYMENT PROGRAMS

Federal Work-Study Program
The federally funded program provides on-campus jobs for students demonstrating financial need.

Michigan Work-Study Program
The state-funded work program provides on-campus jobs for Michigan residents demonstrating financial need.

Student Employment Program
The College-funded work program meets campus needs and employs students ineligible under federal or Michigan work-study programs.
Financial Aid

SELECTION CRITERIA FOR FEDERAL CAMPUS-BASED RECIPIENTS

Federal Supplemental Educational Opportunity Grant (FSEOG) Program
Awards will be made to eligible students with the lowest expected family contributions who receive Pell Grants in that year.

The Federal Work-Study Program
Awards will be made to eligible students with remaining need to the extent of available funds on a first-come, first-served basis.

LOAN PROGRAMS

Federal Subsidized Stafford Student Loan Program
A federally subsidized, need-based loan program. Repayment begins six months after graduation, upon enrollment of less than half-time or upon withdrawal from the College.

Federal Unsubsidized Stafford Student Loan Program
A federal, non-need-based loan program available to independent students or dependent students whose parents have been denied a PLUS loan. Repayment begins six months after graduation, upon enrollment of less than half-time or upon withdrawal from the College.

Federal PLUS Program (Parent Loans)
Loans to parents of dependent students based on credit application. Repayment begins within 60 days after the loan is fully disbursed.

Alternative Loan Programs
Credit-based supplemental loans from private lenders. Contact the Office of Financial Aid for additional information.

Duration of Eligibility
Full-time students may receive financial aid for a maximum of six years (12 semesters) of full-time awards. Half-time students are eligible for a maximum of 12 years (24 semesters) of half-time awards. Students receiving State of Michigan funds may have a lower maximum number of years for both full-time and part-time enrollment. Contact the Office of Financial Aid for more information.

SATISFACTORY ACADEMIC PROGRESS
In order to be eligible for financial aid, students must maintain satisfactory academic progress toward their degree as defined by the College. Students who do not meet this requirement will be suspended and their financial aid terminated. (For further details on what constitutes satisfactory academic progress and on the academic suspension appeal process, see the Academic Policies section of this catalog.)

AID FOR LESS THAN FULL-TIME ENROLLMENT/PRORATION OF FINANCIAL AID
Financial aid is initially awarded based on full-time enrollment. Each semester at the close of the Drop/Add period the enrollment status of every student is reviewed to determine if awards should be prorated due to less than full-time status. Scholarships from outside entities are not prorated unless required by the donor. Loans do not change unless requested by the student. Aid is prorated for less than full-time status until 100% charges apply each semester (consult the academic calendar).

11.5 - 9.0 credits - 75 percent
8.5 - 6.0 credits - 50 percent
Less than 6 percent credits - 0 percent

Please note that students must be at least half-time until 100 percent charges apply to receive most kinds of aid, including Stafford and PLUS loans.

COMPLETE WITHDRAWALS AND FINANCIAL AID
Students doing a complete withdrawal from the college may require adjustments to their federal (Title IV) and state aid after 100 percent charges apply each semester. Schools are required to perform a calculation up to the date that 60 percent of the semester is completed, to determine how much federal aid the student has earned. Unearned aid must be returned to the Department of Education. See below for more information on the regulations regarding the Return of Title IV Funds.

RETURN OF TITLE IV FUNDS
This policy applies to students who are eligible for Title IV funds and withdraw prior to the 60 percent period (described below). This determines a student’s amount of Title IV funds earned for said period.

1. The term “Title IV Funds” refers to federal financial aid programs authorized under the Higher Education Act of 1965 (as amended) and includes the following programs at the College for Creative Studies: unsubsidized FFEL loans, subsidized FFEL loans, FFEL PLUS loans, Federal Pell Grants and Federal SEOG.
2. A student’s withdrawal date is the date the student began the institution’s withdrawal process or officially notified the institution of intent to withdraw or the midpoint of the period for a student who leaves without notifying the institution, or the student’s last date of attendance at a documented academically related activity.

3. Title IV aid is earned in a prorated manner based on calendar days, including weekends (and holidays no longer than five consecutive days), up to the 60 percent point in the semester, after which point Title IV aid is viewed as 100 percent earned. A copy of the worksheet used for this calculation can be requested from the Office of Financial Aid.

4. In accordance with federal regulations, when it is determined that the return of Title IV funds is required, they shall be returned in the following order: unsubsidized FFEL loans, subsidized FFEL loan, FFEL PLUS, Pell Grant, FSEOG, other Title IV funds.

5. The College for Creative Studies is responsible for providing each student with the information given in this policy, identifying students who are affected by this policy and completing the Return of Title IV funds calculation for said students.

6. The student is responsible for returning any Title IV funds that were disbursed directly to the student and which the student was determined to be ineligible for via the Return of Title IV Funds calculation.

The policy listed above supersedes those published previously and is subject to change at any time. Any notification of a withdrawal or cancellation and request for a refund should be in writing and addressed to the appropriate institutional office.
Student Life

OFFICE OF STUDENT LIFE
The Office of Student Life is a resource for a variety of student needs and concerns, including on- and off-campus housing and student activities as well as student misconduct issues. Events ranging from new student orientation to graduation are coordinated through this office, which also advises Student Government, oversees student organizations, and offers various student programs. This office also serves as a referral office. If you do not know where to take your concern, this is a good place to start.

ON-CAMPUS HOUSING
Student housing is provided in the Art Centre Building, a 71-unit student residence hall located on campus. Students are housed in either 2-to-3-person or 4-or-more-person suites. All suites are furnished with apartment-style accommodations. Each suite has a full kitchen where residents can prepare their own meals.

The residential life staff is present to assist students in making the transition to student housing and are also available to help them succeed academically.

Resident Assistants are students who live in student housing and act as peer counselors and advisors. They develop programs for students living on campus and are a source of help and support for residential students.

Average housing fees for 2007–2008 are:

One-bedroom:
2–3 person suite $2,250 per person, per semester

Two-bedroom:
4–more person suite $1,850 per person, per semester

Housing fees include all utilities. The cost food and cable television are the responsibility of individual residents.

In order to apply for a space in the Art Centre Building for the academic year, a new student must submit a completed housing application with a $200 housing deposit to the Housing Office. Applications are automatically mailed to new students with their acceptance packets. They are also made available to returning students in the Office of Student Life. All on-campus residents are required to have health insurance.

Application deposits are held in escrow during the time a student resides in the Art Centre Building. Cleaning, damage, lost keys and late fees are charged against the application deposit, and the balance is refunded within four to six weeks of the end of the semester in which a student moves out of the building. The deposit will be refunded in full in the event a student cannot be accommodated.

HEALTH SERVICES AND INSURANCE
All registered nonmatriculating and degree-seeking students must have accident insurance. As part of the registration process, students are automatically enrolled in the College's student insurance program. The student insurance plan is active from the beginning of the semester in which the student is registered. Students who enroll in the fall semester pay a rate of $35 and are covered for the fall, winter and summer semesters. Students enrolling for the winter semester pay a discounted premium of $27 and are covered for the winter and summer semesters. Students who enroll for the summer semester (who were not enrolled in the preceding fall or winter term) are charged a premium of $9 and are covered for the summer term only. This insurance provides 24-hour-a-day coverage for accidents that occur on and off campus. The current policy covers up to $10,000 per accident for necessary medical, hospital and emergency services and up to $500 per dental accident with no deductibles. The College assumes no responsibility for student medical or hospital expenses. The policy is required for enrollment at CCS, whether or not a student has other coverage.

All students are urged to carry medical hospitalization insurance. The College offers voluntary sickness and major medical insurance to students, their spouses and dependents at their cost. International students are required to show proof of medical/hospitalization insurance. For more information, students should contact the Office of Student Life.

Students in need of immediate medical attention are referred to the emergency room of the Detroit Medical Center, which is located within one mile of campus.

STUDENT ACTIVITY FEE
Each semester, students are assessed an $80 student activity fee, a portion of which is set aside for the Student Government Fund. This fund allocates money to official student groups/organizations, and enables the Student Government to offer special programs and projects on campus. Another portion of the fee goes to the Student Programming Fund, which is administered by the Student Programming Coordinator in the Office of Student Life. This fund is used for campus-wide educational and social programs throughout the year. Activities have included a weekly music series; speakers on alcohol, drug and sexual issues; drum circles; stress relief workshops, such as yoga, Tai Chi, and massage therapy; passes to movies and area museums; socials and picnics, spring carnival, Homecoming, Geek Week, and various contests and holiday celebrations.
**STUDENT GOVERNMENT**
The Student Government is composed of elected officers from the student body. Meetings are held every two weeks and are open to all students. The Student Government organizes and sponsors several special events during the year; sponsors the U245 Gallery; and helps fund special, student-initiated projects.

**STUDENT CONDUCT**
A complete description of student rights, opportunities and responsibilities (including policies regarding alcohol, drug abuse and harassment) is contained in the CCS Code of Conduct, which can be downloaded from the CCS website: http://www.ccscad.edu.

**NO-SMOKING POLICY**
In the interest of providing a safe and healthy environment for all staff, faculty, students and visitors, and in accordance with the Michigan Clean Indoor Air Act and the City of Detroit Smoking Pollution Control Ordinance, smoking is prohibited in all CCS buildings, including the cafeteria.

**ALCOHOL AND ILLEGAL DRUGS**
CCS is an alcohol-free campus, with the exception of special events coordinated through the Institutional Advancement and Executive Offices. At special events where alcohol is served, the legal drinking age laws are observed and alcohol will only be permitted in the designated event area. Additionally, illegal drugs and paraphernalia are not permitted on the CCS campus or at CCS-sponsored events off campus. Students found using, possessing, selling or distributing drugs will be disciplined through the campus judicial procedures and could be suspended or expelled from the College.

**COLLEGE LIABILITY**
The College assumes no responsibility for the loss of or damage to student property. While the College exercises great care with regard to the safety of students working in studios and shops, it cannot be responsible for injuries that may occur. Students found damaging the work of other students are subject to disciplinary measures up to and including expulsion.
Academic Advising and Registration

ACADEMIC ADVISING AND REGISTRATION OFFICE

The College for Creative Studies believes that academic advising is a developmental process that assists students in the clarification of life, education and career goals. The Academic Advisors assist students in the development of educational plans and provide direction to help them achieve their goals.

The Academic Advising and Registration Office provides a variety of services including assistance with course selection, student registration, guidance and assistance with registration forms and procedures, referrals to the Student Success Center, providing course equivalency guides for local colleges, resolution of transfer credit issues, documenting student absences, processing Mobility Program applications, etc. Students are strongly encouraged to meet with their assigned Academic Advisor each semester to ensure that they are taking the required courses for graduation as they strive to attain their personal and educational goals.

Academic Advisors are responsible for ensuring that students are making satisfactory progress toward their degree. Each semester, the Academic Advisors review the Academic Evaluations of all students. Students who are identified as not making satisfactory progress toward their degree will receive a letter from the Academic Advising and Registration Office indicating that an “advising hold” has been placed on their record and that they must make an appointment with their assigned advisor to address the issue(s). Students with an “advising hold” will not be allowed to register for the upcoming semester until the issue(s) have been resolved. All incoming students will have a hold placed on their record to ensure proper course selection for the following semester.

Incoming freshmen are registered through the Academic Advising and Registration Office. Returning students may opt to register in person at the Academic Advising and Registration Office or through WebAdvisor, the CCS online student registration system. WebAdvisor allows enrolled students to check grades, search for classes, register online, add/drop classes, and pay tuition online. Faculty can view advisesees, check current class rosters, and view class schedules. Enrolled students must obtain a password from Information Technology Services before using this system.

STEPS TO COMPLETE REGISTRATION IN PERSON

1. If a staff advisor from the Academic Advising and Registration Office (AARO) has contacted you regarding your status, you must meet with the advisor before you can register for classes.

   If you have not been contacted by the AARO, you can register for courses without a signature from a staff advisor by following the procedures listed below. As always, if you need assistance with course selection, you may meet with an advisor in the AARO. Appointments are preferred. The telephone number is 313.664.7401.

2. Obtain a copy of your academic evaluation (degree audit) from WebAdvisor (http://www.bb.ccsacad.edu/), or the AARO to determine the classes you need.

3. Pick up the gold Registration Form from the AARO or your department.

4. Pay the $100 commitment fee at the cashier’s window (cashier closes at 4:00 p.m.). Payments can be made by cash, check, money order or credit card (Visa, MasterCard, American Express, Discover). Keep your receipt. You must pay this fee no later than August 15 for the Fall semester or December 15 for the Winter semester. Waivers of this payment are not available.

5. Complete the Registration Form, including your name, all addresses, course selections (including alternate courses) and bring the form to the AARO at your scheduled time, or after, as listed above, but no later than the deadline to register.

   a. Restricted courses. Students who intend to register for a course that is restricted to a particular major or class level (for example, Crafts only or juniors only) and who are not in that department or at the required class level must have the department chair or administrator complete and sign the pink Registration Permission Form and submit it with the Registration Form.

   b. Internships or Independent Study. Students who intend to register for an internship or Independent Study must submit those completed and signed forms along with the Registration Form by the deadline to register for the semester. Late registration for internships or Independent Study is not permitted and will not be accepted.

   c. Mobility or Study Abroad. Students must apply by the deadline and be accepted for Mobility or Study Abroad. Mobility students must pay the $100 commitment fee and register for Mobility by taking the gold Registration Form to the AARO by the deadline to register for the semester. Please see your departmental course listings for the correct course code (for example, DFA 505).

6. Once you have registered you may change your schedule by using the blue Drop/Add Form. A staff advisor in the AARO must sign your Drop/Add Form if you are dropping a course.

7. Make sure the Drop/Add Form has been processed by waiting for a registration confirmation statement that reflects the added or dropped course.
STEPS TO COMPLETE ONLINE REGISTRATION

1. If you do not already have one, obtain a user id and password from Information Technology Services, located on the lower level of the Walter B. Ford building. You will need a photo ID to receive this information.

2. Log onto blackboard through your internet browser: http://www.bb.ccscad.edu/ then sign in using your user id and password. Then click on the Registration and WebAdvisor tab.

3. Under the WebAdvisor Registration module select the “Register for Classes” option. You will be given the option to use Express Registration or the Search and Register feature. Express registration should be used when you have your courses selected and want to register by department, course, and section number all at once. The search and register feature is used when you do not know the department, course, or section number and want to select this information from the list. We recommend using the express registration feature. You may want to view the schedule of classes from the PDF file first, write everything down, and then register using express registration.

4. Select your courses and then hit submit. You will receive an email confirmation that you are registered for classes.

5. Once you have registered you may change your schedule on-line up until the first day of classes. After that date you must visit the Academic Advising and Registration office and conduct schedule changes by using the blue Drop/Add Form. A staff advisor in the AAro must sign your drop/Add Form if you are dropping a course.

Once your schedule is complete, click on the “My Class Schedule” tab in WebAdvisor in order to see your schedule of classes.

OBTAINING GRADES ONLINE

Grading is based on work performed, growth in ability, attendance and attitude. A continuous record of all students’ classes is kept in the Academic Advising and Registration Office. Final grade reports are available through WebAdvisor, the on-line student registration system, the week after classes end provided there are no restrictions (holds) on the student’s record.

ADDING/DROPPING CLASSES

Students may use WebAdvisor to add or drop classes up until the first day of class. After this time, or if a student wishes to add or drop a course in person, students must complete the add/drop form that is available from the Academic Advising and Registration Office. Students who drop classes during the first 7 business days of classes (see Academic Calendar for specific dates) will not be charged for the drop. After the 7th day dropped classes are charged on a sliding scale and those courses will receive a grade of “W” or “WN”. Please refer to the academic calendar for specific tuition reimbursement information. The last day to withdraw from a course is on Friday, the thirteenth week of classes. No exceptions to this deadline will be made.

COURSE OVERLOAD POLICY

A class schedule containing more than 18 credit hours in one semester is considered a course overload. Students who wish to register for an overload must have a cumulative grade point average of 3.0 and must be in good academic standing. Permission to take above 18 credit hours in one semester is granted by the academic advisor.

CCS TRANSCRIPTS/ENROLLMENT VERIFICATION

Requests for copies of academic transcripts or enrollment verifications must be submitted in writing (with the student’s signature) to the Academic Advising and Registration Office. A $5 charge is assessed for each transcript. There is no charge for the completion of enrollment verifications needed for insurance, loans, etc. A minimum of 3 working days is required for the processing of transcripts and enrollment verifications. No transcripts or enrollment verifications (except loan verifications) will be completed for students who have a RESTRICTION (HOLD) on their records. Students requesting “on-the-spot” transcripts will be charged $10 for each copy. “On-the-spot” transcript requests will be accepted only if time permits, subject to the approval of the registrar. Students may also view their transcripts through the WebAdvisor system. Once a student accesses the Registration and WebAdvisor tab, a transcript option is available under academic profile.

ACADEMIC EVALUATION

Students should review their academic evaluation at the end of each semester. A copy of the academic evaluation may be obtained through WebAdvisor or the Academic Advising and Registration Office. The academic evaluation identifies academic progress made toward a degree. Courses are identified by alpha letters indicating progress: a letter “C” next to a course indicates course completion, an “I” indicates a course in progress, “N” is a course not started, and “P” is a course pending completion of unfinished activity. Academic advisors routinely review academic evaluations to ensure progress is being made. Students with questions should contact the Academic Advising and Registration Office.
STUDENT RESPONSIBILITY / RESTRICTIONS (HOLDS)
Students are responsible for taking care of their financial obligations to the College. This includes full payment of tuition and fees, returning library books and materials, returning department equipment and materials and settling all bookstore charges and unpaid parking violations. Students who do not fulfill these obligations will be restricted from receiving certain services. Transcripts, enrollment verifications (except loan verifications), registrations, grade reports or graduation requests will not be processed for any student who has restrictions (holds) on their record.

AUDIT POLICY
Students, graduates and visitors may audit a class on a space-available basis. No academic credit is awarded for audited courses. Those wishing to audit a course may register by adhering to the policy and following the procedures and guidelines listed below:

1. Matriculating (B.F.A.) and nonmatriculating (e.g., visitors, CCS graduates) students who wish to audit a class must elect to do so at the time of registration by submitting a completed Audit Registration form, available in the Academic Advising and Registration Office.

2. Students electing to audit a class may not register for that class until the first week of class for the semester. Students may not register for a class after the first week of any semester.

3. Once the election has been made to audit a class, the student may not change the registration to receive credit for the class.

4. Audited courses carry no credit and do not satisfy degree requirements. Upon completion of the course, the audit grade of X will appear on the student's transcript. (The grade of X is not used in the calculation of cumulative grade point average or course completion rate.)

5. Regular tuition rates are charged for audited courses. The refund policy for audited and credit courses is the same and is outlined in the Course Schedule.

6. Matriculating (B.F.A.) students are permitted to audit one course each semester during their B.F.A. tenure at CCS, with a staff advisor's approval.

7. Nonmatriculating students (visitors, CCS graduates) are limited to three classes per semester.

LEAVE OF ABSENCE
A student in good academic standing may take a leave of absence of not more than four semesters and return to the College without reapplying. Students who meet this criterion must contact the Academic Advising and Registration Office to schedule an appointment with an advisor.

After a break of more than four semesters, students must reapply through the Office of Admissions. Students are cautioned that they must satisfy the course requirements in effect at the time of their readmission; previous credits may not apply.

GRADUATION REQUIREMENTS
To be certified for graduation, students must:

1. Fulfill all departmental and academic course requirements for graduation in his/her major as outlined in the College catalog. Students have the option of electing the requirements listed in the catalog that was in effect at the time of their most recent admission to the college or those in the catalog that is in effect at the time of their final course completion.

2. Receive departmental permission to graduate based on a final review and exhibition of their work, unless waived by the department. Departmental permission to graduate is good for one year. Students who fail to complete their degree requirements within one year of being approved to graduate must be re-approved and have their portfolio re-reviewed prior to receiving their degree.

3. Have completed the Senior Thesis project and turned in by the specified school-wide due date.

4. Have a cumulative grade point average of at least 2.0 (C).

5. Have all official transcripts from other schools on file in the Academic Advising and Registration Office no later than the last day of the drop/add period of the semester in which graduation is to occur.

6. Be enrolled at the College for Creative Studies at the time that their degree is awarded.

7. File an Application for Graduation with the Academic Advising and Registration Office no later than the end of the fourth week of the semester in which they anticipate graduating. Early applications are appreciated.

A commencement ceremony takes place each spring. Students who have applied for graduation and have completed all their requirements for graduation within the year preceding this event are invited to participate.
RESIDENCY REQUIREMENT
Students must be enrolled at the College for Creative Studies during the semester in which they plan to graduate. If extenuating circumstances exist that would prevent a student from enrolling and he or she has 6 or fewer credits of Liberal Arts or elective credit to complete, the student may have this residency requirement waived for up to one year. After that time, students must formally appeal for a waiver of this requirement and must have their studio work re-reviewed by their department.

PRIVACY POLICY
The Family Educational Rights and Privacy Act (FERPA) affords students the following certain rights with respect to their educational records. It is CCS’ policy, in accordance with FERPA, not to disclose information from the student’s education records to any party (including parents), whether the student is dependent or independent, without the express written consent of the student. Consent/Release forms are available in the Academic Advising and Registration Office.

1. The right to inspect and review their education records within 45 days of the day the College receives a request for access. Students should submit to the registrar, dean, academic chair or other appropriate official, written requests that identify the record(s) they wish to inspect. The College official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the College official to whom the request was submitted does not maintain the records, that official shall advise the student of the correct person to whom the request should be addressed.

2. The right to request the amendment of the student’s education records that the student believes are inaccurate or misleading. The student should write the College official responsible for the record and clearly identify the part of the record he or she wants changed, and specify why it is inaccurate or misleading.

3. 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 the amendment. Additional information regarding the hearing procedures will be provided to the student when notified of the right to a hearing.

4. The right to consent to disclosures of personally identifiable information contained in the student’s educational records, except to the extent the FERPA authorized disclosure without consent. One exception, which permits disclosure without consent, is disclosure to school officials with legitimate educational interest. A school official is a paid person employed by the College in an administrative, supervisory, academic, research or support staff position (including law enforcement/security unit and health staff); a person or company with whom the College has contracted (such as an attorney, auditor or collection agent); 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.

5. 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 address of the office that administers FERPA is:

   Family Policy Compliance Office
   U.S. Department of Education
   400 Maryland Avenue SW
   Washington, DC 20202-4605

   Schools may also disclose, without consent, “directory” type information such as a student’s name, address, telephone number, date and place of birth, honors and awards, and dates of attendance. This information, however, will not be disclosed if the student requests in writing that it not be disclosed.

   A Student Directory Information Form for this purpose is available from the Academic Advising and Registration Office. The form must be returned to the Academic Advising and Registration Office and is good for the duration of the student’s tenure at CCS. If a student reconsidered and would like this information released, the student should contact the Academic Advising and Registration Office to have this hold removed.

VETERANS
The College is authorized by the Michigan Department of Education to accept veterans as students under Public laws 634, 894, 550 and 538. To determine eligibility, veterans should contact their local office of the U.S. Department of Veteran Affairs as soon as possible. Those who are eligible should then contact the Academic Advising and Registration Office to request certification. Veterans are reminded that benefits are paid for attendance in classes required for degree completion (students enrolled in credit classes through the CCS Continuing Education program are not eligible for benefits).

It is the veteran’s responsibility to notify the Academic Advising and Registration Office in writing whenever they stop attending classes or of any changes or withdrawals. Veterans who do not notify the Academic Advising and Registration Office of the last date of attendance may be reported to the U.S. Department of Veteran Affairs as not attending class as of the first day of the semester. The U.S. Department of Veteran Affairs will also be notified of any student who is suspended or placed on probation.
**Academic Policies**

**GRADING**
Grading is based on work performed, growth in ability, attendance and attitude.

A continuous record of all grades throughout a student's enrollment is kept in the Academic Advising and Registration Office. Final grade reports are available on Blackboard the week after classes end. CCS uses the following grading system:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Grade Point</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Excellent</td>
<td>4.00</td>
</tr>
<tr>
<td>A-</td>
<td></td>
<td>3.70</td>
</tr>
<tr>
<td>B+</td>
<td></td>
<td>3.30</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td></td>
<td>2.70</td>
</tr>
<tr>
<td>C+</td>
<td>Average</td>
<td>2.30</td>
</tr>
<tr>
<td>C</td>
<td></td>
<td>2.00</td>
</tr>
<tr>
<td>C-</td>
<td></td>
<td>1.70</td>
</tr>
<tr>
<td>D+</td>
<td></td>
<td>1.30</td>
</tr>
<tr>
<td>D</td>
<td>Poor</td>
<td>1.00</td>
</tr>
<tr>
<td>D-</td>
<td></td>
<td>0.70</td>
</tr>
<tr>
<td>F</td>
<td>Failing</td>
<td>0.00</td>
</tr>
<tr>
<td>P</td>
<td>Passing</td>
<td>no grade point value</td>
</tr>
<tr>
<td>I</td>
<td>Incomplete</td>
<td>no grade point value</td>
</tr>
<tr>
<td>W</td>
<td>Withdrawal</td>
<td>second through fourth week of class</td>
</tr>
<tr>
<td>WN</td>
<td>Withdrawal</td>
<td>after the fourth week of class</td>
</tr>
</tbody>
</table>

**Transfer Credit**
All transfer credits are evaluated for relevance to the College's programs and policies. Grades earned at another institution are not factored into the calculation of cumulative grade point average at CCS. For additional information, see Transfer Applicants in the Admissions section of this catalog.

**Credit Hours**
For lecture courses, three credit hours represent three hours of class time each week for a 15-week semester, with the expectation of two hours of outside work for each hour of classroom time. For studio courses, three credit hours represent six hours of class time. While the workload varies from studio to studio, students should expect to commit to at least one hour of independent work for every two hours of classroom time.

**Class Level**
Class level is determined at the time of admission and at the end of each subsequent semester during which the student is enrolled based on the number of credits earned. Degree-seeking students are classified as follows:

- **Freshmen**: up to 29.5 credits completed or in progress
- **Sophomores**: 30 - 65.5 credits completed or in progress
- **Juniors**: 66 - 95.5 credits completed or in progress
- **Seniors**: 96 or more credits completed or in progress

**Junior Status Policy**
Students are required to complete all 18 credits of Foundation courses and 15 credits of 100/200 level Liberal Arts courses before they can begin their junior level departmental studio courses. Each department decides which departmental courses students must complete before progressing to junior-level studio department courses.

**Attendance Policy**
Students are expected to attend every class. Attendance is taken at the beginning of each class. Students arriving 5 to 20 minutes late for any class are considered tardy. Three tardies equal one unexcused absence. Arriving more than 20 minutes late or missing an entire class is considered an absence. This applies to all classes, regardless of class length, whether they are a 1.5 hour, 3 hour or 6 hour session. Students who arrive late, do not return to class after break, or who leave early without the instructor’s permission may be counted absent.

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**Dean’s List**
Students who complete a minimum of 12 credits during any semester and who attain a minimum grade point average of 3.50 are placed on the Dean’s List. A notation will be placed on the student’s transcript for each semester that Dean’s List status is achieved. Students on the Dean’s List for two consecutive semesters will receive a certificate from the Office of Academic Affairs.

**Honors**
Students who have shown outstanding achievement by attaining a cumulative grade point average of 3.5 and above are graduated with honors. Those who have achieved a cumulative grade point average of 3.8 and above are graduated with high honors.
Academic Policies

Three unexcused absences may result in the reduction of one whole grade from the earned grade. Four unexcused absences may equal failure in the course.

An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student’s control. Students seeking an excused absence may take their documentation to the Academic Advising and Registration Office. The office will send a written notice to the student’s instructor(s) and department administrator notifying them that the documentation is on file. The final determination of whether an absence(s) will be excused is left to the discretion of the student’s instructor(s).

DEPARTMENTAL REVIEW ATTENDANCE POLICY

The academic programs at CCS are designed to challenge students, prepare them for a career in the visual arts, and provide them with opportunities to express their ideas through visual and verbal presentations. At least once each academic year, students are expected to participate in a departmental review. If a student does not attend the review at the scheduled date and time, and the circumstances are beyond the student’s control, he or she should immediately contact the department. Documentation regarding the circumstances may be required from the student. The department will reschedule the review at a time convenient for the department and student.

Students who do not attend their scheduled review and do not make arrangements with the department to reschedule are ineligible to register for the next semester. If a student has registered, he or she will be removed from the registered courses. A departmental hold will be placed on the student’s record until the student resolves the matter with the department.

SATISFACTORY ACADEMIC PROGRESS REQUIREMENTS AND PROBATION

To be considered as making Satisfactory Academic Progress (SAP) toward a degree, a student must maintain a minimum grade point average and a minimum course completion rate.

Grade Point Average (GPA)

At the end of each semester, a student’s cumulative grade point average is calculated. He or she must have a minimum cumulative grade point average of 2.0 to achieve SAP.

If a student has less than a cumulative 2.0 GPA, he or she is placed on academic probation for a period of one semester. If the student fails to achieve a 2.0 cumulative grade point average at the end of the probationary semester, or is placed on probation for any other reason, he or she is suspended from the College. During the probationary semester, a student may receive any financial aid.

Required Course Completion Rate

Required course completion rate also determines SAP. Students must progress toward completion of their degree within a specified time frame. To meet this requirement, students must successfully complete, with a grade of D- or better, at least two-thirds of attempted cumulative credit hours. Examples are as follows:

<table>
<thead>
<tr>
<th>Credits Attempted</th>
<th>Must Complete</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>12</td>
<td>8</td>
</tr>
<tr>
<td>15</td>
<td>10</td>
</tr>
<tr>
<td>18</td>
<td>12</td>
</tr>
<tr>
<td>66</td>
<td>44</td>
</tr>
<tr>
<td>100</td>
<td>66</td>
</tr>
<tr>
<td>126</td>
<td>84</td>
</tr>
</tbody>
</table>

Please note that certain courses must be passed with a minimum grade of C. Grades of F and W are not included in the calculation of credits completed.

If a student does not complete two-thirds of the cumulative credit hours attempted to date, he or she will be placed on probation for a period of one semester. If the student fails to raise the completion rate to two-thirds at the end of the probationary semester, or is placed on probation for any other reason, he or she is suspended from the College. During the probationary semester, a student may receive financial aid.

Academic Probationary Status

Students who fail to (1) meet the 2.0 cumulative grade point average requirement or (2) meet the SAP requirement are placed on academic probation for one semester. Students who do not exit probationary status at the end of the subsequent semester will be suspended. Students suspended from the College may apply for readmission after completing the equivalent of one full-time semester (12 credits) with a minimum C (2.0) grade in each class at another accredited college. The student should contact a staff advisor in the Academic Advising and Registration Office (AARO) regarding recommendations for transfer credits. The applicant must submit an official transcript and a new portfolio to the Office of Admissions to be considered for readmission.
**Incompletes**

An incomplete or grade of “I” may be given to a student when a minimal number of course assignments have not been completed due to unavoidable and legitimate circumstances. Students have one semester to finish any work necessary to complete the course within the allotted amount of time or it will result in a failing grade (“F”). The Incomplete Grade Verification Form must identify the reason for the incomplete grade and outstanding assignment(s). The instructor, student and department chairperson must sign the form. The instructor must submit the completed form to the Academic Advising and Registration Office at the time of grading.

The final assigned grade will be calculated into the student’s cumulative GPA and SAP.

**Repetitions**

When a course is repeated, the higher grade will be used in the calculation of the cumulative grade point average. Any course, or its equivalent transfer course, may be applied only once toward fulfillment of any and all degree requirements, including elective credit. Students who wish to repeat a course must complete the Repeat Course Request form and submit it to the Academic Advising and Registration Office.

**Grade Changes**

Any grade dispute must be addressed with the instructor that issued the grade. Should the instructor agree to change the grade, he or she must complete the Grade Change Form. If the dispute is not resolved, the student may initiate the Grade Appeal Process.

Grade changes must occur within 60 days of the last day of the semester in which the student was enrolled in the course. The Office of Academic Affairs must approve all grade changes beyond a 60-day period.

**Grade Appeal Process**

Students may appeal a grade up to 60 days after the last day of the semester in which the student was enrolled in the course. Appealing students should submit a written request to the Office of Academic Affairs identifying the course, instructor, and an explanation of the circumstances and reason for the request. The request will be reviewed and decided upon by the Committee on Academic Performance.

**Academic Honesty (Plagiarism)**

Plagiarism and cheating are serious offenses that erode the academic environment. The College condones no form of plagiarism—defined as the use of another’s words, ideas, visual or verbal material as one’s own without proper permission or citation. Students should make sure they have a clear understanding of this important issue and how it applies to both Liberal Arts and studio classes.

Students who violate the standards of academic honesty face serious disciplinary consequences, including letters documenting the incident in their permanent record, immediate course failure and/or dismissal from the College.

**Deletion/Destruction of Student Work**

The deletion or destruction of digital files, another student’s artwork or college property is considered a serious offense. All students must refrain from altering work that does not belong to them, regardless of the date the piece was created or location. Students who violate this policy face serious disciplinary consequences.

**Dismissal**

The College reserves the right to dismiss a student at any time for academic dishonesty or improper behavior. Improper behavior is defined as, but not limited to, actions by an individual that may be detrimental to the student, other students or the College, or damaging to College property. It also includes violations of civil, state or federal law. See the Code of Student Conduct on Blackboard (www.bb.cccsca.edu) for further details.

**PHOTOGRAPHY AND VIDEO USE**

CCS reserves the right to use photography or videotapes of College students either in class or on the CCS campus for advertising and promoting CCS and its programs. Students who do not agree to comply with this release policy should notify the College in writing when they register.

**USE OF STUDENT WORK**

CCS reserves the right to keep student work for the purposes of instruction, exhibition and illustration. The College reserves the right to retain or reproduce any student work for publication, publicity and in the advertising or promotion of CCS.
Support Services

PERSONAL COUNSELING SERVICES AND STUDENT SUPPORT GROUPS
Counseling services and student support groups are among the many resources that are provided to students via the Personal Counselor through the Student Life Office. Licensed professional counselors are available to provide confidential counseling services aimed at addressing personal issues that may or may not be related to a student’s academic progress. Counseling services are free of charge and students are welcome to see a counselor as often as necessary. Students requiring more involved counseling may be referred to an off-campus facility. Counselors are on-call for emergency/crisis counseling on a 24-hour basis.

Students interested in connecting with other students who are dealing with similar personal, social or artistic issues are encouraged to join or start a student support group. If requested, a counselor can facilitate a support group.

Mentor Program
All students are assigned to a faculty member in their chosen department who will function as their mentor during their entire CCS college career. Students are expected to meet their mentor at least twice a semester to review the quality and progress of their work and to discuss their portfolios, career options, and the expectations and demands of industry or of the art world. Mentors also provide students with valuable information regarding recommendations and selection of elective courses. If students are unsure as to whom their mentor is, they can contact the department administrator or the Academic Advising and Registration Office to obtain this information.

Mentoring activities vary from one department to another. Specific information can be obtained from the department chairperson or department administrator. Students are welcome to visit the Academic Advising and Registration Office to find answers to general questions regarding the mentoring process.

Student Success Center
The Student Success Center (SSC) is a free resource for all students and provides writing, reading, and drawing tutorials, skill building workshops, study/drawing groups, computer facilities, and study space. One-on-one tutorials are available for all courses (including studio) and are conducted by peer and/or master tutors who are upper-level students, as well as alumni who have proven their mastery of the material. Workshops and study groups focus on specific topics such as time management, learning styles, mastering test anxiety and enhancing study skills. For international students, there are opportunities to improve English conversation, presentation, and writing skills. For students with learning challenges, there are private test taking facilities, specialized software, and the assistance from a learning specialist who will design and monitor individual study plans.

The Office of Multicultural Affairs
The primary objective of the Multicultural Affairs (MA) Office is student success. Serving as a “safety net” for academically at-risk students, the MA office works closely with the Academic Advising Office and the Student Success Center to establish a formidable troubleshooting team.

The student services offered by the Multicultural Affairs office include: academic advising, tutoring referrals, and general assistance for students academically at-risk. The Study Clinic program, launched in 1999 with a state grant, supplements the tutoring services provided by the appropriate faculty members. Study Clinics address specific areas of weakness for studio and liberal arts courses.

In an effort to establish CCS as a premier school for drawing, free figure drawing clinics are provided virtually every Saturday each term for all registered CCS students, faculty and alumni. As an open drawing session, instruction is available, upon the student’s request, from the Director of Multicultural Affairs or any other faculty member in attendance. Attendees work in their sketchbooks, complete class assignments or just work to improve their figure rendering skills.

Issues, such as cultural identity, cultural awareness and inclusion are critical to the operations of the MA office. As administrative advisor to CCS student groups such as the Multicultural Student Collective and Black Artists Researching Trends, the MA Office strives to help students adjust to college life and appreciate the cultural richness of the campus and thereby promote a sense of community. Events like “Culture Shock”, a culturally rich social experience and “The Color of Success”, where are and design careers are discussed, provide the vehicles for CCS students to identify their goals and to develop the artistic and social skills needed to succeed.

International Student Services
The Office of International Student Services is where international students can obtain assistance with the admissions process and immigration documentation, in addition to support as they assimilate themselves into the academic and creative environment of CCS. This office arranges orientation programs for international students and also coordinates study abroad programs for all CCS students. The Office of Student Life assists international students with housing, health insurance and other programs. International students are expected to adhere to the policies and procedures set forth in the CCS International Student Handbook, which is available for download from the CCS website: www.ccscad.edu.
Special Programs

Career Services supports both current students and alumni in their search for full-time, part-time and freelance employment opportunities and internships. The Career Services staff also serves as a liaison between the business community and CCS students and alumni.

Through the online Job Book, students can search job postings and available internships, as well as upload their resume and samples of artwork. In addition to the online Job Book and Internship listings, Career Services provides guidance on resume, curriculum vitae and cover letter preparation, interview skills, job search techniques and the various career paths open to designers and artists.

Career Services also maintains a resource center devoted to professional publications, including ART Deadlines List. This monthly newsletter provides information on art contests and competitions, art scholarships and grants, juried exhibitions, art jobs and internships, calls for entries/proposals/papers, writing and photo contests, residencies, design and architecture competitions, auditions, casting calls, fellowships, festivals, funding and other opportunities (including some that take place on the Web) for artists, art educators and art students of all ages. Salary survey and freelance resources are also available.

Employer On-Campus Recruitment

Many employers come to the College for Creative Studies to participate in individual on-campus recruitment days, portfolio critiques, or the larger Student Showcase events. These are opportunities for organizations to interview candidates for internships or full-time positions, present information about the organization, and provide feedback on students’ work. Many employers are from the metro Detroit area, while others are national and international firms.

Professional Topics Series

Career Services offers workshops to CCS students on topics such as Resume 101 to Interview Skills to Business Etiquette and everything in between! Guest Speakers are also part of this series.

Internship Program

Career Services works closely with the College’s departments to coordinate and administer the Internship Program. The Internship Program allows qualified students to earn academic credit while gaining first-hand experience in their chosen fields. Students must have junior or senior ranking with the completion of all freshman and sophomore studios. Students must also have a minimum cumulative grade point average of 2.80 to be eligible to participate in the program.

Mobility Program

Through the College’s affiliation with the Association of Independent Colleges of Art and Design (AICAD), juniors or first-semester seniors with a cumulative grade point average of at least 2.7 have the opportunity to spend a semester (usually Fall or Winter) studying at another member institution in the United States or abroad. Seniors in their final semester may not participate. Departmental approval is required.

Students must meet with the Mobility Coordinator in the Academic Advising and Registration Office to start the application process no later than March 1st for the Fall semester or October 1st for the Winter semester. Applications must be complete by April 1 and November 1, respectively. Deadlines are not negotiable and there are no exceptions.

Study Abroad

Junior or first-semester senior students, with a cumulative grade point average of 3.0, have the opportunity to spend a semester (Fall or Winter) or a full year of study at an accredited institution abroad.

Students must meet with the Director of International Student Services and their department chair no later than March 1st for Fall or October 1st for Winter. Students must complete the Study Abroad Approval Form, available from the Director of International Student Services, obtain the required signatures on all forms and submit the forms to the Academic Advising and Registration Office, along with the Registration Form. The office of International Student Services is located in the Admissions office in the Administration Building, corner of John R. and Ferry Streets.

Faculty-Led International Courses

Junior and senior students with a cumulative grade point average of 3.0 can participate in faculty-led international courses during the summer months.

These exciting courses include travel to a range of countries. In each CCS program, students work with well-known artists and designers, visit studios and museums, and immerse themselves in local art and culture. Qualified students are eligible for three undergraduate or graduate credits. For more information on these programs, please contact International Student Services.
**2007 - 2009 Academic Calendar**

**FALL 2007**
- September 4: Fall 2007 classes begin
- November 22 - 23: Thanksgiving Break - No Classes
- December 1: Preferred deadline for applications for admission to the winter 2008 Semester
- December 15: Last day of Fall 2007 semester

**WINTER 2008**
- January 14: Winter 2008 classes begin
- January 21: Martin Luther King Jr. Day - No Classes
- March 1: Preferred deadline for 2008-2009 financial aid
- March 1: Preferred deadline for applications for admission
- March 9 - 15: Spring Break - No Classes
- May 10: Last day of Winter 2008 semester
- May 15: Commencement
- May 16: Student Exhibition Opening

**SUMMER 2008**
- June 16: Summer 2008 classes begin
- July 4: Independence Day - No Classes
- August 9: Last day of Summer 2008 classes

**FALL 2008**
- September 2: Fall 2008 classes begin
- November 27 - 29: Thanksgiving Break - No Classes
- December 1: Preferred deadline for applications for admission to the winter 2008 semester
- December 13: Last day of Fall 2008 semester

**WINTER 2009**
- January 12: Winter 2009 classes begin
- January 19: Martin Luther King Jr. Day - No Classes
- March 8 - 14: Spring Break - No Classes
- May 9: Last day of Winter 2009 semester
- May 14: Commencement
- May 15: Student Exhibition Opening

**SUMMER 2009**
Dates for Summer 2009 term will be announced
# Advertising Design

## Freshman Year

**First Semester = 15 Credit Hours**

<table>
<thead>
<tr>
<th>Earned</th>
<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>DFN 117</td>
<td>Design Concepts I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DGD 151</td>
<td>Typography I</td>
<td>3</td>
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<tr>
<td></td>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
<td>3</td>
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</table>

**Second Semester = 15 Credit Hours**

<table>
<thead>
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<td>DFN 118</td>
<td>Design Concepts II</td>
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<td>DFN 102</td>
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<td></td>
<td>DGD 152</td>
<td>Typography II</td>
<td>3</td>
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<tr>
<td></td>
<td>DAD 110</td>
<td>Graphic Design for Advertising</td>
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## Sophomore Year

**Third Semester = 18 Credit Hours**

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<th>Course Title</th>
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<td>DFN -12/13</td>
<td>Materials &amp; Processes</td>
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<td></td>
<td>DAD 234</td>
<td>Beginning Art Direction I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DPH 111</td>
<td>Photographic Prac: Halide to Pixel</td>
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<td></td>
<td>DGD 163</td>
<td>Time Based Media I</td>
<td>3</td>
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<td></td>
<td>DAH 12</td>
<td>Art History Period Studies</td>
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<td></td>
<td>DSS 241</td>
<td>Cultural Semiotics</td>
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**Fourth Semester = 18 Credit Hours**

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<td>DAD -235</td>
<td>Beginning Art Direction II</td>
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<tr>
<td></td>
<td>DAD 283</td>
<td>Marketing Communications</td>
<td>3</td>
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<tr>
<td></td>
<td>DAH 261</td>
<td>History of Advertising</td>
<td>3</td>
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<tr>
<td></td>
<td>DEN 239</td>
<td>Survey of Western Literature</td>
<td>3</td>
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<tr>
<td></td>
<td>DSS -241</td>
<td>Social Science 100/400</td>
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## Junior Year

**Fifth Semester = 15 Credit Hours**

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<tr>
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<td>DAD 321</td>
<td>Inter Art Direction I: Campaign Dev</td>
<td>3</td>
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<tr>
<td></td>
<td>DAD 353</td>
<td>Copywriting I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DAD -</td>
<td>Advertising Design Elective</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DEN -</td>
<td>English 300/400</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DHS -</td>
<td>History 100/400</td>
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**Sixth Semester = 15 Credit Hours**

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<tr>
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<td>DAD 322</td>
<td>Inter Art Dir II:Tel Concepts &amp; Design</td>
<td>3</td>
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<tr>
<td></td>
<td>DAD 325</td>
<td>Intro. to Digital Cinema</td>
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<td></td>
<td>DAD -</td>
<td>Advertising Design Elective</td>
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<tr>
<td></td>
<td>DAH -</td>
<td>Art History 300/400</td>
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<tr>
<td></td>
<td>DHS -</td>
<td>Elective 100/400</td>
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## Senior Year

**Seventh Semester = 15 Credit Hours**

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<tbody>
<tr>
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<td>DAD 421</td>
<td>Advanced Art Direction I</td>
<td>3</td>
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<tr>
<td></td>
<td>DAD 433</td>
<td>Television Commercial Production</td>
<td>3</td>
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<tr>
<td></td>
<td>DAD -</td>
<td>Advertising Design Elective</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DEN -</td>
<td>English 300/400</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DNS -</td>
<td>Natural Science 100/400</td>
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</table>

**Eighth Semester = 15 Credit Hours**

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<th>Course Title</th>
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<tbody>
<tr>
<td></td>
<td>DAD 422</td>
<td>Advanced Art Direction II</td>
<td>3</td>
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<tr>
<td></td>
<td>DAD 460</td>
<td>Art Direction Portfolio Studio</td>
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<tr>
<td></td>
<td>DAD -</td>
<td>Advertising Design Elective</td>
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<tr>
<td></td>
<td>DPL -</td>
<td>Philosophy 100/400</td>
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<tr>
<td></td>
<td></td>
<td>Elective 100/400</td>
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</tr>
</tbody>
</table>

**Catalog Year 07/08 Total Credits**  **126**
DAD 110 GRAPHIC DESIGN FOR ADVERTISING
Projects explore typographic and layout styles that create effective graphics for advertising. Students develop design skills relative to specific strategic, contextual and communication goals. Ideas are refined as tightly drawn comprehensives and on the computer. Students also study the technical aspects of graphics from digital management and output, prepress and ’on press’ production.

PREREQUISITES: DGD 151

DAD 234 BEGINNING ART DIRECTION I
This course introduces the student to advertising, the creative process and the role of the art director in the creation of an advertising message. Students practice brainstorming techniques, dissecting a strategy brief, idea generation, concept sketching and presentation skills. They examine multiple approaches to advertising and begin their understanding of solving a marketing problem from strategy to idea to image.

PREREQUISITES: DAD 110, DGD 152

DAD 235 BEGINNING ART DIRECTION II
This course builds on the process skills from Art Direction I. Students are exposed to a variety of marketing problems and use problem solving techniques to create compelling advertising solutions appropriate for the target and product. They are introduced to different categories of advertising including consumer, public service, business to business, and brand image. Students also begin to assemble a portfolio that will be assessed regularly for growth, creativity, and quality throughout their studies at CCS.

PREREQUISITES: DAD 234

DAD 283 MARKETING COMMUNICATIONS
Marketing provides the foundation for all advertising and design communications. Students will study brands, positioning, target analysis, strategy development and research techniques. They will practice writing and analyzing creative strategy briefs. Through practical assignments, students are taught the business of successful communications by solving problems for new brands, current brands and old brands needing new life. Must be completed by the fourth semester.

PREREQUISITES: DAD 234

DAD 285 SPECIAL PROJECT
100/200 The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

DAD 321 INTERMEDIATE ART DIRECTION I: CAMPAIGN DEVELOPMENT
In this course, students solve complex marketing problems and create campaigns in print and across a varied media mix. Increased emphasis is placed on the continuous improvement of conceptual skills. Students practice leadership and management skills needed by the art director through team projects. Creating professional samples for the portfolio is a goal of the course.

PREREQUISITES: DAD 235, 283, DAH 261

DAD 322 INTERMEDIATE ART DIRECTION II: TELEVISION CONCEPTS & DESIGN
This course explores the strategies, processes and techniques used to create effective television advertising. Students solve broadcast specific assignments by developing concepts, writing scripts and drawing storyboards. Current trends in broadcast are reviewed including web-based communications, graphics, special effects, post-production techniques, music, editing, acting and storytelling. Creating storyboard samples for the portfolio are emphasized and presentations specific to television ideas are practiced on a regular basis. This course provides the necessary skills should the student wish to continue with broadcast production in the senior year.

PREREQUISITES: DAD 321

DAD 325 INTRO TO DIGITAL CINEMA
This course is an introduction to the world of video production. With an emphasis on storytelling, students engage in a series of exercises designed to prepare them for writing, planning and directing their own short video productions. Storyboarding, blocking, lighting, cinematography and editing are emphasized in this course. Additionally, students will analyze selected films and videos and begin to develop a critical awareness of cinematic language.

PREREQUISITES: DAD 235, DAD 283
DAD 353 COPYWRITING I
Students are introduced to the fundamentals of writing advertising copy. Particular emphasis is on learning to think verbally about solutions to a communications problem. This course explores the various techniques available to a copywriter that achieves the advertising goals for the selected products or services.
PREREQUISITES: DAD 235, DAD 283, DAH 261

DAD 365 WEB MARKETING
The Internet has changed the traditional marketing and media mix. Students study how the web creates unique marketing and creative opportunities. Projects include development of strategic and creative solutions that utilize the web as the primary medium of message delivery.
Only open to students with junior status or above.
PREREQUISITES: DAD 235, DAD 283, DAH 261

DAD 373 INTEGRATED MARKETING
Through discussion, examples, and practical assignments, students explore how the combination of numerous forms of paid and non-paid media effectively communicate a marketing strategy. Events, direct response marketing (mail and television), promotions, out-of-home and public relations are explored.
Only open to students with junior status or above.
PREREQUISITES: DAD 235, DAD 283, DAH 261

DAD 374 GUERRILLA MARKETING
Consumers today know when they are being ‘advertised’ to. Therefore, marketers and their agencies must invent alternative techniques and channels to communicate their messages in ways that fly under the radar. Students are exposed to and create advertising that doesn’t look like traditional advertising. They develop strategies and executions that reach consumers in radical unconventional and startling ways.
Only open to students with junior status or above.
PREREQUISITES: DAD 235, DAD 283, DAH 261

DAD 375 CORPORATE AND BUSINESS TO BUSINESS ADVERTISING
This course focuses on the role of corporate advertising in creating or sustaining a positive public image and on the benefits of businesses communicating to other businesses for informational and promotional purposes. Only open to students with junior status or above.
PREREQUISITES: DAD 235, DAD 283, DAH 261

DAD 380 DIVERSITY MARKETING
This course focuses on creating advertising that addresses the increasing diversity in today’s markets. As the world changes and evolves, advertisers must know and be sensitive to the differences that make up our society today. Assignments include campaigns targeted to different cultures and lifestyles including African-American, Hispanic, Asian-American and Gay and Lesbian. Only open to students with junior status or above.
PREREQUISITES: DAD 235, DAD 283, DAH 261

DAD 380 MULTICULTURAL MARKETING
This course focuses on creating advertising that addresses the increasing diversity in today’s markets. As the world changes and evolves, advertisers must know and be sensitive to the differences that make up our society today. Assignments include campaigns targeted to different cultures and lifestyles including African-American, Hispanic, Asian-American and Gay and Lesbian. Only open to students with junior status or above.
PREREQUISITES: DAD 235, DAD 283, DAH 261

DAD 421 ADVANCED ART DIRECTION I
This course integrates all that the student has learned and focuses on creating campaigns that form the foundation for final portfolio samples. Projects include campaigns across a broad range of products, brands, and media as well as client sponsored projects, team assignments and student advertising competitions.
PREREQUISITES: DAD 322
DAD 422 ADVANCED ART DIRECTION II
With a sharp eye on the final portfolio and transition to the professional world, assignments are customized to fill ‘holes’ in the student’s samples. The instructor and student work together to identify specific brands, categories or projects that accomplish the student’s career goals. The semester includes self-directed study, student advertising competitions, interdepartmental assignments, and sponsored projects.
PREREQUISITES: DAD 421

DAD 433 TELEVISION COMMERCIAL PRODUCTION
Students explore television advertising process and production techniques to actually create commercials for a sample reel. The course includes writing, storyboarding, shooting and editing their own commercial concepts. Only open to students with senior status.
PREREQUISITES: DAD 322, DAD 325 OR DMA 125

DAD 434 ADVANCED TELEVISION COMMERCIAL PRODUCTION
This course builds on the Broadcast Production course. Students create additional spots for their sample reel while exploring various television advertising techniques and executions. Students gain more experience in writing, storyboarding, shooting and editing their own commercial concepts. Only open to students with senior status.
PREREQUISITES: DAD 433

DAD 435 COPYWRITING II
This course builds on Copywriting I, extending the student’s experience into television, radio lyric writing, jingles and long form print. Students with an interest in becoming copywriters are encouraged to take this course. Only open to students with junior or senior status.
PREREQUISITES: DAD 353

DAD 450 ART DIRECTION PORTFOLIO STUDIO
This course is dedicated to preparing the graduate for job interviews, creating resumes, self-promotion pieces and identifying and contacting potential employers. The course examines agency structure, hierarchy, business practices and expectations. It also includes review and analysis of graduate portfolios and learning important interviewing skills from agency professionals, recruiters and headhunters. Specific areas are identified and developed to create a professional presentation.
PREREQUISITES: DAD 421

DAD 474 THE AGENCY
This Practicum course is open to students from Advertising Design, Animation & Digital Media, Graphic Design, Illustration and Photography departments. Students work and learn together in an environment patterned after a real full-service advertising agency. They work on sponsored projects, interdisciplinary marketing and creative assignments, public service advertising and national and international collegiate advertising campaigns. Only open to students with senior status.

DAD 475 ADVERTISING DESIGN INTERNSHIP
Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must be of junior or senior status to participate with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Last semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

DAD 485 SPECIAL PROJECT
The Special Project course is offered on an occasional basis, with course content specific to the area being explored.
PREREQUISITES: DAD 235, DAD 283, DAH 261

DAD 454 COPYWRITING III
This advanced copywriting course is an intense immersion into the various roles and opportunities for the advertising copywriter. Practical assignments will explore campaign writing, techniques for different media, creating radio campaigns, point of view, humor, short films, and music lyrics.
PREREQUISITES: DAD 453
DAD 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates.

DAD 505 MOBILITY
Through the College’s affiliation with the Association of Independent Colleges of Art and Design, junior or first-semester senior students with a GPA of 2.7 or above have the opportunity to spend a semester studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

DAD 515 STUDY ABROAD
Junior or first-semester senior students in good academic standing have the opportunity to spend a semester of study at an accredited institution abroad. Information is available from International Student Services.
## Animation & Digital Media

### Freshman Year

**First Semester = 15 Credit Hours**

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<th>Earned Course #</th>
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<td>DFN 101</td>
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**Second Semester = 15 Credit Hours**

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### Sophomore Year

**Third Semester = 18 Credit Hours**

Choose: DFA 200 - Introduction to Figure Drawing (3)

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<td>DMA 230</td>
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<td>DEN 239</td>
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**Fourth Semester = 18 Credit Hours**

Choose: DFN 12-13 Materials & Processes (3)

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### Junior Year

**Fifth Semester = 15 Credit Hours**

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<td>DMA 305</td>
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<td>Adv. CG Environments</td>
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**Sixth Semester = 15 Credit Hours**

Choose: DFN 12-13 Materials & Processes (3)

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* Recommended course-DSS 241 Cultural Semiotics or DSS 251 Media Studies

### Senior Year

**Seventh Semester = 15 Credit Hours**

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<td>Imagining the Short Story</td>
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**Eighth Semester = 15 Credit Hours**

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Focus on:

- **Animation:** Interm. 3D Computer Graphics; Stop Motion I; Dept. Elect; Animation Projects I; Stop Motion II; Dept. Elect; Animation Projects II
- **Character Animation:** Interm. 3D Computer Graphics; Traditional Animation Technique I; Dept. Elect; Computer Character Animation I; Traditional Animation Technique II;
- **Game:** Intermediate 3D Computer Graphics; Environments & Character; Dept. Elect; Game Play; Low Poly Modeling; Dept. Elect; Adv. CG Environments
- **Digital Cinema:** Sound & Light; Dept. Elect; Advanced Camera Techniques; Digital Production

Catalog Year 07/08 Total Credits 126
DMA 111 ANIMATION SURVEY: DRAWING FOR ANIMATION
Basic figure drawing, quick gesture and sequential figure sketch, both nude and clothed, are explored in a series of drawn exercises. Basic techniques of composition, acting and dramatic shot composition are introduced. Students will observe and analyze action from a live model as well as from stills, animated and live action sequences and gain an understanding of posing, motion and weight.

COEREQUISITES: DMA 112

DMA 112 ANIMATION SURVEY: ANIMATION FUNDAMENTALS
Students will gain an understanding of the basic principles of motion, timing, weight and acting through a series of drawn exercises. Techniques of creating both realistic and caricatured action are explored through creating short animated sequence ‘pencil tests.’

COEREQUISITES: DMA 111

DMA 120 CREATIVE VISUALIZATION - LECTURE
The emphasis of this course is on developing the storytelling skills and clarity necessary to begin communicating ideas visually. Students will be introduced to visual storytelling techniques, including composition, framing, camera angles, point of view and the dynamics of motion. This lecture course must be taken along with DMA-121.

COEREQUISITES: DMA 121

DMA 121 CREATIVE VISUALIZATION - STUDIO
In conjunction with the information provided in the companion lecture section of this course (DMA-120), students will develop short synopses of their ideas with the goal of enhancing their skills in imaginative writing for visual media. Storyboards will be created as a means of demonstrating story development skills. Still image sequences, hand-drawn animatics and other media will be used in projects demonstrating basic visual storytelling principles.

COEREQUISITES: DMA 120

DMA 125 INTRO TO DIGITAL CINEMA
This course is an introduction to the world of video production. With an emphasis on storytelling, students engage in a series of exercises designed to prepare them for writing, planning and directing their own short video productions. Storyboarding, blocking, lighting, cinematography and editing are emphasized in this course. Additionally, students will analyze selected films and videos and begin to develop a critical awareness of cinematic language. OPEN TO NON-MAJORS WITH DEPARTMENTAL APPROVAL.

DMA 211 2D DIGITAL ANIMATION
Introduces the student to time-based animation through basic concepts and theories of compositing sequencing, editing, digitizing, rendering, file management and organization. Students will also learn how to communicate ideas and information through the use of these elements.

DMA 212 GRAPHIC LANGUAGE I
Explores the concepts of graphic language and their use in the communication of meanings and messages as well as the methods that will assist the designer in the skillful encoding of messages, so as to communicate the intended meaning to as many receivers as possible. The possibilities of various interpretations of form, color and composition will be analyzed.

DMA 217 INTRODUCTION 3D COMPUTER GRAPHICS
This class will introduce students to the basic concepts and possibilities of computer animation available through Maya. Students will develop a basic understanding of Maya as a program, along with such general animation concepts as modeling, texturing, rendering, fundamental motion and ‘point of view’ (camera positioning). The goal of this class is to build familiarity with the tools, terminology and ideas involved in modeling and moving in the virtual 3D world.

DMA 225 DIGITAL CINEMA SOUND AND LIGHT
This course carries forward from Digital Cinema 1 with a particular emphasis on the use of light and sound in film-style video production. Students will master the tools involved in location sound recording and location and studio lighting. The thematic thrust of this course involves the examination, discussion and cinematic uses of light and sound as they relate to visual story telling.

PREREQUISITES: DMA 125
DMA 227 INTERMEDIATE 3D COMPUTER GRAPHICS II
This course builds on the concepts and skills introduced in DMA-217. Students will continue to develop practical and theoretical knowledge of 3D animation and expand their skills using Maya as a program for modeling, texturing, animating, etc.
PREREQUISITES: DMA 217

DMA 228 STOP MOTION I
This class focuses on object, clay and puppet animation. Topics covered will include staging, choreography, direction, acting, stage design and cinematic language. Students will also explore the characteristics of physical space and how movement can be used to suggest weight and gravity. They will investigate light and shadow in scenes and will learn how to create convincing stop motion characters through design, materials and single-frame animation.

DMA 230 EXPERIMENTAL ANIMATION
Students will undertake hands-on exploration of nontraditional ways of creating animations. They will experiment with materials such as charcoal on paper, chalk on blackboard, painting on and scratching off film, cut outs, sand animation, painting on glass and painting with clay, or may choose their own materials. American and international experimental animation will be used as an inspiration and challenge for students in the development of their personal work.
PREREQUISITES: DMA 111, DMA 112

DMA 233 ENVIRONMENTS AND CHARACTERS
This course focuses on the development of environments and characters as they relate to game design and animation. Treatments and synopsis will describe the theme based character back-story, rationale, and visual design. Environments will be developed that consider and are integrated with character design. Students will exit the course with a finished and highly developed portfolio of characters and environments. Originality and innovation will be emphasized.
PREREQUISITES: DMA 120, DMA 121

DMA 255 TRADITIONAL ANIMATION TECHNIQUES I
In this course, students will be introduced to the basic drawing techniques for animators. The emphasis will be on developing accurate and fluid line drawing, with additional skill building in perspective, volumes and line-of-action. The goal is to effectively communicate ideas through line drawing and become familiar with the principles of timing and motion.
PREREQUISITES: DMA 111, DMA 112

DMA 285 SPECIAL PROJECT 100/200
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

DMA 305 ADVANCED CAMERA TECHNIQUES
This course focuses primarily on the use of the camera as a visualization tool and affords the student the opportunity to greatly improve their camera techniques through a series of intensive exercises. Blocking, composition, lighting, the lens, and camera angle will all be explored along with advanced shot structure, sequence structure and scene structure. Many examples will be viewed and discussed.
PREREQUISITES: DMA 125

DMA 312 SOUND DESIGN
The objective of this course is to help the student to understand the conceptual and technical challenges of sound, and the important communication role it plays when combined with visuals. Techniques of recording, generating, editing, synchronizing and manipulating sound data will be covered in depth as will the conceptual issues of noise, sound and music. The goal is to create a keen awareness of the evocative, informational and temporal possibilities that sound offers in connection to the student’s visual work from other classes.
PREREQUISITES: DMA 125

DMA 317 COMPUTER CHARACTER ANIMATION I
With this course, students will begin to learn the skills necessary for effective character animation. Students will continue to develop their understanding of the Maya software and will integrate this with anatomy, pose, convincing motion and character acting. The goal of this course is to seamlessly integrate the software skills learned up to this point with conceptual skills such as character development, expressive movement and cinematic narrative.
PREREQUISITES: DMA 227
DMA 325 DIGITAL PRODUCTION
This course explores the short form video and its relationship to digital technology, focusing specifically on digital post-production and other tools re-contextualizing the video image. The projects for this course are theme-based (light, space and time), providing students with a conceptual root by which to develop their cinematic examinations.
PREREQUISITES: DMA 125

DMA 328 STOP MOTION II
This course builds on the cinematic skills learned in Stop Motion I. Students will further refine their skills in creative narratives and distinctive characters. The goal of the course is for students to produce a short film that showcases their acquired skills and their own original aesthetic.
PREREQUISITES: DMA 228

DMA 329 ADVANCED COMPUTER GENERATED ENVIRONMENTS
This advanced CG course builds upon the students prior knowledge of 3D CG and applies that knowledge and skill towards the rendering of realistic and convincing CG still lives, indoor environments, and outdoor environments. New techniques that can enhance image quality and composition will be discussed and demonstrated. Traditional and non-traditional 3D techniques, exploring photorealism, efficient modeling, lighting and texture mapping will also be covered in this course.
PREREQUISITES: DMA 227

DMA 332 ADVANCED STORY CONCEPTS LECTURE
This course will fully examine the development of story and concept in Animation and Digital Media by presenting a number of highly regarded works for study and discussion. Students will discuss their own concepts, written synopsis, proposals and review storyboards that communicate highly sophisticated story ideas both clearly and concisely. Students will then use this work as the pre-production for projects to be conducted in the following semester, Senior Studio. This course emphasizes cinematic language and short story development and must be taken with DMA 333 Advanced Story Concepts-Studio.
PREREQUISITES: DMA 120, 121
COREREQUISITES: DMA 333

DMA 333 ADVANCED STORY CONCEPTS STUDIO
Students will produce concepts, written synopses, proposals and fully developed storyboards that communicate highly sophisticated story ideas both clearly and concisely. Students will then use this work as the pre-production for projects in this project in the following semester, Senior Studio. This course emphasizes cinematic language and short story development and must be taken with DMA 332 Advanced Story Concepts-Lecture.
PREREQUISITES: DMA 120, 121
COREREQUISITES: DMA 332

DMA 335 DIGITAL COMPOSITING
Emphasis is placed on the short form video and the manipulation of footage to include graphic and 3D elements, composited imagery and other visual effects. Students work with concepts that deal with the creation of visual meaning in the production of commercials, title sequences, ‘buzz’ clips, etc. This course is also recommended for students in 3D animation who wish to integrate their 3D work with live action.
PREREQUISITES: DMA 125

DMA 336 GRAPHIC LANGUAGE II
This course extends the skills and concepts from Graphic Language I. By adding concepts of motion and timing to basic graphic languages, students will create dynamic graphics for broadcast video, film titling, animation, interactive and future web-cast applications. Particular emphasis will be placed on the integration of typographic messages with graphics, video and still images in the moving, on-screen environment. on-screen environment.
PREREQUISITES: DMA 212

DMA 337 STOP MOTION PUPPET CONSTRUCTION
Students construct a high-end stop motion puppet of their design. Students' final puppets consist of machine ball-and-socket armatures and foam latex skins, and will be ready for animation or display presentation. Techniques to be taught include sculpting, mold making, light machining, and model painting. The history of this process will be discussed as well as its importance in understanding other related art forms such as 3D modeling and animated film production.
PREREQUISITES: DMA 228
DMA 338 BASIC WEB DESIGN & PORTFOLIO
This course provides students with the skills and knowledge to design and construct a functional web site for portfolio development. Students learn how to incorporate sound, video and motion and gain an understanding of data compression for the web. Focus is placed on visual design, interface design, user navigation and technical proficiency. Students construct their own web portfolio at the conclusion of this course.

DMA 343 ASSET CREATION FOR GAMES
This class focuses on the creation and advanced application of models, textures, lighting and animations for games. Students use the knowledge gained in DMA-346, Low Poly Modeling, to create assets that are efficient and functional for game play. When possible, students in this course will collaborate with students from another college’s Computer Science department, employing a game engine to create game demos.

PREREQUISITES: DMA 346

DMA 345 NONTRADITIONAL NARRATIVE/EXPERIMENTAL DIGITAL CINEMA
Emphasis is placed on pushing the boundaries - technologically, spatially and aesthetically - around the notions of narrative. Students explore the history of non-traditional forms in video and film. Students may create single and multi-channel video designed for galleries, alternative and public sites.

PREREQUISITES: DMA 125

DMA 346 LOW POLY MODELING
This course focuses on the creation of environments and characters in 3D computer graphics with a focus on efficiency and technical mastery for low poly modeling, specifically for games. Students, beginning with concept development, will work through a number of assignments designed to translate their ideas into practical and useful models required by the technical limitations of real time rendering. Originality and innovation will be emphasized.

PREREQUISITES: DMA 227

DMA 347 COMPUTER CHARACTER ANIMATION II
This course will continue to develop character animation skills in Maya and provide the student with an understanding of what makes characters and objects ‘come to life.’ The goal is to work toward finished, professional quality animations that can be included in the digital portfolio and to prepare creative projects and approaches to be carried into the senior level Production Studio classes.

PREREQUISITES: DMA 317

DMA 348 ANIMATION PROJECTS I
Students will explore and experiment with traditional and non-traditional materials and animation processes (paint, clay, sand, cut-out, pixillation, computer graphics, etc.) to create finished animated films. These self-directed collaborative projects are designed to allow the student the opportunity to fully experiment with the creative medium. Story, technique and originality will be emphasized.

PREREQUISITES: DMA 230

DMA 349 ANIMATION PROJECTS II
This course follows Animation Projects 1 and allows students to continue to explore and experiment with traditional and non-traditional materials and animation processes (paint, clay, sand, cut-out, pixillation, CG, etc.) to create finished animated films. These self-directed collaborative projects are designed to allow the student the opportunity to fully experiment with the creative medium. Story, technique and originality will be emphasized. Note: Some students (transfers) may take this course before Animation Projects 1 if their schedule requires.

PREREQUISITES: DMA 230, DMA 348

DMA 355 TRADITIONAL ANIMATION TECHNIQUES II
This course continues the development of animation drawing techniques and begins to focus on ideas of sequence, scene and character development. Observation skills will be refined through quick gesture drawings and motion studies. Students will refine their drawing techniques while beginning to understand how these skills and qualities become part of telling stories in animated films.

PREREQUISITES: DMA 255
DMA 365 TRADITIONAL ANIMATION TECHNIQUES III
In-depth techniques for creating full ‘traditional’ cell animations are explored through exercises using the pencil-test system. Drawing skills will continue to be strengthened but now the focus will be on how they work in series to become ‘moving pictures.’ Skills required for working with cycles, timing, over-lapping action, reaction, ‘weight’ and overall frame composition will be intensively developed. This class also features film screenings, and motion analysis of both live-action and animated films. The goal is to produce a complete pose and storyboard reel for future use.

PREREQUISITES: DMA 355

DMA 375 TRADITIONAL ANIMATION TECHNIQUES IV
The skills from the previous courses in this track will be brought together to enable students to develop more complete animated characters. Particular emphasis will be placed on anatomy and movement as it applies to character dynamics for both 2D (traditional) and 3D (computer) animation.

PREREQUISITES: DMA 365

DMA 400 PRACTICUM
This course provides the student with an opportunity to work on client-based projects, research projects, or departmental communication needs under the supervision of faculty. The student will be directed through a real-world, team-based experience from conception to final product, utilizing skills acquired from within their respective concentrations.

PREREQUISITES: SENIOR STATUS

DMA 401 CURRENT TOPICS
This course is a seminar-style class which is designed to cover emerging issues in technology and culture that impact the disciplines represented in the Animation and Digital Media concentrations. Emphasis is placed on in-depth discussions and explorations of professional practices and the societal trends that will shape the future of these disciplines. Intensive reading and research assignments, visits to professional studios and interviews with professionals provides a basis for class discussions.

PREREQUISITES: SENIOR STATUS

DMA 410 PRODUCTION STUDIO I
The purpose of this class is to allow students to undertake a major independently initiated project that will form the major part of their graduation portfolio, or reel. Since students from all tracks in the curriculum are required to take this class there will be opportunities for students to form teams that include many different skills and tackle ambitious, forward-looking projects in a professional manner.

PREREQUISITES: SENIOR STATUS

DMA 420 PRODUCTION STUDIO II
This is the second of two senior-level studio classes which are linked to the Capstone experience and count for 6 credits each. The purpose of this class is to allow students to continue to undertake a major independently initiated project that will form the major part of their graduation portfolio, or ‘reel’. Since students from all tracks in the curriculum are required to take this class, there will be opportunities for students to form teams that include many different skills and tackle ambitious, forward-looking projects in a professional manner.

PREREQUISITES: SENIOR STATUS

DMA 424 PROFESSIONAL FUTURES
The intent of this class is to prepare the student for entry into the next level of work. Future scenarios in professional studios, corporations, research institutions and graduate education will be discussed, general business and ethics will be addressed and portfolios will be prepared according to the students personal aims and objectives.

PREREQUISITES: SENIOR STATUS

DMA 475 ANIMATION AND DIGITAL MEDIA INTERNSHIP
Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Last semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.
**DMA 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to the area(s) being explored.

**DMA 490 INDEPENDENT STUDY**

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timeline, and due dates.

**DMA 505 MOBILITY**

Through the College’s affiliation with the Association of Independent Colleges of Art and Design, junior or first-semester senior students in good academic standing have the opportunity to spend a semester (Fall or Winter) or full year studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

**DMA 515 STUDY ABROAD**

Junior or first-semester senior students in good academic standing have the opportunity to spend a semester (Fall or Winter) or a full year of study at an accredited institution abroad. Information is available from International Student Services.
# Art Education - Advertising Design

## Freshman/1st Semester = 15 Credit Hours

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## Freshman/2nd Semester = 15 Credit Hours

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## Sophomore/3rd Semester = 18 Credit Hours

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<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>DFN 128/131/129</td>
<td>Materials &amp; Processes - Fiber, Ceramics, Jewelry</td>
<td>3</td>
</tr>
<tr>
<td>DAD 234</td>
<td>Beginning Art Direction I</td>
<td>3</td>
</tr>
<tr>
<td>DPH 111</td>
<td>Photographic Practice: From Halide to Pixel</td>
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<tr>
<td>DGD 163</td>
<td>Time-Based Media</td>
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<tr>
<td>DAH - - -</td>
<td>Art History Period Studies</td>
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<tr>
<td>DSS 241</td>
<td>Cultural Semiotics</td>
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## Sophomore/4th Semester = 18 Credit Hours

<table>
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<tbody>
<tr>
<td>DAE 200</td>
<td>Educ. Foundations: History &amp; Phil. of Education</td>
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<tr>
<td>DAD 235</td>
<td>Beginning Art Direction II</td>
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<td>DAD 283</td>
<td>Marketing Communications</td>
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<tr>
<td>DAH 261</td>
<td>History of Advertising</td>
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<tr>
<td>DEN 239</td>
<td>Survey of Western Literature</td>
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<tr>
<td>DAS 213</td>
<td>Business Practices &amp; Portfolio Presentation</td>
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## Junior/5th Semester = 15 Credit Hours

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<tbody>
<tr>
<td>DAD 321</td>
<td>Inter Art Direction I: Campaign Development</td>
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<tr>
<td>DAD 353</td>
<td>Copywriting I</td>
<td>3</td>
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<tr>
<td>DAE 250</td>
<td>Human Development Creative &amp; Visual Learning</td>
<td>3</td>
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<tr>
<td>DEN - - -</td>
<td>English 300/400</td>
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<tr>
<td>DSS 230</td>
<td>Basic Math Skills</td>
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## Junior/6th Semester = 15 Credit Hours

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<tr>
<td>DAE 305</td>
<td>Reading Instruction, Lang Arts Methods, Technology</td>
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<tr>
<td>DAD 322</td>
<td>Inter Art Direction II: Television Concepts &amp; Design</td>
<td>3</td>
</tr>
<tr>
<td>DAD 325</td>
<td>Intro to Digital Cinema</td>
<td>3</td>
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<tr>
<td>DAH - - -</td>
<td>Advertising Elective</td>
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<tr>
<td>DAH - - -</td>
<td>Art History 300/400</td>
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## Senior/7th Semester = 15 Credit Hours

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<tbody>
<tr>
<td>DAE 315</td>
<td>Elementary Art Teaching</td>
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<td>DAD 421</td>
<td>Advanced Art Direction I</td>
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<td>DAD 433</td>
<td>Television Commercial Production</td>
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<td>DAD - - -</td>
<td>Advertising Elective 300/400</td>
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<tr>
<td>DEN - - -</td>
<td>English 300/400</td>
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## Senior/8th Semester = 15 Credit Hours

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<tbody>
<tr>
<td>DAE 405</td>
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<td>DAD 422</td>
<td>Advanced Art Direction II</td>
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<tr>
<td>DAH - - -</td>
<td>Advertising Elective</td>
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<td>DPL - - -</td>
<td>Philosophy 100/400</td>
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<td>DAD 460</td>
<td>Art Direction Portfolio Studio</td>
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## 9th Semester = 10 Credit Hours

<table>
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<tr>
<td>DAE</td>
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<tr>
<td>DFA 120</td>
<td>Introduction to Painting</td>
<td>3</td>
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<tr>
<td>DFN 125</td>
<td>Materials &amp; Process - Printmaking</td>
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<tr>
<td>DNS - - -</td>
<td>Natural Science 100/400</td>
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</tr>
<tr>
<td>DHS - - -</td>
<td>History 100/400</td>
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## 10th Semester = 12 Credit Hours

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<td>DAE 510</td>
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<td>DAE 520</td>
<td>Professional Seminar</td>
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**TOTAL CREDITS:** 148
## Art Education - Animation & Digital Media

### Freshman/1st Semester = 15 Credit Hours

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<th>Course Title</th>
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<tbody>
<tr>
<td>DFN 117</td>
<td>Design Concepts I</td>
<td>3</td>
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<tr>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
<tr>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td>DMA 120</td>
<td>Creative Visualization Lecture</td>
<td>1.5</td>
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<tr>
<td>DMA 121</td>
<td>Creative Visualization Studio</td>
<td>1.5</td>
</tr>
<tr>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
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### Freshman/2nd Semester = 15 Credit Hours

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<tbody>
<tr>
<td>DFN 118</td>
<td>Design Concepts II</td>
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<tr>
<td>DFN 102</td>
<td>Foundation Drawing II</td>
<td>3</td>
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<tr>
<td>DFN 111</td>
<td>Animation Survey: Drawing for Animation</td>
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<tr>
<td>DMA 112</td>
<td>Animation Survey: Animation Fundamentals</td>
<td>1.5</td>
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<tr>
<td>DMA 125</td>
<td>Art History Period Studies</td>
<td>3</td>
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<tr>
<td>DAH 210</td>
<td>History of Animation &amp; Digital Media</td>
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### Sophomore/3rd Semester = 18 Credit Hours

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<tr>
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<tbody>
<tr>
<td>Choose DFA 200</td>
<td>Introduction to Figure Drawing</td>
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<tr>
<td>Choose Dil 147</td>
<td>Figure Illustration I</td>
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</tr>
<tr>
<td>One Course</td>
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<td></td>
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<tr>
<td>DMA 211</td>
<td>2D Digital Animation</td>
<td>3</td>
</tr>
<tr>
<td>DMA 217</td>
<td>Intro 3D Computer Graphic I</td>
<td>3</td>
</tr>
<tr>
<td>DMA 230</td>
<td>Experimental Animation</td>
<td>3</td>
</tr>
<tr>
<td>DAH - - -</td>
<td>Art History Period Studies</td>
<td>3</td>
</tr>
<tr>
<td>DEN 239</td>
<td>Survey of Western Literature</td>
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### Sophomore/4th Semester = 18 Credit Hours

<table>
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<tbody>
<tr>
<td>DAE 200</td>
<td>Educ. Foundations: History &amp; Phil. of Education</td>
<td>3</td>
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<tr>
<td>DFN 128/129/133</td>
<td>Materials &amp; Processes: Fiber, Jewelry, Ceramics</td>
<td>3</td>
</tr>
<tr>
<td>Choose DMA 255</td>
<td>Traditional Animation Tech. I</td>
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<tr>
<td>Two Courses</td>
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<td></td>
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<tr>
<td>DDA 228</td>
<td>Stop Motion I</td>
<td></td>
</tr>
<tr>
<td>DDA 233</td>
<td>Environments &amp; Characters</td>
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<tr>
<td>DDA 227</td>
<td>Intermediate 3D Comp. Graphics</td>
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<tr>
<td>DAH 12 - - -</td>
<td>Art History Period Studies</td>
<td>3</td>
</tr>
<tr>
<td>DAS 213</td>
<td>Business Practices &amp; Portfolio Presentation</td>
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### Junior/5th Semester = 15 Credit Hours

<table>
<thead>
<tr>
<th>Earned Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>DAE 250</td>
<td>Human Development Creative &amp; Visual Lng</td>
<td>3</td>
</tr>
<tr>
<td>Choose DMA 355</td>
<td>Traditional Animation Tech. II</td>
<td>6</td>
</tr>
<tr>
<td>DDA 328</td>
<td>Stop Motion II</td>
<td></td>
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<tr>
<td>DMA 305</td>
<td>Advanced Camera Techniques</td>
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<tr>
<td>DMA 317</td>
<td>Computer Character Animation I</td>
<td></td>
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<tr>
<td>DDA 325</td>
<td>Digital Production</td>
<td></td>
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<tr>
<td>DDA 329</td>
<td>Adv. CG Environments</td>
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<tr>
<td>DDA 346</td>
<td>Low Poly Modeling</td>
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<tr>
<td>DDA 348</td>
<td>Animation Projects I</td>
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<tr>
<td>DEN 308</td>
<td>Intro to Film</td>
<td>3</td>
</tr>
<tr>
<td>DSS 230</td>
<td>Basic Math Skills</td>
<td>3</td>
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</table>

### Junior/6th Semester = 15 Credit Hours

<table>
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<tr>
<th>Earned Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>DAE 305</td>
<td>Reading Instruction, Lang. Arts Methods, Technology</td>
<td>3</td>
</tr>
<tr>
<td>Choose DAE 343</td>
<td>Asset Creation for Games</td>
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<tr>
<td>One DAE 345</td>
<td>Non-Traditional Narrative/Experimental Cinema</td>
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</tr>
<tr>
<td>Course DAE 347</td>
<td>Computer Character Animation I</td>
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<tr>
<td>DAE 349</td>
<td>Art History Period Studies</td>
<td>3</td>
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<tr>
<td>DAE 312</td>
<td>Sound Design</td>
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<tr>
<td>DAE 332</td>
<td>Adv. Story Concepts Lecture</td>
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<td>DAE 333</td>
<td>Adv. Story Concepts Studio</td>
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<tr>
<td>DSS - - -</td>
<td>Social Science 100/400*</td>
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* Recommended Course - DSS 241-Cultural Semiotics or DSS 251-Media Studies

### Senior/7th Semester = 15 Credit Hours

<table>
<thead>
<tr>
<th>Earned Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>DAE 315</td>
<td>Elementary Art Teaching: Meth, Mat, and Literacy</td>
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<tr>
<td>DDA 401</td>
<td>Current Topics</td>
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<tr>
<td>DDA 410</td>
<td>Production Studio I</td>
<td>3</td>
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<tr>
<td>DEN 312</td>
<td>Imagining the Short Story</td>
<td>3</td>
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<tr>
<td>DAH - - -</td>
<td>Art History 300/400</td>
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### Senior/8th Semester = 15 Credit Hours

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<td>Secondary Art Tchg. Methods, Materials &amp; Literacy</td>
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<tr>
<td>DDA 420</td>
<td>Production Studio II</td>
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<td>DSS - - -</td>
<td>Elective 100/400</td>
<td>3</td>
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<tr>
<td>DSS - - -</td>
<td>Natural Science 100/400</td>
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### 9th Semester = 10 Credit Hours

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<tr>
<td>DAE Service Learning Project</td>
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<tr>
<td>DFA 120</td>
<td>Introduction to Painting</td>
<td>3</td>
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<tr>
<td>DSH - - -</td>
<td>History 100/400</td>
<td>3</td>
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<tr>
<td>DPL - - -</td>
<td>Philosophy 100/400</td>
<td>3</td>
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<tr>
<td>DFN 125</td>
<td>Materials &amp; Process - Printmaking</td>
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### 10th Semester = 12 Credit Hours

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<tr>
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<td>DAE 520</td>
<td>Professional Seminar</td>
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TOTAL CREDITS: 148
### Art Education - Crafts

**Freshman/1st Semester = 15 Credit Hours**

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<th>Course Title</th>
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<tbody>
<tr>
<td></td>
<td>DFN 117</td>
<td>Design Concepts I</td>
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<td></td>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
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<td></td>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
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<td></td>
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<td>Crafts Foundation *</td>
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<tr>
<td></td>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
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**Sophomore/3rd Semester = 15 Credit Hours**

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<tbody>
<tr>
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<td>DFN 120</td>
<td>Materials &amp; Processes - Printmaking, Comp, Figure</td>
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<td></td>
<td>D</td>
<td>Crafts Foundation *</td>
<td>3</td>
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<tr>
<td></td>
<td>D</td>
<td>Crafts Foundation *</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DAH</td>
<td>Art History Period Studies</td>
<td>3</td>
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<td></td>
<td>DEN 239</td>
<td>Survey of Western Literature</td>
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**Junior/5th Semester = 15 Credit Hours**

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<tbody>
<tr>
<td></td>
<td>DAE 250</td>
<td>Human Development Creative &amp; Visual Ling</td>
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<td>Crafts Major Studio</td>
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<td>Crafts Major Class</td>
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<td>DSS 230</td>
<td>Basic Math Skills</td>
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<td>DEN</td>
<td>English 300/400</td>
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**Senior/7th Semester = 15 Credit Hours**

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<td>Elementary Art Teaching</td>
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<td>Crafts Major Studio (Capstone)</td>
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<tr>
<td></td>
<td>DEN</td>
<td>English 300/400</td>
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**9th Semester = 12 Credit Hours**

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<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<td>DAE</td>
<td>Service Learning Project</td>
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<td></td>
<td>DFA 120</td>
<td>Introduction to Painting</td>
<td>3</td>
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<tr>
<td></td>
<td>DNS</td>
<td>Natural Science 100/400</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DPL</td>
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<td>Elective 100/400</td>
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**Sophomore/4th Semester = 18 Credit Hours**

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<th>Course #</th>
<th>Course Title</th>
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<tr>
<td></td>
<td>DAE 200</td>
<td>Educ. Foundations: History &amp; Phil. of Education</td>
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<td></td>
<td>D</td>
<td>Crafts Major Studio</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>Crafts Foundation *</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DAH 251</td>
<td>History of Crafts</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DAS 213</td>
<td>Business Practices &amp; Portfolio Presentation</td>
<td>3</td>
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</table>

**Junior/6th Semester = 15 Credit Hours**

<table>
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<tr>
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<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>DAE 305</td>
<td>Reading Instruction, Lang Arts Methods, Technology</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>Crafts Major Studio</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>D</td>
<td>Crafts Major Class</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DAH</td>
<td>Art History 300/400</td>
<td>3</td>
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<tr>
<td></td>
<td></td>
<td>Elective 100/400</td>
<td>3</td>
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**Senior/8th Semester = 15 Credit Hours**

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<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>DAE 405</td>
<td>Secondary Art Teaching</td>
<td>3</td>
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<td></td>
<td>D</td>
<td>Crafts Major Studio (Capstone)</td>
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<td>D</td>
<td>Crafts Major Class</td>
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<tr>
<td></td>
<td>DHS</td>
<td>History 100/400</td>
<td>3</td>
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<tr>
<td></td>
<td>DNS</td>
<td>Social Science 100/400</td>
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**10th Semester = 12 Credit Hours**

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<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>DAE 510</td>
<td>Directed Teaching</td>
<td>10</td>
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<tr>
<td></td>
<td>DAE 520</td>
<td>Professional Seminar</td>
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**TOTAL CREDITS:** 147
# Art Education - Fine Arts

## Freshman/1st Semester = 15 Credit Hours

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<tbody>
<tr>
<td></td>
<td>DFN 117</td>
<td>Design Concepts I</td>
<td>3</td>
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<tr>
<td></td>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DFN 128/129/133</td>
<td>Materials &amp; Processes - Fibers, Jewelry, Ceramics</td>
<td>3</td>
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<tr>
<td></td>
<td>DFA 105</td>
<td>Introduction to Fine Arts</td>
<td>3</td>
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<tr>
<td></td>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
<td>3</td>
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## Freshman/2nd Semester = 15 Credit Hours

<table>
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<th>Course Title</th>
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<tbody>
<tr>
<td></td>
<td>DFN 118</td>
<td>Design Concepts II</td>
<td>3</td>
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<tr>
<td></td>
<td>DFN 102</td>
<td>Foundation Drawing II</td>
<td>3</td>
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<tr>
<td></td>
<td>DFA 120</td>
<td>Intro to Painting</td>
<td>3</td>
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<tr>
<td></td>
<td>DFA 130</td>
<td>Intro to Sculpture</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DAH 12-</td>
<td>Art History Period Studies</td>
<td>3</td>
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## Sophomore/3rd Semester = 18 Credit Hours

<table>
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<td>DFA 350</td>
<td>Painting Option (DFN 222 or 225 or 240 or 260 or 165 or 224)</td>
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<td>DAH 12-</td>
<td>Art History Period Studies</td>
<td>3</td>
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<tr>
<td></td>
<td>DAH 218</td>
<td>Contemporary Art History</td>
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## Sophomore/4th Semester = 18 Credit Hours

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<th>Credits</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>DAE 300</td>
<td>Educ. Foundations: History &amp; Phil. of Education</td>
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<tr>
<td></td>
<td>One</td>
<td>DFN 150</td>
<td>Anatomy (may take DIL 246)</td>
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<td></td>
<td>DFN 160</td>
<td>Digital Fundamentals</td>
<td>3</td>
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<tr>
<td></td>
<td>DFN 185</td>
<td>Print Option (DFA 222 or 225 or 240 or 260 or 165 or 224)</td>
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<tr>
<td></td>
<td>DAH 12-</td>
<td>Art History Period Studies</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DAH 218</td>
<td>Contemporary Art History</td>
<td>3</td>
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## Junior/5th Semester = 15 Credit Hours

<table>
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<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>DAE 250</td>
<td>Human Development Creative &amp; Visual Learning</td>
<td>3</td>
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<tr>
<td></td>
<td>DFA 380</td>
<td>Concepts &amp; Images</td>
<td>3</td>
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<td></td>
<td>DFA 3-</td>
<td>Concentrated Studies **</td>
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<td></td>
<td>DHS 230</td>
<td>Basic Math Skills</td>
<td>3</td>
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<tr>
<td></td>
<td>DFA -</td>
<td>Fine Arts Elective</td>
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## Junior/6th Semester = 15 Credit Hours

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<th>Credits</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>DAE 305</td>
<td>Reading Instruction, Lang Arts Methods, Technology</td>
<td>3</td>
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<tr>
<td></td>
<td>One</td>
<td>DFA 360</td>
<td>Experimental Media</td>
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<tr>
<td></td>
<td>One</td>
<td>DFA 350</td>
<td>Advanced Drawing</td>
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<tr>
<td></td>
<td>DEN -</td>
<td>English 300/400</td>
<td>3</td>
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<tr>
<td></td>
<td>DSS 241</td>
<td>Cultural Semiotics</td>
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## Senior/7th Semester = 15 Credit Hours

<table>
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<tbody>
<tr>
<td></td>
<td>DAE 450</td>
<td>Studio Tutorial</td>
<td>3</td>
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<tr>
<td></td>
<td>DEN -</td>
<td>English 300/400</td>
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## Senior/8th Semester = 15 Credit Hours

<table>
<thead>
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<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>DFA 451</td>
<td>Studio Tutorial</td>
<td>6</td>
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<td>DAE 405</td>
<td>Secondary Art Teaching</td>
<td>3</td>
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<tr>
<td></td>
<td>DHS -</td>
<td>History 100/400</td>
<td>3</td>
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<tr>
<td></td>
<td>DNS -</td>
<td>Natural Science 100/400</td>
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</table>

** Students may choose from DFA 340, DFA 345, DFA 350, DFA 355, OR DFA 365 or others approved by department

## 9th Semester = 6 Credit Hours

<table>
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<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>DAE</td>
<td>Service Learning Project</td>
<td>3</td>
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<td></td>
<td>CPL -</td>
<td>Philosophy 100/400</td>
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</tr>
<tr>
<td></td>
<td>DAH -</td>
<td>Art History 300/400</td>
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## 10th Semester = 12 Credit Hours

<table>
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<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>DAE 510</td>
<td>Directed Teaching</td>
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<tr>
<td></td>
<td>DAE 520</td>
<td>Professional Seminar</td>
<td>2</td>
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</table>

** Students may choose from DFA 340, DFA 345, DFA 350, DFA 355, OR DFA 365 or others approved by department

TOTAL CREDITS: 144
## Art Education - Graphic Design

### Freshman/1st Semester = 15 Credit Hours

<table>
<thead>
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<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>DFN 117</td>
<td>Design Concepts I</td>
<td>3</td>
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<tr>
<td></td>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DGD 151</td>
<td>Typography I</td>
<td>3</td>
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<tr>
<td></td>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
<td>3</td>
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### Freshman/2nd Semester = 15 Credit Hours

<table>
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<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>DFN 118</td>
<td>Design Concepts II</td>
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<td>DFN 102</td>
<td>Foundation Drawing II</td>
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<tr>
<td></td>
<td>DGD 152</td>
<td>Typography II</td>
<td>3</td>
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<tr>
<td></td>
<td>DGD 163</td>
<td>Time Based Media I</td>
<td>3</td>
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<tr>
<td></td>
<td>DAH 12</td>
<td>Art History Period Studies</td>
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### Sophomore/3rd Semester = 18 Credit Hours

<table>
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<th>Course #</th>
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<tbody>
<tr>
<td></td>
<td>DFN 120/120/123</td>
<td>Materials &amp; Processes - Fiber, Jewelry, Ceramics</td>
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<td></td>
<td>DGD 259</td>
<td>Typography III</td>
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<td></td>
<td>DGD 263</td>
<td>Intro to Web Design</td>
<td>3</td>
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<tr>
<td></td>
<td>DGD 276</td>
<td>Intro/Visual Communications I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DAH 12</td>
<td>Art History Period Studies</td>
<td>3</td>
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<td></td>
<td>DSB 241</td>
<td>Cultural Semiotics</td>
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### Sophomore/4th Semester = 18 Credit Hours

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<td>DAE 200</td>
<td>Educ. Foundations: History &amp; Phil. of Education</td>
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<td>DGD 264</td>
<td>Intro/Interactive Media</td>
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<td></td>
<td>DGD 277</td>
<td>Intro/Visual Communication II</td>
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<td></td>
<td>DAH 247</td>
<td>History of Graphic Design</td>
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<td>DAS 213</td>
<td>Business Practices &amp; Portfolio Presentation</td>
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<td></td>
<td>DEN 239</td>
<td>Survey of Western Literature</td>
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### Junior/5th Semester = 15 Credit Hours

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<tbody>
<tr>
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<td>DAE 250</td>
<td>Human Development Creative &amp; Visual Learning</td>
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<td>DGD 311</td>
<td>Intern. Visual Communication I</td>
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<tr>
<td></td>
<td>DGD 317</td>
<td>Business &amp; Professional Practices</td>
<td>3</td>
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<td></td>
<td>DEN - - -</td>
<td>English 300/400</td>
<td>3</td>
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<td>DSS 230</td>
<td>Basic Math Skills</td>
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### Junior/6th Semester = 15 Credit Hours

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<tbody>
<tr>
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<td>DAE 305</td>
<td>Reading Instruction, Lang Arts Methods, Technology</td>
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<td>DGD 312</td>
<td>Intern. Visual Communication II</td>
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<td>DGD - - -</td>
<td>Graphic Design Elective 300/400</td>
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<td>DAH - - -</td>
<td>Art History 300/400</td>
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### Senior/7th Semester = 15 Credit Hours

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<td>DAE 315</td>
<td>Elementary Art Teaching</td>
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<td>DGD 411</td>
<td>Advanced Visual Communication I</td>
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<td>DGD - - -</td>
<td>Graphic Design Elective 300/400</td>
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<td>DME - - -</td>
<td>English 300/400</td>
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<td>OPL - - -</td>
<td>Philosophy 100/400</td>
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### Senior/8th Semester = 15 Credit Hours

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<tbody>
<tr>
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<td>DAE 405</td>
<td>Secondary Art Teaching</td>
<td>3</td>
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<td></td>
<td>DGD 460</td>
<td>Presentation Tech/Portfolio (Capstone)</td>
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<td>DGD 412</td>
<td>Advanced Visual Communication II</td>
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<td>DGD - - -</td>
<td>Graphic Design Elective 300/400</td>
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<td>Elective 100/400</td>
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### 9th Semester = 10 Credit Hours

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<td>Introduction to Painting</td>
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<td></td>
<td>DFN 125</td>
<td>Materials &amp; Process - Printmaking</td>
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<td>DNS - - -</td>
<td>Natural Science 100/400</td>
<td>3</td>
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<tr>
<td></td>
<td>DHS - - -</td>
<td>History 100/400</td>
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### 10th Semester = 12 Credit Hours

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<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>DAE 510</td>
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<td></td>
<td>DAE 520</td>
<td>Professional Seminar</td>
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**TOTAL CREDITS:** 148
### Art Education - Illustration

#### Freshman/1st Semester = 15 Credit Hours

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<th>Course Title</th>
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<tbody>
<tr>
<td></td>
<td>DFN 117</td>
<td>Design Concepts I</td>
<td>3</td>
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<td></td>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
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<td></td>
<td>DIL 147</td>
<td>Figure Illustration I</td>
<td>3</td>
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<td></td>
<td>DFN 108</td>
<td>Writing for Art &amp; Design II</td>
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#### Freshman/2nd Semester = 15 Credit Hours

<table>
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<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td></td>
<td>DFN 118</td>
<td>Design Concepts II</td>
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<td></td>
<td>DFN 102</td>
<td>Foundation Drawing II</td>
<td>3</td>
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<tr>
<td></td>
<td>DIL 159</td>
<td>Illustration Techniques</td>
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<td>DIL 172</td>
<td>Pictorial Problem Solving</td>
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<tr>
<td></td>
<td>DAH 12</td>
<td>Art History Period Studies</td>
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#### Sophomore/3rd Semester = 18 Credit Hours

<table>
<thead>
<tr>
<th>Earned</th>
<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<td>Illustration and Design*</td>
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<td>Illustration Survey</td>
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* Courses may be taken in first or second semester

#### Sophomore/4th Semester = 18 Credit Hours

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<td>History of American Illustration</td>
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#### Junior/5th Semester = 15 Credit Hours

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<td>Editorial Painting (Traditional)</td>
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<td>Advanced Illustration Techniques (Traditional)</td>
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* Courses may be taken in first or second semester

** Recommended courses: DCD 283, DFA 130, DFA 240, DFA 255, DIF 113, DMA 120/121, DPH 125, or DWD 185

#### Junior/6th Semester = 15 Credit Hours

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#### Senior/7th Semester = 15 Credit Hours

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<td>DIL 417</td>
<td>Illustration Elective (Entertainment)</td>
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#### Senior/8th Semester = 15 Credit Hours

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<td>Image Making III (Entertainment)</td>
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<td>DIL 417</td>
<td>Print Media &amp; Hand Litr (Traditional)</td>
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#### 9th Semester = 7 Credit Hours

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#### 10th Semester = 12 Credit Hours

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Art Education – Industrial Design – Automotive

NOTE-Industrial Design Students must be evaluated & accepted into the Transportation Program after their 2nd year at CCS!

### Freshman/1st Semester = 15 Credit Hours

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<td>Foundation Drawing I</td>
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<td></td>
<td>DFN 132</td>
<td>Model Making</td>
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<td>Writing for Art &amp; Design II</td>
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### Freshman/2nd Semester = 15 Credit Hours

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### Sophomore/3rd Semester = 16.5 Credit Hours

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<td>Design Theory I</td>
<td>3</td>
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<td>DID 231</td>
<td>3D Modeling &amp; Rendering I</td>
<td>3</td>
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<td>DTR 232</td>
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### Sophomore/4th Semester = 16.5 Credit Hours

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<td>DTR 233</td>
<td>Sophomore Transportation Design Studio</td>
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### Junior/5th Semester = 16 Credit Hours

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<td>DID 357</td>
<td>Human Factors</td>
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<td>Vehicle Packaging</td>
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### Junior/6th Semester = 18 Credit Hours

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### Senior/7th Semester = 16 Credit Hours

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### Senior/8th Semester = 16 Credit Hours

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### Senior/8th Semester = 16 Credit Hours

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### 9th Semester = 13 Credit Hours

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### 10th Semester = 12 Credit Hours

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# Art Education - Industrial Design - Product

## Freshman/1st Semester = 15 Credit Hours

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<td>DFN 132</td>
<td>Model Making</td>
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<td>Visual Communications I</td>
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## Freshman/2nd Semester = 15 Credit Hours

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## Sophomore/3rd Semester = 16.5 Credit Hours

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## Sophomore/4th Semester = 16.5 Credit Hours

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<td>Business Practices &amp; Portfolio Presentation</td>
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## Junior/5th Semester = 16 Credit Hours

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<tbody>
<tr>
<td></td>
<td>DAE 250</td>
<td>Human Development Creative &amp; Visual Learning</td>
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<tr>
<td></td>
<td>DFN 128</td>
<td>Materials &amp; Process - Book Arts</td>
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<tr>
<td></td>
<td>DID 367</td>
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<td>DPR 331</td>
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<td></td>
<td>DID 362</td>
<td>3D Modeling &amp; Rendering II</td>
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## Junior/6th Semester = 16 Credit Hours

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<tr>
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<td>DAE 305</td>
<td>Reading InSTRUCTION, Lang Arts Methods, Technology</td>
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<td>DFN 129</td>
<td>Materials &amp; Process - Jewelry</td>
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<td></td>
<td>DID 371</td>
<td>Science &amp; Technology</td>
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<td>Junior Product Design Studio</td>
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## Senior/7th Semester = 16 Credit Hours

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<td>DFN 285</td>
<td>Materials &amp; Process - Ceramics</td>
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<td>DPR 431</td>
<td>Senior Product Design Studio</td>
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<td></td>
<td>DEN - - -</td>
<td>English 300/400</td>
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<td></td>
<td>DAH 241/2</td>
<td>History of Modern Design I &quot;OR&quot; II</td>
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<td>DHS - - -</td>
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## Senior/8th Semester = 15 Credit Hours

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<td>DAE 405</td>
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<td>DEN - - -</td>
<td>English 300/400</td>
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<td>DAH - - -</td>
<td>Art History 300/400</td>
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<td>DSS 379</td>
<td>Design Strategies-Product</td>
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## 9th Semester = 13 Credit Hours

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<td>DAE</td>
<td>Service Learning Project</td>
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<td>DFA 120</td>
<td>Introduction to Painting</td>
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<tr>
<td></td>
<td>DFN 125</td>
<td>Materials &amp; Process - Printmaking</td>
<td>1</td>
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<tr>
<td></td>
<td>DNS - - -</td>
<td>Natural Science 100/400</td>
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<tr>
<td></td>
<td>DPL - - -</td>
<td>Philosophy 100/400</td>
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## 10th Semester = 12 Credit Hours

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<tr>
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<td>DAE 510</td>
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<td>DAE 520</td>
<td>Professional Seminar</td>
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**Art Education - Industrial Design - Transportation**

NOTE-Industrial Design Students must be evaluated & accepted into the Transportation Program after their 2nd year at CCS!

<table>
<thead>
<tr>
<th>Freshman/1st Semester = 15 Credit Hours</th>
<th>Freshman/2nd Semester = 15 Credit Hours</th>
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<tbody>
<tr>
<td>Earned</td>
<td>Course #</td>
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<tr>
<td>-------</td>
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</tr>
<tr>
<td>DFN 117</td>
<td>Design Concepts I</td>
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<tr>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
</tr>
<tr>
<td>DFN 132</td>
<td>Model Making</td>
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<tr>
<td>DID 113</td>
<td>Visual Communications I</td>
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<td>Intro to Industrial Design I</td>
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<th>Sophomore/4th Semester = 16.5 Credit Hours</th>
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<tr>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
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<tr>
<td>DTR 201</td>
<td>Visual Communications II</td>
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<tr>
<td>DID 221</td>
<td>Design Theory I</td>
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<tr>
<td>DID 231</td>
<td>3D Modeling &amp; Rendering I</td>
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<tr>
<td>DTR 232</td>
<td>Sophomore Transportation Design Studio</td>
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<th>Junior/6th Semester = 18 Credit Hours</th>
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<tr>
<td>DAE 250</td>
<td>Human Development Creative &amp; Visual Learning</td>
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<tr>
<td>DFN 128</td>
<td>Materials &amp; Process - Book Arts</td>
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<tr>
<td>DID 357</td>
<td>Human Factors</td>
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<td>DID 310</td>
<td>Vehicle Packaging</td>
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<tr>
<td>DTR 320</td>
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<tr>
<td>DAE 315</td>
<td>Elementary Art Teaching</td>
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<tr>
<td>DFN 129</td>
<td>Materials &amp; Process - Jewelry</td>
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<td>Advanced Visual Communication (Alias)</td>
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<tr>
<th>9th Semester = 13 Credit Hours</th>
<th>10th Semester = 12 Credit Hours</th>
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<tr>
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<tr>
<td>DAE</td>
<td>Service Learning Project</td>
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<tr>
<td>DFA 120</td>
<td>Introduction to Painting</td>
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<tr>
<td>DFN 125</td>
<td>Materials &amp; Process - Printmaking Course</td>
</tr>
<tr>
<td>DNS -</td>
<td>Social Science 100/400</td>
</tr>
<tr>
<td>DHS -</td>
<td>History 100/400</td>
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</table>
# Art Education - Interior Design

## Freshman/1st Semester = 15 Credit Hours

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<td></td>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
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<tr>
<td></td>
<td>DIN 127</td>
<td>Freshman Interior Design Studio I</td>
<td>3</td>
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<tr>
<td></td>
<td>DAH 12 -</td>
<td>Art History Period Studies</td>
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## Freshman/2nd Semester = 15 Credit Hours

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<td>Design Concepts II</td>
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<td></td>
<td>DFN 102</td>
<td>Foundation Drawing II</td>
<td>3</td>
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<tr>
<td></td>
<td>DIN 128</td>
<td>Freshman Interior Design Studio II</td>
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<td></td>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
<td>3</td>
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<tr>
<td></td>
<td>DFN 125</td>
<td>Materials &amp; Processes - Fiber, Jewelry, Ceramics</td>
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## Sophomore/3rd Semester = 15 Credit Hours

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<tr>
<td></td>
<td>DEN 239</td>
<td>Survey of Western Literature</td>
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<tr>
<td></td>
<td>DIN 220</td>
<td>Auto CAD I/Architectural Drawing</td>
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<td>DIN 231</td>
<td>Sophomore Interior Design Studio I</td>
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<td>DIN 261</td>
<td>Environ. Psych. &amp; Human Factors</td>
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## Sophomore/4th Semester = 15 Credit Hours

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<td>DIN 232</td>
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<td>DAH 221</td>
<td>History of Interior Design</td>
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<td>DIN 270</td>
<td>AutoCAD II/Architectural Drawing</td>
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## Junior/5th Semester = 15 Credit Hours

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<td>DIN 331</td>
<td>Interior Modeling &amp; Animation I</td>
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<td>DIN 351</td>
<td>Laws, Codes and Standards</td>
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## Junior/6th Semester = 15 Credit Hours

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<td>DAE 305</td>
<td>Reading Instruction, Lang Arts Methods, Technology</td>
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<td>Junior Interior Design Studio II</td>
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<td>DIN 363</td>
<td>Lighting Technology &amp; Application</td>
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## Senior/7th Semester = 18 Credit Hours

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<td>DAH- ---</td>
<td>Art History 300/400</td>
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## Senior/8th Semester = 15 Credit Hours

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<td>DIN 430</td>
<td>Emphasis Interior Design Studio</td>
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<td>Senior Interior Design Studio II (Capstone)</td>
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## 9th Semester = 13 Credit Hours

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<td>Introduction to Painting</td>
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<td>DFN 125</td>
<td>Materials &amp; Process - Printmaking Course</td>
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<td>DNS - - -</td>
<td>Natural Science 100/400</td>
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<td>DSH - - -</td>
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## 10th Semester = 12 Credit Hours

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## Art Education – Photography

### Freshman/1st Semester = 15 Credit Hours

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<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
<tr>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
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<td>DPH 111</td>
<td>Photographic Practice: From Halide to Pixel</td>
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<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
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Students alternate between DPH 209 Methods & DPH 210 Concept

### Freshman/2nd Semester = 15 Credit Hours

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<td>DFN 102</td>
<td>Foundation Drawing II</td>
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<tr>
<td>DPH 151</td>
<td>Black &amp; White Photography</td>
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<tr>
<td>DPH 155</td>
<td>Digital Imaging for Photographers</td>
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### Sophomore/3rd Semester = 18 Credit Hours

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<td>Materials &amp; Processes - Fiber, Jewelry, Ceramics</td>
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<td>DPH 209</td>
<td>Intermediate Photo Digital Methods</td>
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<td>DPH 211</td>
<td>Studio Lighting I</td>
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<tr>
<td>DPH 214</td>
<td>Color Theory &amp; Practices I</td>
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<td>DAF ...</td>
<td>Art History Period Studies</td>
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<td>DFN 239</td>
<td>Survey of Western Literature</td>
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### Sophomore/4th Semester = 18 Credit Hours

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<tbody>
<tr>
<td>DAE 200</td>
<td>Educ. Foundations: History &amp; Phil. of Education</td>
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<tr>
<td>DPH 210</td>
<td>Photo Fine Arts Concepts</td>
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<tr>
<td>DPH 251</td>
<td>Studio Lighting II</td>
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<td>DPH 254</td>
<td>Color Theory &amp; Practices II</td>
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<td>DNS 230</td>
<td>Basic Math Skills</td>
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### Junior/5th Semester = 15 Credit Hours

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<td>DPH 311</td>
<td>Adv. Studio Lighting I</td>
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<td>DPH 313</td>
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<td>DAE ...</td>
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<td>DAE 213</td>
<td>Business Practices &amp; Portfolio Presentation</td>
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### Junior/6th Semester = 15 Credit Hours

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<td>DPH 353</td>
<td>Adv. Photo Fine Art Forms</td>
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<td>DPH 358</td>
<td>Advanced Digital Photo Media</td>
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<td>DPH 411</td>
<td>Thesis Project I</td>
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### Senior/8th Semester = 15 Credit Hours

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### 9th Semester = 10 Credit Hours

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<td>Materials &amp; Process - Printmaking Course</td>
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### 10th Semester = 12 Credit Hours

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<tr>
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<tr>
<td>DAE 520</td>
<td>Professional Seminar</td>
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</table>
DAE 200 EDUCATION FOUNDATIONS: HISTORY AND PHILOSOPHY OF EDUCATION
This course surveys the history of American education with an emphasis on issues of inclusion, equity and access. Educational applications of research in psychology and sociology are introduced. The development of prevailing philosophies of Education, Art Education and American pedagogy are covered within a framework of theoretical understanding, art integration exercises, classroom observations, reflection and dialogue. Ten hours field experience in K-12 educational settings required outside of class. Course open to all students sophomore level and above. Course may count for Philosophy credits for those who do not pursue teacher certification.
PREREQUISITES: DEN 108

DAE 250 HUMAN DEVELOPMENT, CREATIVITY AND VISUAL LEARNING
Designed to convey the stages of human growth in depth, this course approaches physical, psychological, emotional and social development in a format for teachers to use for planning developmentally appropriate instruction. The educational requirements of special needs children, and the resources available to teachers for best meeting these needs, are included throughout. Related topics covered in this course include nurturing creativity in K-12 students and fostering visual learning in diverse settings. Pre-service visual arts teachers consider the implications of the above material in field experiences in diverse instructional settings with children. Fifteen hours Field Experience in K-12 educational settings required outside of class. Course open to students sophomore level and above. Course may count for Social Science credits for those who do not pursue teacher certification.
PREREQUISITES: DAE 200

DAE 305 READING & LANGUAGE ARTS METHODS, TECHNOLOGY
This course is dedicated to teaching Art Education candidates the essential components of instruction for students who are learning to read. Students study theory and research frameworks for comprehending the scope and challenges of teaching for literacy, as well as practical methods for direct, explicit instruction in reading. The broader area of Language Arts instruction is examined in the contexts of arts integration and children’s literature. Awareness of appropriate uses for technology and information age learning in K-12 schools is taught with applications of technology enhanced learning experiences. For this course, students assist regularly with experienced, certified Reading Teachers in K-8 classrooms. Twenty hours Field Experience in K-8 educational settings required outside of class.
PREREQUISITES: DAE 250

DAE 315 ELEMENTARY ART TEACHING: METHODS, MATERIALS AND CONTENT AREA LITERACY
In this course, Art Education candidates acquire further practice with professional methodologies of art instruction and facilitation for students in Kindergarten-8th grade levels. The primary focus is mastery of the knowledge and skills necessary for planning and implementing dynamic elementary art programming. Attention is directed to the multiple components of art instruction: age appropriate teaching methods, reaching and involving all students, classroom behavior management, age appropriate art materials, technology in Art Education, showing student work, inclusion and accommodation of special needs students, school diversity, art room safety, facilities management, and evaluation methods. Special attention is devoted to content area literacy and inclusion of purposeful reading experiences in the subject area. Twenty hours Field Experience in Elementary Educational Settings required outside of class.
PREREQUISITES: DAE 305
DAE 405 SECONDARY ART TEACHING: METHODS, MATERIALS AND CONTENT AREA LITERACY

In this class, students continue to learn professional methodologies of art instruction for youth in middle schools and high schools, grades 6-12. The course covers secondary visual arts content, approaches, techniques, materials and safety precautions appropriate for secondary level students. Classroom management, inclusion and accommodation of special needs students, technology integration, assessment, and student diversity issues are covered. Content area literacy approaches and methods for including the teaching of reading, writing and public presentations for secondary level students are integral to the course. Twenty hours Field Experience in Secondary educational settings required outside of class.

PREREQUISITES: DAE 315

DAE 490 INDEPENDENT STUDY

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates.

PREREQUISITES: DAE 405

COREQUISITES: DAE 520

DAE 510 DIRECTED TEACHING

During the Directed Teaching semester, the responsibilities of a professional teacher are experienced first-hand at extended placements in school settings. This practicum involves a broad spectrum of experiences, including a combination of observation, small group work, and eventual whole class instruction. Because the Visual Arts (LQ) Endorsement certifies a teacher for K-12 instruction, placements are made for candidates at two sites, one in an Elementary setting and one in the Secondary setting. Offered for Pass (P) or Fail (F) grades only. DAE 510 is required to be taken in conjunction with DAE 520 Professional Seminar.

PREREQUISITES: DAE 405

COREQUISITES: DAE 520

DAE 520 PROFESSIONAL SEMINAR

The Professional Seminar provides candidates who are doing their Directed Teaching with further professional development and experiences that develop reflective practice. The seminar conveys a range of information essential to Visual Arts educators, including health and safety issues in Art Education, technology integration, educational law, effective teaching practices, research in the field, fundraising, and community outreach. The seminar format is intended to support student teachers in their placements and allow for reflection and dialogue regarding this professional experience. Application for Directed Teaching and Departmental permission is required.

PREREQUISITES: DAE 405

COREQUISITES: DAE 510
# Crafts

## Freshman Year

### First Semester = 15 Credit Hours

<table>
<thead>
<tr>
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<th>Course #</th>
<th>Course Title</th>
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<td></td>
<td>DFN 117</td>
<td>Design Concepts I</td>
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<td></td>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
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<tr>
<td></td>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
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<td></td>
<td>D - - - -</td>
<td>Crafts Foundation *</td>
<td>3</td>
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<tr>
<td></td>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
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### Second Semester = 15 Credit Hours

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<td>Design Concepts II</td>
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<td></td>
<td>DFN 102</td>
<td>Foundation Drawing II</td>
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<tr>
<td></td>
<td>D - - - -</td>
<td>Crafts Foundation *</td>
<td>3</td>
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<td>Crafts Major Class</td>
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<td>DAH - -</td>
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## Sophomore Year

### Third Semester = 18 Credit Hours

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<td>Crafts Major Studio</td>
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<td>D - - - -</td>
<td>Crafts Foundation *</td>
<td>3</td>
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<td>Crafts Foundation *</td>
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<td>DAH 12-</td>
<td>Art History Period Studies</td>
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<td>DEN 239</td>
<td>Survey of Western Literature</td>
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### Fourth Semester = 18 Credit Hours

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<td>D - - - -</td>
<td>Crafts Major Class</td>
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<td></td>
<td>DAH 251</td>
<td>History of Crafts</td>
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<td>DAS 213</td>
<td>Business Practices</td>
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<td>DSS - -</td>
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## Junior Year

### Fifth Semester = 15 Credit Hours

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<td></td>
<td>D - - - -</td>
<td>Crafts Elective 100/400</td>
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<td>DEN - -</td>
<td>English 300/400</td>
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### Sixth Semester = 15 Credit Hours

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<td></td>
<td>DAH - -</td>
<td>Art History 300/400</td>
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## Senior Year

### Seventh Semester = 15 Credit Hours

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### Eighth Semester = 15 Credit Hours

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Catalog Year 07/08 Total Credits 126
DCE 100 CERAMIC SURVEY
This basic course is for beginning students or students taking ceramics as an elective. Forming techniques coil, slab and slip casting, as well as approaches to glazing and firing are explored. Provides an overview of a vast range of techniques, while addressing the concerns facing ceramic artists today.

DCE 105 WHEEL THROWING
Learning to use the potter’s wheel as an expressive tool is the goal of this course. Traditional techniques and forms are covered, such as teapots, bowls and covered containers. The aim is for students to find their individual expression within the context of tradition.

DCE 106 CLAY ON THE WALL
Ceramic tile, murals and architectural embellishments are increasingly found in public settings. Projects in this class center on drawing and painting as well as the use of colored slips and modular formats. Layout, design, the making and firing of work and installation are covered. This course is well suited for students majoring in painting, sculpture, design, or illustration.

DCE 109 FUNCTIONAL CERAMICS
This course stresses utility as the basis for an aesthetic approach to ceramics and focuses on design issues, handbuilding and wheelthrowing mold-making and slip-casting techniques.

DCE 112 SLIPCASTING
The emphasis of this course is on plaster-casting techniques for making high-resolution molds. The course also explores surface glazing, colored clays and high-temperature reduction salt firings. Students choose a form, which may be derived from hard-edged industrial materials (i.e. machine parts or commercial products) or organic items from nature (i.e. vegetables, fruits, biomorphic shapes) and produce their concept in multiples. Works may range from sculptural assemblage to functional pouring vessels, such as teapots.

DCE 116 SURFACE MATTERS
This course explores numerous glaze processes and application techniques and provides students with an understanding of how surface relates to and enhances three-dimensional forms. Weekly demonstrations and lectures give students the basis for solving structured assignments.

DCE 125 THE ECCENTRIC TEAPOT
In this course, students are encouraged to break away from tradition by combining imagination and metaphorical imagery with practicality. Handbuilding and slipcasting techniques are utilized in creating a teapot. Throughout the term, students focus on a singular form, developing a design that can range from extremely minimal to baroque in style. The final project includes presentation of the teapot.

DCE 135 HANDBUILDING
Students are given a progressive series of projects that promote exploration of both traditional and alternative building techniques such as coil, mold, slip cast, and slab. Once these are completed, students choose a project of particular interest and expand the idea to achieve a personal contemporary expression.

DCE 175 HANDBUILDING FUNCTIONAL
This course exposes students to various hand forming and glazing techniques as it pertains to the design and production of tableware. Along with traditional methodologies, new processes are offered.

DCE 205 INTERMEDIATE WHEEL THROWING
This course places an emphasis on refinement of basic wheel throwing techniques and glazing. Students are expected to develop assembled forms and groupings within their body of work. Prerequisites: DCE 105

DCE 212 INTERMEDIATE SLIP CASTING
This studio introduces the concept of the ceramic object derived from plaster cast techniques and the use of high-resolution molds. The emphasis is on assembled forms and the use of groupings to present a singular statement. PREREQUISITES: DCE 112

DCE 235 INTERMEDIATE HANDBUILDING
The focus of this course is functional and non-functional objects derived from expanding the traditional interpretation of forms and creative hybrids. Refinement in combining form with surface treatments is also emphasized. PREREQUISITES: DCE 175
DCE 250 SOPHOMORE CERAMIC MAJOR STUDIO
This sophomore studio covers ceramic-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include glaze chemistry, ceramic art history, mold-making and firing techniques, kiln building/ studio equipment and decal making. Must be Sophomore status.

DCE 251 SOPHOMORE CERAMIC MAJOR STUDIO
This sophomore studio covers ceramic-related projects presented through slide lectures, discussion and assigned exercises. This course introduces students to professional practices relevant to the studio ceramics field. Field trips, visiting artists and period meetings with all four craft major studios concerning crafts related subjects are part of this class. Topics rotate from semester to semester and include glaze chemistry, ceramic art history mold-making and firing techniques, kiln building/ studio equipment and decal making. Must be Sophomore status.

DCE 285 SPECIAL PROJECT 100/200
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

DCE 305 ADVANCED WHEEL THROWING
Students in the advanced level of wheel throwing are expected to develop a personal voice using the wheel. Individuals refine their technical and conceptual skills while learning the fundamentals of firing their own work.
PREREQUISITES: DCE 105, DCE 205

DCE 312 ADVANCED SLIPCASTING
This advanced studio guides students toward developing a personal voice using slip casting, glazing, surface refinement and firing.
PREREQUISITES: DCE 112, DCE 212

DCE 335 ADVANCED HANDBUILDING
This course encourages experimentation with new forming techniques and combinations. Emphasis is placed on developing a personal voice within a series of works.
PREREQUISITES: DCE 135, DCE 235

DCE 350 JUNIOR CERAMIC MAJOR STUDIO
This junior studio covers ceramic-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include glaze chemistry, ceramic art history, mold-making and firing techniques, kiln building/ studio equipment and decal making.
PREREQUISITES: DCE 250, DCE 251

DCE 351 JUNIOR CERAMIC MAJOR STUDIO
This junior studio covers ceramic-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include glaze chemistry, ceramic art history, mold-making and firing techniques, kiln building/ studio equipment and decal making.
PREREQUISITES: DCE 250, DCE 251

DCE 450 SENIOR CERAMIC MAJOR STUDIO
This senior studio covers ceramic-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include glaze chemistry, ceramic art history, mold-making and firing techniques, kiln building/ studio equipment and decal making.
PREREQUISITES: DCE 350, DCE 351

DCE 451 SENIOR CERAMIC MAJOR STUDIO
This senior studio covers ceramic-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include glaze chemistry, ceramic art history, mold-making and firing techniques, kiln building/ studio equipment and decal making.
PREREQUISITES: DCE 350, DCE 351

DCE 485 SPECIAL PROJECT 300/400
The Special Project class is offered on an occasional basis, with course content specific to the area being explored.
DCE 490 INDEPENDENT STUDY/CERAMICS
The advanced student presents an individual project to be developed independently outside the usual studio environment. Prerequisite: departmental approval. An exhibition may be required.

DCR 110 SCULPTURAL CLAY
Students explore ways of merging clay both conceptually and structurally with other material (i.e. steel, glass, wood, etc.) through a series of technical demonstrations and projects aimed at strengthening and expanding personal expression within the ceramic medium.

DCR 170 METALSMITHING FOR INDUSTRIAL DESIGN MAJORS
Designed to acquaint the student with various metalsmithing construction and surface treatment techniques. Students broaden their understanding and use of materials in order to create a project or project series. Students work with soldering, cold joining, machining, and patination techniques.

DCR 205 BEGINNING ART AND ARTIFACT
Beginning students join advanced students in all groups activities including field trips to view the museum collection of artifacts where an object is chosen for study and inspiration. The class then learns how to assimilate this knowledge and eventually incorporate their original idea into a contemporary piece of art. The course culminates in an exhibition of original artifact and contemporary art works.

DCR 219 SKETCHBOOK AND JOURNAL DEVELOPMENT
Students learn to formulate their personal concepts and symbols through words and images compiled in a mixed media sketchbook/journal format, generating ideas that are invaluable resources for many other CCS courses. Classes include concept and symbol research, exercises in drawing and journal writing, motivational slide lectures and audiotapes, lectures by visiting artists and field trips to museums, galleries and drawing sites. No drawing expertise required.

DCR 224 FASHION AND FUNCTION
Students learn basic sewing machine skills, pattern drafting, finishing techniques and develop an understanding of materials. Drawing assignments provide the student with a better understanding of the fashion figure. Discussions are held on rendering fabrics for draping on the human form. The course invites guest lecturers, field trips and individual and group critiques. Personal sewing machine recommended not required. No sewing skills necessary.

DCR 229 CONCEPTS AND SYMBOLS
Students take formal, universal concepts and develop their own personal iconography. Students find inspiration from other artists, cultures, nature, and everyday events. Techniques for visualization, dream study, and active imagination are explored as a source of creativity and accessing the right side of the brain. All students maintain a sketchbook/journal.

DCR 230 MIXED MEDIA FURNITURE
This course is for students who have already developed a strong foundation, both technical and aesthetic, with clay, glass, metal, fibers or wood. The emphasis is on an assemblage approach to furniture making and stresses the intermixing of materials and the crafting of new visions of traditional furniture forms such as tables, stools, benches and cabinets.

DCR 250 SOPHOMORE INTERDISCIPLINARY MAJOR STUDIO
This sophomore studio covers interdisciplinary furniture-related projects presented through slide lectures, discussions and exercises. Field trips, visiting artists and periodic meetings with the four other Crafts major studios concerning crafts-related subjects are part of this class. Concepts and techniques taught rotate from semester to semester and include the professional side of furniture design and/or object making, production and presentation.

DCR 251 SOPHOMORE INTERDISCIPLINARY MAJOR STUDIO
This sophomore studio covers interdisciplinary furniture-related projects presented through slide lectures, discussions and exercises. Field trips, visiting artists and periodic meetings with the four other Crafts major studios concerning crafts-related subjects are part of this class. Concepts and techniques taught rotate from semester to semester and include the professional side of furniture design and/or object making, production and presentation.
**DCR 265 BEGINNING RADICAL METHODS OF FURNITURE DESIGN**
What is furniture? What is art? What is art furniture? Students expand their approach to functional art and design through the investigation of tables, chairs and lamps as one-of-a-kind art pieces. Emphasis is on broadening the concept of what furniture can be while learning how to think creatively. The emphasis for 200 level students is in form development, investigating basic materials and developing drawing skills in order to communicate concepts.

**DCR 285 SPECIAL PROJECT 100/200**
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

**DCR 290 DIRECTED STUDIO**
This course enables students to design, develop and execute their own projects while receiving intensive coaching in the development of their concepts and the creation of a plan for completion of the project. Weekly discussions and critiques encourage students to develop powerful verbal and visual presentations.

**DCR 305 ART AND ARTIFACT**
Students take several field trips to view a local museum collection to choose an object for study and inspiration. The course includes drawing the object and researching its origins, function and symbology, followed by the creation of an art piece or series of works inspired by the chosen artifact. The intention is that the class culminates in an exhibition of the original artifact and the contemporary object.

**PREREQUISITES: DCR 205**

**DCR 309 SPECIAL PROJECTS SEMINAR**
This class is designed for the advanced student with a special interest that may not be covered in regular classes. Work may be done in any medium or combination of materials. Students meet once a week to discuss and critique work. Instruction is on a one-to-one basis, and students create their own assignments.

**DCR 316 PATTERN DESIGN AND COMPUTER IMAGING**
This is a two-part class. The first part focuses on creating painted, collaged and mixed-media designs on paper with an emphasis on creative designing as well as alternative techniques using gouache, Luma dyes and batik. In the second part, students use Adobe Photoshop to manipulate their designs to create a portfolio of 10-15 computer-generated works.

**DCR 319 ADVANCED SKETCHBOOK AND JOURNAL**
A continuation of sketchbook and journal on an in-depth level. Students participate in all class activities including field trips to galleries, museums, artists lectures, visualizations, dreamwork, film and DVD viewings. Students expand their personal knowledge of material/technique explorations introduced in the first class.

**DCR 329 ADVANCED CONCEPTS AND SYMBOLS**
Advanced students continue to explore their own paradigm systems, develop personal concepts and symbols, do extensive research and explore new mediums. They continue to create dynamic concepts through renderings. A minimum of two pieces from the series are executed by the end of the semester.

**DCR 350 JUNIOR INTERDISCIPLINARY MAJOR STUDIO**
This junior studio covers interdisciplinary furniture-related projects through slide lectures, discussions and exercises. Field trips, visiting artists and periodic meetings with the four other Crafts major studios concerning crafts-related subjects are part of this class. Concepts and techniques taught rotate from semester to semester and include the professional side of furniture design and/or object making, production and presentation.

**PREREQUISITES: DCR 250, DCR 251**

**DCR 351 JUNIOR INTERDISCIPLINARY MAJOR STUDIO**
This junior studio covers interdisciplinary furniture-related projects through slide lectures, discussions and exercises. Field trips, visiting artists and periodic meetings with the four other Crafts major studios concerning crafts-related subjects are part of this class. Concepts and techniques taught rotate from semester to semester and include the professional side of furniture design and/or object making, production and presentation.

**PREREQUISITES: DCR 250, DCR 251**
DCR 360 NATURAL MATERIALS USED IN FURNITURE
Investigates the use of glass, metal, ceramics and wood in furniture design. Techniques include hot glass work, clay molding and casting, metal cutting and welding, and basic woodworking. Basic layout drawing techniques are also presented. Students design and construct work according to their skill level, beginning or advanced. Instruction is administered through hands-on demonstrations and one-to-one critiques.

DCR 365 INTERMEDIATE RADICAL METHODS OF FURNITURE DESIGN
What is furniture? What is art? What is art furniture? Students will expand their approach to functional art and design through the investigation of tables, chairs and lamps as one-of-a-kind art pieces. Emphasis is on broadening the concept of what furniture can be while learning how to think creatively. The emphasis for 300 level students is the increasing use of detail in both design and concept development. Critiquing skills are also emphasized.

PREREQUISITES: DCR 265

DCR 390 ADVANCED DIRECTED STUDIO
Advanced students utilize ‘breakthrough’ technology to design projects for this course. Students present initial ideas to the group as renderings, creating a concept that is realized in a series of at least three finished pieces in any medium.

PREREQUISITES: DCR 290

DCR 450 SENIOR INTERDISCIPLINARY MAJOR STUDIO
This senior studio covers interdisciplinary furniture-related projects presented through slide lectures, discussions and exercises. Field trips, visiting artists and periodic meetings with the four other Crafts major studios concerning Crafts related subjects are part of this class. Concepts and techniques taught rotate from semester to semester and include the professional side of furniture design and/or object making, production and presentation.

PREREQUISITES: DCR 350, DCR 351

DCR 451 SENIOR INTERDISCIPLINARY MAJOR STUDIO
This senior studio covers interdisciplinary furniture-related projects presented through slide lectures, discussions and exercises. Field trips, visiting artists and periodic meetings with the four other Crafts major studios concerning Crafts related subjects are part of this class. Concepts and techniques taught rotate from semester to semester and include the professional side of furniture design and/or object making, production and presentation.

PREREQUISITES: DCR 350, DCR 351

DCR 465 ADVANCED RADICAL METHODS OF FURNITURE DESIGN
What is furniture? What is art? What is art furniture? Students expand their approach to functional art and design through the investigation of tables, chairs and lamps as one-of-a-kind art pieces. Emphasis is on broadening the concept of what furniture can be while learning how to think creatively. The emphasis for 400 level students is in fine tuning their personal development in design, drawing and final presentation of their work. Students are expected to lead their weekly group critiques.

PREREQUISITES: DCR 265, DCR 365

DCR 475 CRAFTS INTERNSHIP
Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must be of junior or senior status to participate with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Last semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

DCR 485 SPECIAL PROJECT 300/400
The Special Project class is offered on an occasional basis, with course content specific to the area being explored.
DCR 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the independent study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines and due dates.

DCR 505 MOBILITY
Through the College's affiliation with the Association of Independent Colleges of Art and Design, junior or first-semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or a full year of studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

DCR 515 STUDY ABROAD
Junior or first semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or a full year of study at an accredited institution abroad. Further information is available from International Student Services.

DFD 101 DYED IMAGRY AND IKAT
This course begins with an exploration of the various dyeing techniques used to create imagery and pattern on weaving yarns. Students explore ways to transpose the dyed color into a woven structure such as Kasuri, weft ikat, warp ikat, and free-warp painting.

DFD 110 BEGINNING WEAVING
Beginning students learn the basics of floor loom weaving, including pattern weaves and double weaves. The main focus of the course rotates from semester to semester and includes rug weaving, tapestry, dyed imagery and ikat, weaving for function, and complex weaves.

DFD 111 INTRODUCTION TO FIBER ARTS
An introduction to a variety of fiber design techniques in order to develop a broad understanding of the fiber arts. Techniques may include block printing, kozo and gut sculpture, felt hat making, dyeing technology, handmade felt, surface embellishment, papermaking and bookmaking. Study of techniques is augmented with slide presentations, visiting artists and field trips.

DFD 113 BEGINNING SILSCREEN ON FABRIC
This course acquaints the student with printing on fabric through the use of basic silkscreen techniques such as paper stenciling and photo stenciling. Various pattern topics are covered on a rotating basis and include monoprinting, photo techniques, imagery on fabric, surface design and repeat patterning.

DFD 119 FIBER COLLAGE AND EMBELLISHMENT
In this course, students explore the art of collage in which found and handmade fabrics and objects are combined in traditional as well as nontraditional ways. A variety of surface embellishment techniques are also introduced (stitchery, beading etc.). Students create and critique collages and share their knowledge of materials and technique; films, visiting artists, slide lectures and field trips support the students in their explorations.

DFD 120 COLOR AND FIBER
A study of color relationships utilizing Josef Albers’s book Interaction of Color as a basis for color exercises. The objective of the course is for students to develop an eye for color action and feeling color relatedness. Exercises are executed in color-aid paper and the concepts are translated into various fiber techniques.

DFD 124 FASHION AND FUNCTION
Students learn basic sewing machine skills, pattern drafting, finishing techniques and develop an understanding of materials. Drawing assignments provide the student with a better understanding of the fashion figure. Discussions are held on rendering fabrics for draping on the human form. The course invites guest lecturers and conducts field trips and individual and group critiques. Personal sewing machine is recommended, but not required. No sewing skills necessary.
DFD 140 FEAR OF DYING AND COLOR
An in-depth, systematic exploration of the many facets of color as it relates to fiber design through dyeing. Students explore metric-system dyeing of animal, vegetable and man-made fibers utilizing fiber reactive, acid and disperse dyes. A detailed dye sample notebook is one result of this course, as well as a developed color sense through an exploration of Josef Albers's color theories.

DFD 210 INTERMEDIATE WEAVING
This course builds on the skills acquired in Beginning Weaving. The main focus of the course rotates from semester to semester includes rug weaving, tapestry, dyed imagery and ikat, weaving for function and complex weaves.

PREREQUISITES: DFD 110

DFD 213 INTERMEDIATE SILKSCREEN ON FABRIC
This course builds on the skills acquired in Beginning Silkscreen. Various pattern topics are covered on a rotating basis and include monoprinting, photo techniques, imagery on fabric, surface design and repeat patterning.

PREREQUISITES: DFD 113

DFD 215 LAYERED IMAGERY AND MONOPRINTING
This course emphasizes experimental and creative uses of the silkscreen. Immediate and one-of-a-kind stencils are used in combination with other mark-making techniques, such as painting and collage. Projects stress a spontaneous, innovative approach to producing unique fabrics or embellishing ready-to-wear articles of clothing. This course is an excellent follow-up to Materials and Processes Silkscreen or Introduction to Silkscreen.

DFD 222 SHIBORI AND SILK PAINTING
In this course, students learn two complementary but very different techniques for creating brilliantly colored images and patterns on fabric. Shibori is a Japanese bound-resist technique similar to, but more sophisticated than, tie-dye. Silk painting and indigo dyeing are also be introduced. Assignments stress creative uses of traditional techniques to produce one-of-a-kind art fabric.

DFD 224 BATIK
This course explores the ancient wax-resist technique of batik through experiments with the tjanting tool, brushes and stamps. Students learn to paint directly on fabric with dyes and to extract color from the cloth with bleach solutions. Slide lectures and class critiques support hands-on work. Students develop design sketchbooks and produce a series of samples plus a final project.

DFD 229 ADVANCED FIBER COLLAGE & EMBELLISHMENT
Advanced students establish a personal concept and then research imagery and symbology. A series of drawings are created and a format of expression chosen; wall piece, sculpture, or garment. The idea is presented to the group and the remainder of the class is used to execute the final piece.

PREREQUISITES: DFD 119

DFD 230 AUTOMOBILE INTERIOR COLOR AND DESIGN
Students design and create the soft trim of a vehicle, i.e., seat coverings, flooring, headlining, door panels, etc. There will also be opportunities to choose exterior paint colors as well as pin striping or other exterior detailing. The class will work closely with industry contacts to produce a professionally finished car that speaks to the future of car design.

DFD 240 FABULOUS FABRICS FOR FUNCTION
This course focuses on the creation of one-of-kind textiles for a variety of uses: fashion/wearable art, wall hangings, interiors and furniture. Hand painting and metallics on specialty fabrics and photo-silkscreening are introduced. The course includes a project on repeat patterning. Advanced students may work independently. This course is an excellent follow up to Materials and Processes Silkscreen or Introduction to Silkscreen.

DFD 243 TEXTILE SCIENCE
Students become acquainted with the properties of fibers, their fabrication and application. Textiles are considered from the point of view of the modern consumer, as well as historically. Each component of a textile—fiber, yarn, fabrication and finishing—and how their interrelationship contributes to the serviceability of the textile is included in this course.
DFD 249 SURFACE DESIGN SURVEY
The intensive workshop-style format of this class gives beginners a sampling of both structured and improvisational fabric techniques. Advanced students are able to concentrate on a few methods and create a body of work based on their own imagery and personal direction. Rotating techniques may include polychromatic printing, indigo, photo silkscreen, devore, cyanotype and starch-based resists.

DFD 250 SOPHOMORE FIBER DESIGN MAJOR STUDIO
This sophomore studio covers fiber design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meeting with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include sketchbook and journal, Josef Albers color studies, surface exploration, alternative materials, sculptural form and fear of dyeing and color.

DFD 251 SOPHOMORE FIBER DESIGN MAJOR STUDIO
This sophomore studio covers fiber design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meeting with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include sketchbook and journal, Josef Albers color studies, surface exploration, alternative materials, sculptural form and fear of dyeing and color.

DFD 260 SCULPTURE FROM A BASKETRY TRADITION
The ancient basketry techniques of twining and coiling have become a popular and well-received contemporary mode of expression for sculptural forms. These two techniques are explored through a series of exercises followed by a final project utilizing these methods in a modern, non-traditional way. Comprehensive slide lectures of historical and contemporary basketry/sculptures and field trips to local museums and galleries to view both historical and contemporary collections are included.

DFD 285 SPECIAL PROJECT 100/200
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

DFD 310 ADVANCED WEAVING
This course provides advanced students with the opportunity to undertake independent exploration. Students design their own course of study, with approval of the instructor. The main focus of the course rotates from semester to semester and includes rug weaving, tapestry, dyed imagery and ikat, weaving for function and complex weaves.

PREREQUISITES: DFD 210

DFD 315 PHOTO TECHNIQUES: IMAGERY ON FABRIC
Through guided projects and sketchbook assignments, students develop pictorial ideas and convey them on cloth. Photo silkscreening, cyanotype (blueprinting), disperse dye photo-transfers, collage and piecing are covered in class. Use of a camera is encouraged but not required; drawn and found object imagery may also be used.

DFD 316 ADVANCED WEAVING: TAPESTRY
This class explores the various weaving techniques used to create tapestry. Students learn how to create images and textures using a floor loom. By the close of the semester, each student is required to complete a small tapestry.

PREREQUISITES: DFD 210

DFD 317 ADVANCED LAYERED IMAGERY AND MONOPRINTING
In this course, students pursue photosilkcreening and monoprinting techniques that complement their imagery and interests. Assignments are based on concepts developed through sketchbooks and discussions with the instructor. Emphasis is on creating four (4) major projects that integrate personal statements and technical proficiency.

PREREQUISITES: DFD 215

DFD 320 RUG WEAVING
In this course, students begin this course with a series of woven samples exploring various techniques of rug weaving. Students also learn how to dye wool and linen. Course concludes with the student designing and weaving a rug.

PREREQUISITES: DFD 110
DFD 322 ADVANCED SHIBORI AND SILK PAINTING
In this course, students execute a series of samples in more specialized shibori techniques, using the shibori book by Wada as a textbook. Following the series of samples, students complete 4 major projects using shibori, sculptural techniques, silk painting, and/or collage, based on their own personal imagery technical interests and instructor guidance.
PREREQUISITES: DFD 222

DFD 324 ADVANCED BATIK
Advanced students have a choice of working with repeat patterning or one-of-a-kind imagery. Formats for batiks may be garments, sculpture, or wall pieces. The class consists of design rendering, sampling of dyes and colors, and final execution of three to five pieces.
PREREQUISITES: DFD 224

DFD 330 ADVANCED AUTO INTERIOR COLOR & DESIGN
This class takes a more conceptual approach to designing the exterior and interior of a vehicle. By allowing the concept to guide the design process, students utilize alternative methods to create varied surfaces of a vehicle interior.
PREREQUISITES: DFD 230

DFD 340 ADVANCED FABULOUS FABRICS FOR FUNCTION
In this course, students create a series of projects related to a personal direction, such as a collection of home furnishings fabrics or table linens, or a fashion collection. Emphasis is on one-of-a-kind functional fabrics and a high degree of technical skill and polished presentation.
PREREQUISITES: DFD 240

DFD 349 ADVANCED SURFACE DESIGN SURVEY
In this course, students choose to specialize in one or two areas that the introductory level class introduces, and creates a body of work that fully explores these techniques while integrating concepts and imagery into the projects. Newer techniques that are just recently made available to the studio artist may also be investigated.
PREREQUISITES: DFD 249

DFD 350 JUNIOR FIBER DESIGN MAJOR STUDIO
This junior studio covers fiber design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meeting with all four Craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include sketchbook and journal, Josef Albers color studies, surface exploration, alternative materials, sculptural form and fear of dyeing and color.
PREREQUISITES: DFD 250, DFD 251

DFD 351 JUNIOR FIBER DESIGN MAJOR Studio
This junior studio covers fiber design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meeting with all four Craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include sketchbook and journal, Josef Albers color studies, surface exploration, alternative materials, sculptural form and fear of dyeing and color.
PREREQUISITES: DFD 250, DFD 251

DFD 360 ADVANCED SCULPTURE FROM A BASKETRY TRADITION
The ancient basketry techniques of twining and coiling have become a popular and well-received contemporary mode of expression for sculptural forms. These two techniques are explored through a series of exercises followed by a final project utilizing these methods in a modern, non-traditional way. Comprehensive slide lectures of historical and contemporary basketry/sculptures and field trips to local museums and galleries to view both historical and contemporary collections are included.
PREREQUISITES: DFD 260

DFD 450 SENIOR FIBER DESIGN MAJOR STUDIO
This senior studio covers fiber design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meeting with all four Craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include sketchbook and journal, Josef Albers color studies, surface exploration, alternative materials, sculptural form and fear of dyeing and color.
PREREQUISITES: DFD 350, DFD 351
DFD 451 SENIOR FIBER DESIGN MAJOR STUDIO
This senior studio covers fiber design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meeting with all four Craft major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include sketchbook and journal, Josef Albers color studies, surface exploration, alternative materials, sculptural form and fear of dyeing and color.
PREREQUISITES: DFD 350, DFD 351

DFD 485 SPECIAL PROJECT 300/400
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

DGL 134 HOT GLASS ELEMENTS
In this course, hot furnace glass is used in a variety of techniques including sand casting, hot forming, and blowing to make glass elements for inclusion in sculpture, furniture, or decorative art pieces. OPEN TO ALL MAJORS WITHOUT PERMISSION.

DGL 138 GLASS ELEMENTS
Hot and cold glass techniques are utilized in making parts to be combined with metal and other materials to make a body of work. The course is directed toward students especially interested in multimedia objects, sculpture, collage, furniture, architectural elements, etc. Glass techniques of casting, hot forming, glass blowing, sandblasting, grinding and polishing are also covered. Use of the metal and wood shop is incorporated. Student safety clearance for use of the shops is required.

DGL 140 CAST GLASS
This course covers various mold-making techniques for glass, including sand casting, slumping, fusing, pate de verre, hot billet casting, etc. Students explore the unique characteristics of cast glass in vessels, sculpture and panels. Glass elements may be made for inclusion with other materials.

DGL 142 BEGINNING GLASSBLOWING
In this course, students work on a one-to-one basis with the instructor, as well as participate in teamwork with other students. This class takes an extensive look at the techniques used in historical glasswork as well as in contemporary studio work.

DGL 238 ADVANCED GLASS ELEMENTS
This advanced studio is a self-defined and directed exploration of hot and cold techniques concentrating on making parts to be combined with other objects or materials. This class is directed toward individual projects of those students especially interested in multimedia objects, furniture, sculpture, decorative objects etc.
PREREQUISITES: DGL 138

DGL 240 ADVANCED CAST GLASS
This class builds on the skills learned in DGL 140 - Cast Glass. Advanced students, in addition to trying new techniques, may pursue self-directed projects.
PREREQUISITES: DGL 140

DGL 242 INTERMEDIATE GLASSBLOWING
The purpose of this class is to further develop the basic skills and techniques needed to make a blown-glass form. Primary skills are reviewed; additional techniques and projects are explored.
PREREQUISITES: DGL 142

DGL 250 SOPHOMORE GLASS MAJOR STUDIO
This sophomore studio covers glass-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include architectural/environmental issues, tile and modular elements, glass, color and light, contemporary glass history and studio tools and equipment.

DGL 251 GLASS MAJOR STUDIO
This sophomore studio covers glass-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics will rotate from semester to semester and will include architectural/environmental issues, tile and modular elements, glass, color and light, contemporary glass history and studio tools and equipment.
DGL 342 ADVANCED GLASSBLOWING
In this course, students work on a one-to-one basis with the instructor, as well as participate in teamwork with other students. This class takes an extensive look at the techniques used in historical glasswork as well as in contemporary studio work.

PREREQUISITES: DGL 242

DGL 350 JUNIOR GLASS MAJOR STUDIO
This junior studio covers glass-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include architectural/environmental issues, tile and modular elements, glass, color and light, contemporary glass history and studio tools and equipment.

PREREQUISITES: DGL 250, DGL 251

DGL 351 JUNIOR GLASS MAJOR STUDIO
This junior studio covers glass-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include architectural/environmental issues, tile and modular elements, glass, color and light, contemporary glass history and studio tools and equipment.

PREREQUISITES: DGL 250, DGL 251

DGL 450 SENIOR GLASS MAJOR STUDIO
This senior studio covers glass-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include architectural/environmental issues, tile and modular elements, glass, color and light, contemporary glass history and studio tools and equipment.

PREREQUISITES: DGL 350, DGL 351

DGL 451 SENIOR GLASS MAJOR STUDIO
This senior studio covers glass-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include architectural/environmental issues, tile and modular elements, glass, color and light, contemporary glass history and studio tools and equipment.

PREREQUISITES: DGL 350, DGL 351

DME 140 METALSMITHING AND JEWELRY DESIGN
This course is a multilevel studio with an emphasis on fabrication and forming techniques for jewelry and small-scale metals.

DME 144 HOLLOWARE
Functional and non-functional objects are derived from the traditional vessel format. Traditional forming operations for sheet metal are explored; experimentation is encouraged.

DME 145 STONE SETTING
This course explores the use of various precious and semi-precious stones within jewelry composition. Techniques presented include: bezel setting, channel setting, as well as gypsy mounts and assorted prong systems. Students learn vocabulary, tool requirements and gain first hand manual proficiencies in the use of stones.

PREREQUISITES: DME 140

DME 160 ALTERNATIVE MATERIALS
Students use titanium, aluminum, steel, plastics, bone, leather, wood, textiles, clay, paper and found objects to replace the traditional metals and stones used to create jewelry.
DME 175 BLACKSMITHING
This course is an intensive study in blacksmithing techniques. Students explore one of the following four topics: 1) Traditional Forging Techniques in Decorative Iron, 2) Pattern Development in Ferrous and Non-Ferrous Metals, 3) Contemporary Forging Techniques in Decorative Iron, 4) Tool-making for the Object Maker. Topics include terms and vocabulary, related technology, and a survey of these versatile processes with a focus on their historical and contemporary relevance.

DME 240 ENAMELING
The basic techniques of enameling are introduced in this course, with an emphasis on technical proficiency, aesthetics, and design.

DME 241 INTERMEDIATE METALSMITHING & JEWELRY DESIGN
This studio is the second level of exploration concerned with fabrication and forming techniques for jewelry and small scale metals. The emphasis within this course is directed research into topics of technical proficiency, material vocabulary and creative problem solving.

PREREQUISITES: DME 140

DME 244 INTERMEDIATE HOLLOWARE
In this course students explore functional and non-functional objects derived from the vessel format. Experimental forming methods for sheet metal are emphasized. Soldering and welding techniques such as raising and shell-forming for sheet metal are also presented.

PREREQUISITES: DME 144

DME 245 CASTING
In this course, students explore the casting process as it relates to small metal objects. Various molds, waxes and casting materials are used.

DME 250 SOPHOMORE METAL AND JEWELRY MAJOR STUDIO
This sophomore studio covers metalsmithing and jewelry design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include toolmaking, rendering, surface embellishment, stone setting, mechanism, the business of being an artist, and color on metal.

DME 251 SOPHOMORE METAL AND JEWELRY MAJOR STUDY
This sophomore studio covers metalsmithing and jewelry design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include toolmaking, rendering, surface embellishment, stone setting, mechanism, the business of being an artist, and color on metal.

DME 275 INTERMEDIATE BLACKSMITHING
In this course, students explore blacksmithing techniques such as the forging of ferrous and nonferrous metals. Topics include terms and vocabulary, related technology, toolmaking and a survey of this versatile process with a focus on its historical and contemporary relevance.

PREREQUISITES: DME 175

DME 340 ADVANCED METALSMITHING & JEWELRY DESIGN
This studio is an advanced studio concerned with fabrication and forming techniques for jewelry and small scale metals. Students undertake projects with an emphasis on individual expression, surface embellishment and production strategies.

PREREQUISITES: DME 240

DME 344 ADVANCED HOLLOWARE
In this course, students explore functional and non-functional objects derived from the vessel format. Advanced application of conceptual and technical research in merged forms, experimental structures and materials result in objects of personal narrative as well as sculptural and utilitarian significance.

PREREQUISITES: DME 244

DME 345 INTERMEDIATE CASTING
This course is a continuation into the study of casting practices with an emphasis on experimental techniques. Topics include moldmaking, bi-metal casting and stone-in-place casting.

PREREQUISITES: DME 245
DME 350 JUNIOR METAL AND JEWELRY MAJOR STUDIO
This junior studio covers metalsmithing and jewelry design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include toolmaking, rendering, surface embellishment, stone setting, mechanism, the business of being an artist, and color on metal.

PREREQUISITES: DME 250, DME 251

DME 351 JUNIOR METAL AND JEWELRY MAJOR STUDIO
This junior studio covers metalsmithing and jewelry design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include toolmaking, rendering, surface embellishment, stone setting, mechanism, the business of being an artist, and color on metal.

PREREQUISITES: DME 250, DME 251

DME 375 ADVANCED BLACKSMITHING
This class covers more advanced blacksmithing techniques. Students explore the forging of ferrous and nonferrous metals. Topics include terms and vocabulary, related technology, toolmaking and a survey of this versatile process with a focus on its historical and contemporary relevance.

PREREQUISITES: DME 275

DME 445 ADVANCED CASTING
This advanced casting studio provides students with the opportunity to conduct individualized research into casting techniques and applications which result in a cohesive body of work directed toward the personal narrative of the student.

PREREQUISITES: DME 345

DME 450 SENIOR METAL AND JEWELRY MAJOR STUDIO
This senior studio covers metalsmithing and jewelry design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include toolmaking, rendering, surface embellishment, stone setting, mechanism, the business of being an artist, and color on metal.

PREREQUISITES: DME 350, DME 351

DME 451 SENIOR METAL AND JEWELRY MAJOR STUDIO
This senior studio covers metalsmithing and jewelry design-related projects presented through slide lectures, discussion and assigned exercises. Field trips, visiting artists and periodic meetings with all four Crafts major studios concerning crafts-related subjects are part of this class. Topics rotate from semester to semester and include toolmaking, rendering, surface embellishment, stone setting, mechanism, the business of being an artist, and color on metal.

PREREQUISITES: DME 350, DME 351

DWD 180 WOODWORKING
This course teaches the basics for woodworking while introducing the woodshop and the equipment necessary for working in wood. Students investigate, through demonstrations and exercises, various techniques used in woodworking.

DWD 185 BEGINNING WOOD FURNITURE
This is an introductory course in the construction of wood furniture. IN THE FALL SEMESTER, this class explores construction with laminates. Students create a piece of furniture of their own design, incorporating plywood combined with hardwoods, wood laminates and plastic laminates. Construction includes the use of bending birch plywood to create curved or custom forms. Techniques used allow a wide range of form possibilities. IN THE WINTER SEMESTER, students are responsible for the design and construction of a chair made of hardwoods using traditional joinery. Grading emphasis is on craftsmanship and design, as they are integral parts of one another. Students must be able to build the furniture they design, and all work must be completed during the term. Classes include demonstrations and critiques with the bulk of the course being individual instruction and work during class time.
**DWD 280 ADVANCED WOODWORKING**
Students continue to develop techniques in joinery, carving and turning through projects designed to build their visual and technical vocabulary. Specified course work increases the advanced student’s understanding of wood as a material for making fine art. Special emphasis is given to finishing processes and additive construction techniques.

PREREQUISITES: **DWD 180**

**DWD 285 ADVANCED WOOD FURNITURE**
This course is a follow-up course in the production of wood furniture and concentrates on the proper techniques for the construction of cabinetry. Students continue to explore and master joinery techniques and solve the problems of wood expansion and contraction.

PREREQUISITES: **DWD 185**
### Fine Arts

#### Freshman Year

**First Semester = 15 credit hours**

<table>
<thead>
<tr>
<th>Earned Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>DFN 117</td>
<td>Design Concepts I</td>
<td>3</td>
</tr>
<tr>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
<tr>
<td>DFN 12-13</td>
<td>Materials &amp; Processes</td>
<td>3</td>
</tr>
<tr>
<td>DFA 105</td>
<td>Introduction to Fine Arts</td>
<td>3</td>
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<tr>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
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**Second Semester = 15 credit hours**

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<td>DFN 118</td>
<td>Design Concepts II</td>
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<tr>
<td>DFN 102</td>
<td>Foundation Drawing II</td>
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<tr>
<td>DFA 130</td>
<td>Intro to Sculpture</td>
<td>3</td>
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<tr>
<td>DFA 120</td>
<td>Intro to Painting</td>
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<tr>
<td>DAH 12-</td>
<td>Art History Period Studies</td>
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#### Sophomore Year

**Third Semester = 18 credit hours**

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<td>DFA 119</td>
<td>Digital Fundamentals</td>
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<tr>
<td>DFA 150</td>
<td>Anatomy (may take DIL 246)</td>
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<tr>
<td>DFA - - -</td>
<td>Sculpture Option (Pick 1 from list below)</td>
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<tr>
<td>DFA - - -</td>
<td>Print Option (Pick 1 from list below)</td>
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<tr>
<td>DAH 12-</td>
<td>Art History Period Studies</td>
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<td>DAH 218</td>
<td>Contemporary Art History</td>
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**Fourth Semester = 18 credit hours**

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<td>Choose One DFA 200</td>
<td>Introduction to Figure Drawing</td>
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<tr>
<td>DFA 350</td>
<td>Advanced Drawing</td>
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<td>DFA - - -</td>
<td>Painting Option (Pick 1 from list below)</td>
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<td>DFA - - -</td>
<td>Fine Arts Elective</td>
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<tr>
<td>DFA - - -</td>
<td>Print Option (Pick 1 from list below)</td>
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<td>DFA 239</td>
<td>Survey of Western Literature</td>
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<td>DAS 213</td>
<td>Business Practices</td>
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#### Junior Year

**Fifth Semester = 15 credit hours**

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<tr>
<td>DFA 380</td>
<td>Concepts and Images</td>
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<tr>
<td>DFA - - -</td>
<td>Concentrated Studies **</td>
<td>3</td>
</tr>
<tr>
<td>DFA - - -</td>
<td>Concentrated Studies **</td>
<td>3</td>
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<tr>
<td>DNS - - -</td>
<td>Natural Science 100/400</td>
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<td>DSS 241</td>
<td>Cultural Semiotics</td>
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**Sixth Semester = 15 credit hours**

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<td>Experimental Media</td>
<td>3</td>
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<tr>
<td>DFA - - -</td>
<td>Concentrated Studies **</td>
<td>3</td>
</tr>
<tr>
<td>DAH - - -</td>
<td>Art History 300/400</td>
<td>3</td>
</tr>
<tr>
<td>DEN - - -</td>
<td>English 300/400</td>
<td>3</td>
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<tr>
<td>DPL - - -</td>
<td>Philosophy 100/400</td>
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**Students may choose from DFA 343, DFA 345, DFA 350, DFA 355 OR DFA 365 or others approved by department**

#### Senior Year

**Seventh Semester = 15 credit hours**

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<td>DFA - - -</td>
<td>Concentrated Studies **</td>
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<td>DFA 400</td>
<td>Fine Arts Seminar</td>
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<tr>
<td>DFA 450</td>
<td>Studio Tutorial</td>
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<td>DEN - - -</td>
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<td>Elective 100/400</td>
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**Eighth Semester = 15 credit hours**

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<td>Studio Tutorial</td>
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<td>DHS - - -</td>
<td>History 100/400</td>
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<td>DSS - - -</td>
<td>Social Science 100/400</td>
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<td>Elective 100/400</td>
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</table>

**Students may choose from DFA 343, DFA 345, DFA 350, DFA 355 OR DFA 365 or others approved by department**

#### Catalog Year 07/08

**Total Credits** 126
DFA 050 CAMP PORTFOLIO-(RESIDENCE)
Developed to help you master the techniques, principles and materials that are the foundations of visual language. Students study life drawing, 3D design principles, digital design, color and theory, art history in this intensive, two-week residential camp for high school sophomores, juniors and seniors. Students must submit a complete application by June 1 for scholarship consideration.

DFA 055 SUMMER EXPLORATORY
Designed for serious young artists with prior drawing experience. High school sophomores, juniors and seniors can apply to one of three focus areas for in-depth study: Automotive Design, Animation or Sculpture. Students live on campus and learn from experienced artists. Students build and enhance skills through creating work that can be used for a college application portfolio.

DFA 060 CAMP PORTFOLIO AND SUMMER EXPLORATORY
Attending both camps will allow students to build foundation skills and choose an area to explore in-depth while earning a total of 3.0 credits.

DFA 105 INTRODUCTION TO FINE ARTS
This studio course serves as an introduction to the fundamental disciplines of Fine Arts. Students focus on the development of observational skills and an understanding of the techniques and materials employed in a variety of mediums. Projects encourage basic skills with the development of the creative process. There are demonstrations, lectures and discussions to help further the understanding of studio processes.

DFA 120 INTRODUCTION TO PAINTING
This is a comprehensive course that covers the fundamentals of oil and acrylic painting. Emphasis is placed on the development of technical facility, observational skill and the acquisition of knowledge within the discipline of painting.

DFA 130 INTRODUCTION TO SCULPTURE
Students research and explore sculptural methods and materials through the exploration of both nonrepresentational and figurative approaches.

DFA 150 ANATOMY
This course instructs students in the principles of figure drawing, based on an understanding of both the skeletal and muscular systems of the human body. Methods of instruction include lecture, demonstration and study of the skeleton and anatomical charts as well as live models.

PREREQUISITES: DFN 102

DFA 165 EXPLORING THE BOOK
Explores the interdisciplinary nature of the book form and its content from conception to execution. This team-taught class will cover all stages of creating a limited edition book, including development of text, instruction of printmaking, letterpress and digital technology, as well as variety of bookbinding techniques.

PREREQUISITES: DFN 102 AND DFN 117

DFA 200 INTRODUCTION TO FIGURE DRAWING
This course continues to build on the knowledge and skill acquired in anatomy and challenges students to produce larger scale, full-figure work. Emphasis is placed on the development of technical facility as well as the individual’s drawing sensibility.

PREREQUISITES: DFN 102, DFA 150 OR DIL 246

DFA 220 INTRODUCTION TO FIGURE PAINTING
This figurative painting course utilizes the painting principles acquired in Introduction to Painting. Emphasis is placed on color theory, value, illusion of form and space, compositional theory and paint application.

PREREQUISITES: DFA 120

DFA 221 LANDSCAPE PAINTING
This course explores a continuum of artists’ responses to the visual culture of landscape, in both traditional and contemporary contexts, utilizing the painted surface and the thematic premise of landscape. A variety of techniques, materials and illustrated lectures are presented.

PREREQUISITES: DFN 105 AND DFA 120
DFA 222 RELIEF PRINTMAKING
This course is an introductory course in Relief Printmaking, executed on a wide variety of surfaces, including wood, plywood, linoleum, and engraving blocks. It introduces the student to the procedures, skills, and materials necessary to produce editioned images as well as the flexibility of control that characterizes successful integration of relief prints into the artist’s portfolio. The system used is the traditional one of in-studio demonstration, shared working sessions, and lectures augmented by assignments and out-of-class work assignments.

PREREQUISITES: DFA 105 AND DFN 102

DFA 223 PORTRAIT
This course explores painting issues as applied to and expressed within the framework of the portrait genre. The class considers the traditional skills needed to capture a likeness as well as the issues of interpretation and content. Students look at implications of scale, methods of mark, the potential of surface, color, and composition while exploring the materiality of paint. Students are exposed to a range of past and contemporary masters.

PREREQUISITES: DFA 105 AND DFA 120

DFA 224 MONOTYPE
This course is an introductory course in Monotype executed on acrylic plates. It introduces the students to the physical and chemical procedures necessary to produce individual as well as editioned images. Students work towards the flexibility of control that characterizes successful integration of monotypes unique images into the artist’s portfolio. The system used is traditional, consisting of in-studio demonstrations, shared working sessions, and lectures augmented by assignments and out-of-class work assignments. Open to non-majors with departmental approval.

PREREQUISITES: DFA 105, DFN 102 AND DFN 117

DFA 225 WATERCOLOR
This course is a comprehensive, introductory class in watercolor materials and methods. Students explore a variety of palettes, brush selection, surfaces, papers and approaches in both traditional and contemporary uses of the medium.

PREREQUISITES: DFA 105 AND DFA 120

DFA 230 FIGURE SCULPTURE
The systematic study of the human figure is used as the foundation for formal, conceptual and expressive sculptural explorations. Portraiture and full anatomical figure accompany instruction in advanced mold-making, modeling and armature-building techniques. Open to non-majors with departmental approval.

PREREQUISITES: DFA 105 AND DFA 130

DFA 231 SCULPTURE: FABRICATION
This course is a study in form and sculptural language that focuses on the use of metal and wood. The instruction gained in the course help students gain proficiency in the use of metals and wood as sculptural media. Shop and materials practices as well as safety are covered. Students, through a series of projects, learn a variety of techniques and methods which bring them to a confident skill level using these two media.

PREREQUISITES: DFA 105 AND DFA 130

DFA 232 CARVING
This course is aimed at providing students with proficiency in subtractive sculpture. Students work predominantly with stone and wood. Students are introduced to simple and advanced carving techniques with manual, electrical and pneumatic tools. A variety of approaches are considered both physically and conceptually. The place of subtractive work in the current art environment is explored and students are exposed to historic and current masters. Open to non-majors with departmental approval.

PREREQUISITES: DFA 105 AND DFA 130

DFA 234 SOFT SCULPTURE
This course is directed within the premises of soft sculpture process and being aware of it historically and in the contemporary art world. The students become familiar with different systems of sewing, laminating and pattern making. Although the class has a material and process emphasis, students are encouraged to explore other materials that may be incorporated appropriately into a project. Open to non-majors with departmental approval.

PREREQUISITES: DFA 105, DFA 130 AND DFN 118
DFA 240 INTRODUCTION TO LITHOGRAPHY
This course provides the specialized expertise needed to utilize and explore the full scope of lithography. Students are given in-depth instruction on metal plate, stone, transfer and photolithographic techniques in order to produce single and multicolor limited editions.
PREREQUISITES: DFA 105, DFN 102 AND DFN 117

DFA 243 ADVANCED PRINTMAKING I
This course has been structured to develop advanced as well as basic skills and familiarity in the technical and conceptual skills necessary to make images in a variety of printmaking media. Working with faculty, each student proposes, in writing, a semester-long program of involvement and creative activity resulting in a personally directed body of work. It may cross discipline, combine processes, or be focused on more advanced technical issues. In all cases, it links to the student's conceptual preoccupations in other disciplines.
PREREQUISITES: DFA 105 AND DFA 222, OR 255 OR 240 OR 260, 224, 165

DFA 251 METHODS OF ABSTRACT PAINTING
This painting class develops an understanding of abstract painting as a means of expression. Students are shown the history, techniques and mechanics of abstract painting in order to cultivate a visual and verbal vocabulary. Examples from historical and contemporary abstract paintings are discussed, analyzed and used as the basis for painting projects. Individual and group critiques of student work, homework assignments and a sketchbook of preliminary ideas are used to assess progress. Demonstrations, lectures, videos and other visual examples are given to enhance the studio experience. Open to non-majors with departmental approval.
PREREQUISITES: DFA 105 AND DFA 120

DFA 252 ADVANCED CARVING
This course is a continuation of DFA 232, and is aimed at further exploring stone/wood as a medium and considerably broadening and strengthening physical skills, as well as developing a more personal conceptual direction. Because of previous experience in this medium, the students are expected to present a larger and more carefully considered body of work.
PREREQUISITES: DFA 232

DFA 255 INTRODUCTION TO INTAGLIO
This course explores intaglio printmaking, one of the most fluidly versatile of the printing processes. In a well-equipped studio surrounded by a wealth of specialized resources, students learn to investigate the medium and to express themselves. The course offers an in-depth overview coupled with hands-on exploration of the diversity of processes of this expressive medium. Instruction focuses on etching, including photo-aided etching, as well as engraving, drypoint, collographs and a variety of nontraditional materials. Open to non-majors with departmental approval.
PREREQUISITES: DFA 105, DFN 102 AND DFN 117

DFA 260 SILKSCREEN
This course acquaints students with a wide range of screenprinting techniques and approaches using water-based inks and a range of experimental materials. Students discover the medium's flexibility, exploring the inherent cross-connections and expressive possibilities of photomechanical, screen stencil, monotype and digital processes.
PREREQUISITES: DFA 105, DFN 102 AND DFN 117

DFA 270 ADVANCED FIGURE SCULPTURE
This course is a continuation of the exploration of figuration begun in DFA 230. It is aimed at expanding the student's modeling and casting skills and familiarity with the figure, while building on conceptual understanding of the role of the figure in contemporary sculpture.
PREREQUISITES: DFA 230

DFA 285 SPECIAL PROJECT 100/200
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

DFA 300 ADVANCED FIGURE DRAWING
Continues exploration of the figure begun in the anatomy and figure drawing classes with emphasis on complex problem solving, including extended value studies, the figure in environment, the use of multiple figures, and the use of figures on a large scale. A variety of drawing mediums are used.
PREREQUISITES: DFA 200 OR DIL 147
DFA 331 ADVANCED WELDING
This course stresses acquisition of welding skills through the use of metalworking equipment. Special attention is given to the problem of metal fabrication as needed in non-fine arts fields. Students are encouraged to apply skills taught in their individual disciplines.
PREREQUISITES: DFA 130

DFA 332 FOUNDRY TECHNIQUES
This course investigates the interrelationship of process, creativity and concept through various casting techniques. Bronze, iron, aluminum, cement and nontraditional materials are used to explore casting as a process and as a means to a product. Open to non-majors with departmental approval.
PREREQUISITES: DFA 130

DFA 334 MIXED MEDIA: ASSEMBLAGE
Assemblage and mixed media artists should develop an aesthetic sense and technical skills in order to blend disparate elements into a visually cohesive form. Discussion centers on the development of themes and ideas, as they relate to found objects that have a previous history. Found items such as aluminum cans, photo albums, old appliances and any other thrift shop gleanings are the primary materials used. Various painting media are used to develop and enhance surfaces. Projects are geared toward trying out various assembling and adhesive methods both formal and informal.
PREREQUISITES: DFA 120, DFN 102 AND DFN 118

DFA 343 ADVANCED PRINTMAKING II
This course is structured to develop advanced as well as basic skills and familiarity in the technical and conceptual skills necessary to make images in a variety of printmaking media. Working with faculty, each student proposes, in writing, a semester-long program of involvement and creative activity resulting in a personally directed body of work. It may cross disciplines, combine processes, or be focused on more advanced technical issues. In all cases, it will link to the student's conceptual preoccupations in other disciplines.
PREREQUISITES: DFA 243

DFA 345 ADVANCED PAINTING (CONTEMPORARY ISSUES)
This course addresses advanced painting problems, covering representational and nonrepresentational issues. Students have the opportunity to explore a broad range of materials and techniques and instruction is geared toward individual artistic concerns.
PREREQUISITES: DFA 120 AND DAH 218

DFA 346 ADVANCED FIGURE PAINTING
This class is designed to vigorously extend ideas explored in Introduction to Figure Painting, with an opportunity to engage in more complex figurative problems. Class discussions include contemporary figure issues. Emphasis is on larger format, longer studies and formal painting concerns.
PREREQUISITES: DFA 120, DFA 220

DFA 350 ADVANCED DRAWING
This course offers students the opportunity to investigate drawing as an independent process of art making. Students develop a personal vocabulary through self-directed works. Instruction is individualized to these specific inquiries.
PREREQUISITES: DFA 200 OR DFA 220 OR DIL 246

DFA 355 ADVANCED SCULPTURE (OBJECT)
This course investigates sculpture object making. Students experiment with a wide range of scale, format, materials and media options, with emphasis on the creation of meaning in personal objects. Presentations and readings provide historical and contemporary context for a deeper understanding of sculpture as object.
PREREQUISITES: DFA 230, DFA 231 OR DFA 332

DFA 360 EXPERIMENTAL MEDIA
The premise of this course is to combine or go beyond conventional art making materials/media. Individual projects will explore a range of ideas, activities, tools and techniques. The work of several contemporary artists who have utilized mixed media and experimental media will also be studied. Must be Junior status.
PREREQUISITES: DFA 380 AND DAH 218
**DFA 365 INSTALLATION**
This course explores the theory and practice of sculptural site activation. Students will work in extended mediums of site, space, light, sound and time based technologies like digital imaging and video, investigating sculpture as active experience. An indoor space is available for student use and cooperative interaction is encouraged. Open to non-majors with departmental approval. Must be Junior status.

PREREQUISITES: DFA 130 AND DFA 251

**DFA 380 CONCEPTS AND IMAGES**
In this pre-Studio Tutorial course, students will investigate ways of conveying ideas and concepts through visual means. Topical studio assignments and focused critical feedback will deepen the students' understanding of their own creative process within a professional context. All media. Open to non-majors with departmental approval. Must be Junior status.

PREREQUISITES: DAH 218

**DFA 400 FINE ARTS SEMINAR**
The Fine Arts Seminar, together with the Studio Tutorial, serves as the capstone course for seniors. This class explores critical, aesthetic, theoretical and practical topics essential to the emergence of a professional studio artist. Self-directed historical research presentations, written topical assignments, personal artist statements, along with professional business and legal workshops contribute to a completed personal assessment. Must be Senior status.

PREREQUISITES: DFA 360 AND DFA 380
COREQUISITES: DFA 450 OR 451

**DFA 443 ADVANCED PRINTMAKING III**
This course has been structured to develop advanced as well as basic skills and familiarity in the technical and conceptual skills necessary to make images in a variety of printmaking media. Working with faculty, each student proposes, in writing, a semester-long program of involvement and creative activity resulting in a personally directed body of work. It may cross disciplines, combine processes, or be focused on more advanced technical issues. In all cases, it will link to the student’s conceptual preoccupations in other disciplines.

PREREQUISITES: DFA 343

**DFA 450 STUDIO TUTORIAL (3 CREDITS)**
The Studio Tutorial is a Capstone course that integrates the student’s individual inquiries into a collaborative learning experience. Students are assigned private or semi-private studio space and a team of instructors reviews student work on a weekly basis. Two formal group critiques are scheduled each semester in which students learn to substantiate their work and express their ideas verbally. All students are required to write a capstone essay accompanied by a slide portfolio of 10 pieces and participate in the Senior Exhibition. Must be Senior status.

PREREQUISITES: DFA 360 AND DFA 380

**DFA 451 STUDIO TUTORIAL (6 CREDITS)**
This course is the second in a two course required series of fine arts studio tutorials that integrate the student’s individual inquiries into a collaborative learning experience. Students continue to work in private or semi-private studio space and a team of instructors reviews student work on a weekly basis. Two formal group critiques are scheduled each semester in which students learn to substantiate their work and express their ideas verbally. All students are required to complete a slide portfolio of 10 pieces and participate in the senior exhibition. Must be Senior status.

PREREQUISITES: DFA 360 AND DFA 380

**DFA 475 FINE ARTS INTERNSHIP**
Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Final semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria. Must be Senior status.

**DFA 485 SPECIAL PROJECT 300/400**
The Special Projects class is offered on an occasional basis, with course content specific to the area being explored.
## Foundation / Undeclared

### Freshman Year

<table>
<thead>
<tr>
<th>First Semester = 15 credit hours</th>
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<tbody>
<tr>
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<tr>
<td>DFN 117</td>
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<td>DFN 119</td>
<td>Digital Fundamentals</td>
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<tr>
<td>DFN 150</td>
<td>Introduction to Studio Majors</td>
</tr>
<tr>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
</tr>
</tbody>
</table>

**Note-Students must declare their Major by the 14th week of their First Semester!**

Catalog Year 07/08  
Total Credits 126
DFA 490 Independent Study

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates.

DFA 491 Fine Arts Apprenticeship Program

The Fine Arts Apprenticeship offers individual participation and direct involvement within the studio of an artist/faculty member. It requires one day per week of assistance and involves various phases of production, maintenance, documentation and inventory. Specific arrangements for day and time are made between the student and faculty. Open to junior and senior Fine Arts majors. Must be used as elective credit.

DFA 500 New York Studio Program

Students in good standing have the opportunity to study in New York City through the Association of Independent Colleges of Art and Design’s New York Studio Program. Further details are available from the Fine Arts Department.

DFA 505 Mobility

Through the College’s affiliation with the Association of Independent Colleges of Art and Design, junior or first semester senior students in good standing have the opportunity to spend a semester (fall or winter) or full year studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

DFA 515 Study Abroad

Junior or first-semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or a full year of study at an accredited institution abroad. Information is available from International Student Services.
DFN 101 FOUNDATION DRAWING I
This course is the first course at the undergraduate level and does not assume that the student has any strongly developed drawing skills. It is further assumed that the experienced student will profit by exposure to a systematic exploration of drawing methods. Its primary purpose is to introduce the student to basic concepts in drawing and then, begin to develop more creative and expressive responses. Drawing I moves the student into a more volumetric understanding of drawing as well as considerable emphasis on observational, formal composition and design.

DFN 102 FOUNDATION DRAWING II
This course follows Drawing I as an observational and volumetric approach to drawing. It is assumed that the student has at least a fundamental understanding and the physical skills appropriate to further exploration at this level. This course expands on those skills and concepts and concentrates on developing more creative and expressive experiences in making art. In it, the students explore more advanced problems in drawing with an emphasis on the figure, drawings as a finished work, as well as creative interpretations of assignments.

PREREQUISITES: DFN 101

DFN 117 DESIGN CONCEPTS I
This course is an introduction to the principles, vocabulary and mechanics of two dimensional design, including the exploration and application of color theory. Students explore design concepts through lectures, readings, discussions, hands-on studio assignments and critiques. This is the first course in a two-part design sequence, required to complete the Foundation design curriculum.

DFN 118 DESIGN CONCEPTS II
This course is an introduction to the principles, vocabulary and mechanics of three dimensional design, including the exploration and application of color theory. Students explore design concepts through lectures, readings, discussions, hands-on studio assignments and critiques. This is the second in a two-part design sequence, required to complete the Foundation design curriculum.

PREREQUISITES: DFN 117

DFN 119 DIGITAL FUNDAMENTALS
The introductory course in computer skills is a requirement to complete the Foundation curriculum. Students explore the computer as a tool in support of artist/designer’s practice, including software required for the college information system, word processing and creative digital imagery in both pixel and vector based software. Students work with popular software packages, appropriate for design, to gain an understanding of the tools used to create and manipulate digital imagery and to develop a broad understanding of how and why the computer is so prominent in image making today.

DFN 120 MATERIALS & PROCESSES-WOODSHOP
Through a series of small projects, students are introduced to the majority of machines and equipment in the woodshop. A basic understanding and safe operation of the equipment are the main goals of the course. Students are also introduced to a variety of materials that may be incorporated into their own work. Successful completion allows the student future access to the woodshop.

DFN 121 MATERIALS & PROCESSES-METALSHOP
Through a series of focused assignments, students are introduced to a variety of procedures and equipment in the metalshop. Basic understanding of the equipment and its safe usage is fundamental to the course. Cutting, forming, welding and riveting are among the areas covered. Successful completion of this course allows future access to the metalshop.

DFN 122 MATERIALS & PROCESSES-CRAFTS/GLASS
This course instructs the student in the cold working of glass. Students produce decorative or functional objects using glass as the predominant material. Cutting, grinding, hot forming, surface treatments, and joining are covered as well as design considerations particular to the medium. Successful completion of this course allows the student future access to the cold shop.

DFN 123 MATERIALS & PROCESSES-PHOTOGRAPHY
Students are introduced to the materials and processes necessary to create black and white photographs through lectures and hands-on darkroom work. Topics include 35mm camera operation, film processing and black and white printing as well as darkroom health and safety issues, also a brief introduction to studio.
**DFN 124 MATERIALS & PROCESSES - FABRIC SILKSCREEN/COLLAGE**

This course acquaints the student with printing on fabric through the use of basic silkscreen techniques such as paper stencils and photo stencils. Students create a series of samples and finish with photo silkscreen prints that may be wall hangings or functional one-of-a-kind fabric for clothing, interiors, etc. Completion of course allows future access to the silkscreen studio.

**DFN 125 MATERIALS & PROCESSES - PRINTMAKING**

The primary aim of this course is to introduce and investigate new avenues for self-expression by becoming familiar with printmaking materials and processes. A variety of print media are introduced and projects in each provide the familiarity necessary to go on with personal exploration. Successful completion of this course allows the student future access to the print studios.

**DFN 126 MATERIALS & PROCESSES - COMPUTERS**

Students gain exposure to digital design techniques using the Macintosh computer. A variety of software is introduced to provide skills necessary for the design of simple projects. Issues of software usage, design concepts and other related areas are covered. Successful completion of the course allows the student access, when available, to campus computers.

**DFN 128 MATERIALS & PROCESSES - BOOK ARTS**

This course offers an introduction to traditional bookmaking and binding skills. Use of basic construction systems, materials and methods is covered. In addition, there is an emphasis on the possible uses of bindery skills and their applications from design through the fine arts, crafts and computer aided design.

**DFN 129 MATERIAL & PROCESSES - JEWELRY**

This is an intensive studio experience introducing students to the foundation techniques of metalsmithing and jewelry through methods of piercing, soldering, cold joinery, forging and hollow forming. Successful completion of this course allows the student future supervised access to the studio.

**DFN 131 MATERIALS & PROCESSES - FIGURE DRAWING**

An intensive course on the basic articulation and structure of the human figure. The course is designed for students who may have little contact with figure work in their majors.

**DFN 132 MODEL MAKING**

An introductory course in model making, required for all Industrial Design students, as part of the Foundation Department curriculum. The course includes an integrated approach to use of different materials and technologies. The course is project-based, tied to the introductory Industrial Design courses and utilizes resources in the wood, metals, and plastics shops. Students are required to become competent in the model making process.

RESTRICTED TO INDUSTRIAL DESIGN STUDENTS.

**DFN 133 MATERIALS & PROCESSES - CERAMICS**

An introduction to the basic processes within the ceramic field. Included in the course are embossed tile making, slab vessel construction and basic slip casting methods. Various firing techniques of raku, stoneware and salt firing are also demonstrated.

**DFN 150 INTRODUCTION TO STUDIO MAJORS**

Students are introduced to the eight studio majors through lectures and hands-on studio work. This course is only open for credit to first semester, undeclared students.

**DFN 285 SPECIAL PROJECT**

100/200 The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

**DFN 485 SPECIAL PROJECT 300/400**

The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

**DFN 490 INDEPENDENT STUDY**

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates.
# Graphic Design

## Freshman Year

### First Semester = 15 Credit Hours

<table>
<thead>
<tr>
<th>Earned</th>
<th>Course #</th>
<th>Course Title</th>
<th>Credits</th>
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<tr>
<td></td>
<td>DFN 117</td>
<td>Design Concepts I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DFN 101</td>
<td>Foundation Drawing I</td>
<td>3</td>
</tr>
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<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DGD 151</td>
<td>Typography I</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
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### Second Semester = 15 Credit Hours

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<th>Course Title</th>
<th>Credits</th>
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<td>DFN 118</td>
<td>Design Concepts II</td>
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<td>DFN 102</td>
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<tr>
<td></td>
<td>DGD 152</td>
<td>Typography II</td>
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<tr>
<td></td>
<td>DGD 163</td>
<td>Time Based Media</td>
<td>3</td>
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<tr>
<td></td>
<td>DAH 12</td>
<td>Art History Period Studies</td>
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## Sophomore Year

### Third Semester = 18 Credit Hours

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<td>Materials &amp; Processes</td>
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<td>Typography III</td>
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<td></td>
<td>DGD 263</td>
<td>Intro to Web Design</td>
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<tr>
<td></td>
<td>DGD 276</td>
<td>Intro /Visual Communication I</td>
<td>3</td>
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<tr>
<td></td>
<td>DAH 12</td>
<td>Art History Period Studies</td>
<td>3</td>
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<tr>
<td></td>
<td>DSS 241</td>
<td>Cultural Semiotics</td>
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### Fourth Semester = 18 Credit Hours

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<td>Intro/Interactive Media</td>
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<td></td>
<td>DGD 277</td>
<td>Intro/Visual Communication II</td>
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<td></td>
<td>DAH 247</td>
<td>History of Graphic Design</td>
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<tr>
<td></td>
<td>DGD 279</td>
<td>Survey of Western Literature</td>
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<td></td>
<td>DAS 213</td>
<td>Business Practices</td>
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<td></td>
<td>DSS -</td>
<td>Social Science 100/400</td>
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## Junior Year

### Fifth Semester = 15 Credit Hours

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<td></td>
<td>DGD 317</td>
<td>Business and Professional Practices</td>
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<td>DGD -</td>
<td>Graphic Design Elective 300/400</td>
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<td></td>
<td>DEN -</td>
<td>English 300/400</td>
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<tr>
<td></td>
<td>DHS -</td>
<td>History 100/400</td>
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### Sixth Semester = 15 Credit Hours

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<tr>
<td></td>
<td>DGD -</td>
<td>Graphic Design Elective 300/400</td>
<td>3</td>
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<tr>
<td></td>
<td>DGD -</td>
<td>Graphic Design Elective 300/400</td>
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<tr>
<td></td>
<td>DAH -</td>
<td>Art History 300/400</td>
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<tr>
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<td>DAS 213</td>
<td>Business Practices</td>
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<td>DSS -</td>
<td>Elective 100/400</td>
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## Senior Year

### Seventh Semester = 15 Credit Hours

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<td>DGD -</td>
<td>Graphic Design Elective 300/400</td>
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<td>DEN -</td>
<td>English 300/400</td>
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<td>DNS -</td>
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### Eighth Semester = 15 Credit Hours

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<td>DGD 460</td>
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<td>DSS -</td>
<td>Elective 100/400</td>
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**Catalog Year 07/08 Total Credits**: 126
DGD 151 TYPOGRAPHY I
Students develop their understanding of two-dimensional design space and the unique nature of type families. Projects aid students in developing an understanding of the principles of typographic aesthetics and methods of organizing typographic messages to achieve a particular hierarchy and read.

DGD 152 TYPOGRAPHY II
Building on the experience in Typography I, projects develop the students' ability to work with text systems such as grids and zones. Solutions integrate word, image, symbol and rhetorical elements in the development of text narratives. Readings and discussion of typographic history are included.

PREREQUISITES: DGD 151

DGD 163 TIME BASED MEDIA
The course introduces students to communication using digital sound and video. The unique conditions influencing typography, image, motion image, sound and narrative are explored in the resolution of assigned projects. Students are introduced to tools, theories, aesthetics, and techniques used to communicate in time.

PREREQUISITES: DGD 151

DGD 259 TYPOGRAPHY III
The course develops the student's ability to use various methods, techniques and materials in the development of a design prototype. Students develop their knowledge of digital management, digital output, the use of materials, and application of processes appropriate to the translation of concepts into finished comprehensives. Students refine their ability to work with text systems first introduced in Typography II.

PREREQUISITES: DGD 152

DGD 263 INTRODUCTION TO WEB DESIGN
The goal of this course is to develop the student's skill and understanding of basic design principles and software used in the creation of web based design solutions. Principles of organizing information developed in Freshmen courses are applied in the creation of web-based communication solutions.

PREREQUISITES: DGD 152, DGD 163

DGD 264 INTRODUCTION TO INTERACTIVE MEDIA
The course develops the student's ability to create interactive digital solutions to communication problems and need. User interface, dynamic information hierarchy and communication mapping for interactive digital solutions are key topics considered in the development of interactive solutions.

PREREQUISITES: DGD 263, DGD 276, DGD 277

DGD 276 INTRODUCTION TO VISUAL COMMUNICATION I
The course develops the student's ability to make communication decisions that consider audience, content, sequence, and creative methodologies used in creating unique visual communication solutions. Students are made aware of the diverse possibilities in professional practice through presentation, lecture, and visitations. Process problem solving methodology is emphasized.

PREREQUISITES: DGD 152, DGD 163

DGD 277 INTRODUCTION TO VISUAL COMMUNICATION II
The course develops the student's ability to assess appropriate choices of content and form in the development of solutions directed toward a particular audience. Instructional emphasis is placed on exploration, analysis, and the translation of ideas into intended visual solutions. The course emphasizes the use of a process based ideation methodology.

PREREQUISITES: DGD 259, DGD 264, DGD 276

DGD 311 INTERMEDIATE VISUAL COMMUNICATION I
The course develops the student's understanding of identity systems and branding concepts. Projects outline the process of developing an identity system sensitive to client goals, audience/user, context, content, sequence, cultural references, color and symbolic language. The course focuses on research methodology and the connection of research to concept development and final solution.

PREREQUISITES: DGD 264, DGD 277
**DGD 312 INTERMEDIATE VISUAL COMMUNICATION II**
The course develops the student’s ability to organize a system of communications to achieve a particular set of communication goals. The projects include research into audience demographics and a process methodology directed toward the creation of communication systems targeted to specific audience/user. Emphasis is placed on CONTENT (the underlying thought that provides the criteria and stimulus for form), CONTEXT (the environment, cultural or physical, in which a message or form is perceived and by which it is conditioned), and CONCEPT (the structuring of a relationship among forms and messages to achieve a specific expression within a given project brief.)

**PREREQUISITES:** DGD 311, DGD 317

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**DGD 317 BUSINESS AND PROFESSIONAL PRACTICES TECHNIQUES**
The course develops the student’s understanding of design office professional practices. Students are made aware of what it means to write a brief, billing procedures, file management and other issues relevant to design office business practices. Students develop their knowledge of digital pre-press, binding methods, the mechanics of paper and techniques used to translate concepts into print communications and interactive solutions.

**PREREQUISITES:** DGD 264, DGD 277

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**DGD 343 TIME BASED MEDIA II**
The goal of the course is to expand the student’s understanding of how messages are created in time using typography, image, sound and sequence. Projects develop the student’s ability to create time base messages for projects such as digital motion graphics, film titles, dynamic information design and other applications where digital time base messages represent an appropriate channel of communication.

**PREREQUISITES:** DGD 264

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**DGD 353 TYPOGRAPHY IV**
The course develops the student’s understanding of the subtle possibilities in typographic expression. Projects explore the beginning phase of designing new type families based on an examination of historic models and contemporary concepts of font construction. Solutions consider the practical and theoretical possibilities in contemporary typographic communication.

**PREREQUISITES:** DGD 264, DGD 277

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**DGD 365 INTERACTIVE MEDIA I**
The goal of the course is to develop the student’s understanding of the unique communication conditions affecting the structure and nature of information in web based interactive communication. Concepts evaluate the nature of information mapping, appropriate navigational systems and an ideation methodology appropriate to developing effective interactive web communication.

**PREREQUISITES:** DGD 264, DGD 277

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**DGD 366 INTERACTIVE MEDIA II**
The course develops the student’s applied understanding of new media. Projects include topics relevant to defining client need, assessing user interface, developing information structures, navigation conditions and consideration of audience/user. The course exposes students to theories of cognition and perception relevant to communications based in motion and interactive media.

**PREREQUISITES:** DGD 365

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**DGD 367 INTERACTIVE SOUND**
The course develops the student’s understanding of the role of sound in interactive communication. Sound has the ability to suggest mood, elevate awareness and denote particular functions or activities. The specific nature of sound will be analyzed in its role as a signifier and rhetorical component in interactive and time-based solutions.

**PREREQUISITES:** DGD 264

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**DGD 372 ENVIRONMENTAL DESIGN**
Projects develop the student’s understanding of methods of organizing wayfinding systems and human factors issues as they apply to three- dimensional communication problems. The course acquaints students with the function of color, typography, image and materials used in creating environmental communication solutions.

**PREREQUISITES:** DGD 264, DGD 277
DGD 373 PUBLICATION DESIGN
The course develops the student’s understanding of the unique conditions related to the design of publications, (particularly books). Assignments require students to assess the nature of the intended audience, the publications content, author’s intent, the goals of the publication and the intended exchange with the reader in developing a visual response.
PREREQUISITES: DGD 277 OR DAD 234

DGD 374 INFORMATION DESIGN
The course develops the student’s ability to make complex data understandable to the user. Students will creatively use methods integrating symbols, images, formats, communication structures and language to develop solutions to applied projects making complex data expressive, interesting, and accessible to defined end users. Projects include a combination of print and interactive media.
PREREQUISITES: DGD 264, DGD 277

DGD 378 INTERFACE DESIGN
The course develops the student’s ability to create user centered interface solutions. Projects consider the role of interactivity using color, image, sound and motion in the process of creating engaging interface concepts. Information mapping and hierarchical information systems are key themes in the process of creating appropriate solutions to particular interactive problems.
PREREQUISITES: DGD 264

DGD 379 PACKAGE DESIGN
The course develops the student’s understanding of unique conditions related to effective packaging design. Projects consider client need, product assets, audience/user demographics and explores the unique conditions effecting dimensional construction, point-of-purchase and display of package products.
PREREQUISITES: DGD 277

DGD 380 EDITORIAL DESIGN
The course develops the student’s understanding of the structure and conditions effecting magazine design. Students are asked to consider the point of view of particular audiences in developing solutions that respond with sensitivity to cultural demographics.
PREREQUISITES: DGD 277

DGD 399 GRAPHIC DESIGN PRACTICUM – JUNIORS
Students acquire practical experience that parallels the processes and methods used in design offices. Students work on client-based projects with the assistance of a faculty supervisor. Projects follow all the steps in the design process, including client contact, concept development, client presentations and the resolution of an appropriate communication response in printer or interactive.
PREREQUISITES: DGD 264, DGD 277

DGD 400 GRAPHIC DESIGN PRACTICUM – SENIORS
Students acquire practical experience that parallels the processes and methods used in design offices. Students work on client-based projects with the assistance of a faculty supervisor. Projects follow all the steps in the design process, including client contact, concept development, client presentations and the resolution of an appropriate communication response in printer or interactive.
PREREQUISITES: DGD 264, 277, 399

DGD 411 ADVANCED VISUAL COMMUNICATION I
This course develops the student’s understanding of complex communication systems. Assignments consider the underlying conditions such as economic, political, cultural, administrative, and collaboration that facilitates excellence in communication design practice. Projects aid the student in developing an effective personal design methodology. Information search and research are emphasized in the process of giving meaningful form to refined communication solutions. Projects, readings, lectures and research consider the strategic role of visual communication.
PREREQUISITES: DGD 312, DGD 317

DGD 412 ADVANCED VISUAL COMMUNICATION II
The course develops the student’s knowledge of advanced narrative concepts. Projects explore the formal and conceptual potential of language, communication structures, images and image/text/format interrelationships. Discussions include reference to the language of design and relevant elements in visual communication theory. The course includes required research and reading relevant to historical and contemporary themes appropriate to advanced issues in visual communication.
PREREQUISITES: DGD 411
**DGD 460 PRESENTATION TECHNIQUES/PORTFOLIO**
The course develops a student's collective body of work into a focus statement representing their abilities as a designer. The course is dedicated to the review, analysis, preparation and/or improvement of the individual's portfolio. Based on personal goals and faculty assessment students develop mechanisms to position themselves in the professional market. These would include resume, websites, print, communications, and other appropriate personal marketing material.

PREREQUISITES: DGD 411

**DGD 465 INTERACTIVE MEDIA III**
The course develops a student's knowledge of complex interactive media application as it relates to themes such as pervasive computing and integrated interactive communication strategy. Projects explore the practical and theoretical development and applications of advanced interactive concepts. The particular conditions of cognition and construction of meaning in participatory, multi-sensory environments is considered as it relates to objective user based communication.

PREREQUISITES: DGD 366

**DGD 466 INTERACTIVE MEDIA IV**
The course develops the student's understanding of integrated new media solutions. Projects develop prototypes that research and respond to unique conditions in new media communications combining interface, timebased, narrative and interactive approaches to solve complex communication need. The conditions of active/passive user, performance narrative, levels of engagement and the cultural transformation based on the use of new media are central themes.

PREREQUISITES: DGD 465

**DGD 475 GRAPHIC DESIGN INTERNSHIP**
Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. Students must be of junior or senior status to participate with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Last semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

**DGD 485 SPECIAL PROJECT: SPECIAL TOPIC TYPOGRAPHY**
The Special Project course is offered on an occasional basis, with course content specific to the area being explored.

PREREQUISITES: DGD 264

**DGD 490 INDEPENDENT STUDY**
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/hiss reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with educational goals, learning outcomes, meeting dates, course expectations, timelines, and due dates.

**DGD 501 DESIGN STUDIES IN EUROPE**
The program is an intense three week studio program for advanced communication design students. Students complete projects working with faculty from Europe. The program includes lectures, studio visits and visits to museums and collections. 2007 DeProgram, The Netherlands runs July 8 - July 28. Contact the department for application and portfolio requirements.

**DGD 505 MOBILITY**
Through the College's affiliation with the Association of Independent Colleges of Art and Design, junior or first-semester senior students in good academic standing have the opportunity to spend a semester (Fall or Winter) or full year studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

**DGD 515 STUDY ABROAD**
Junior or first-semester senior students in good academic standing have the opportunity to spend a semester (Fall or Winter) or a full year of study at an accredited institution abroad. Further information is available from International Student Services.
## Illustration

### Freshman Year

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<td>DAH 12-</td>
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<td>Image Making I *</td>
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* Courses may be taken in fall or winter semester

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### Total Credits

Catalog Year 07/08  
Total Credits 126
**DIL 147 FIGURE ILLUSTRATION I**
In this course students are exposed to a variety of drawing experiences, methods and materials, using line, light and volume to explore the human form.

**DIL 159 ILLUSTRATION TECHNIQUES**
Students develop skill in using color to define form, light, space and time and learn to employ professional working methods in their use of watercolor, gouache, markers, pen and ink and appropriate papers.

**DIL 172 PICTORIAL PROBLEM SOLVING**
This course uses a pictorial problem-solving approach to explore the development of visual language. Students investigate the use of spatial relationships, visual perspective, mood, light and dark, composition and scale to direct the viewer’s attention within the picture plane.

**DIL 246 ANATOMICAL FIGURE ILLUSTRATION**
This course provides students with a comprehensive survey of the entire human skeleton and major muscle areas as they relate to figure illustration. Focusing on human anatomy lectures, composition, proportion, and life drawings, students create their own anatomy sketchbooks. Study of the head, hands, and feet is a major part of this course, along with figure construction, using photo reference. Figure sculpture is also incorporated as the students create their own bone and muscle studies out of clay. A variety of media and illustration techniques are used.

**DIL 247 FIGURE ILLUSTRATION II**
Through the introduction of a variety of media, this course further explores and analyzes light, shadow, value and form in relation to the human figure in various settings and situations.

**DIL 261 IMAGE MAKING I**
Projects develop a student’s ability with digital tools and concepts. There is an initial emphasis on sketching and shading using Wacom tablet. Radiative color theory is explored and students are introduced to website construction, allowing them to place earlier work which is imported using digital cameras and scanners. Current industry applications are utilized.

**DIL 270 ILLUSTRATION AND DESIGN**
This course introduces basic design concepts, use of image, color, principles of typographic composition, structure and message hierarchy. Students participate in a four-week printmaking experience integrated with new technologies. Industry standard programs and applications are utilized.

**DIL 281 ILLUSTRATION SURVEY**
In this course students are introduced to the demands of a rapidly changing and diverse illustration field. Projects are explored in both traditional and entertainment related areas to develop narrative image making skills. Fundamental picture-making processes are stressed, including development of thumbnails and comps for the creation of finished art. Use of reference, as well as creating images and characters from imagination, is explored.

**DIL 285 SPECIAL PROJECT 100/200**
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

**DIL 304 OBJECT DRAWING**
The course develops the student’s ability to observe objects and structural space in their essential states as either geometric forms or in simple perspective. This reductive way of seeing enhances the student’s ability to conceptualize and invent convincing functional objects and environments through the development of effective drawing systems and formulas. Surface rendering is also explored.
Illustration

DIL 305 THE FIGURE IN THE ENVIRONMENT
This course addresses the figure in relation to architectural, advertising and editorial applications. Work is created in the studio and on location with the objective of developing, through experience, the essential observation skills necessary to create convincing figure-based imagery. Attention focuses on atmospheric and perceptual, shape, light and temperature. Use of a camera is required.

PREREQUISITES: DIL 246 OR DFA 150, DIL 247

DIL 311 ILLUSTRATING WITH TRANSPARENT MEDIUMS
This course explores the use of transparent dyes and watercolors in illustration and teaches appropriate methods of handling color and washes as well as brush techniques. Students are encouraged to experiment with different grounds and boards. The styles and techniques of professional illustrators working in transparent mediums are studied. Assignments include figure, product, editorial and fashion illustration.

PREREQUISITES: DIL 246 OR DFA 150, DIL 247

DIL 314 POSTER ILLUSTRATION
This course explores various procedures and professional methods used in creating and developing powerful, dynamic solutions. Students learn how to clearly communicate the one idea or symbol associated with a poster. This course takes students from preliminary sketches to finished art and involves the use of many mediums (oils, acrylics, etc) and techniques.

PREREQUISITES: DIL 246 OR DFA 150, DIL 247

DIL 315 PERIOD COSTUME ILLUSTRATION
The primary focus of this course is to enhance the student’s ability to incorporate the essence of a time period into a figure illustration. Students light, pose and photograph costumed models. The photos are utilized as reference to create paintings that illustrate individuals living in another time or place. Course content is used in the following print markets: historical fiction and non-fiction book illustrations, textbook illustrations, magazines, romance novels, game-box covers.

PREREQUISITES: DIL 246 OR DFA 150, DIL 247

DIL 318 THE APPLICATION OF SURREALISM TECHNIQUE
This course is a study of both the representation and fantastic surrealist, optical and Trompoloi, and naive artist. The object of the course is to understand the meaning and essential concepts of these art forms. Four assignments are given in which application is made to advertising.

PREREQUISITES: DIL 246 OR DFA 150, DIL 247

DIL 325 PEN & INK/DIGITAL PAINTING
Students learn to incorporate traditional drawing and computer painting processes to produce finished projects. Conceptual figure invention, design principles and the use of both traditional and digital tools are explored. The creation of rendered pen and ink drawings are utilized as the foundation for producing digital paintings. Personal and classical character development and traditional painting techniques are used to produce mass-production quality CMYK images. Projects are developed to meet industry standards for entertainment companies; i.e., comics, syndication, editorial illustration and TV.

PREREQUISITES: DIL 247 OR DFA 150, DIL 261

DIL 326 GREETING CARDS, PRINTS & COLLECTIBLES
In this course, students explore and develop craft and principles for the creation of art for greeting cards, novelties and other retail and merchandising markets. Students research and develop products which can potentially be mass-produced and marketed. Students also develop a list of potential clients and contacts for the products they produce. Production methods and procedure for creation of finished work is open to individual exploration. Students have the option of using traditional or digital tools, or three dimensional mediums.

PREREQUISITES: DIL 147, DIL 261

DIL 327 FASHION & LIFESTYLE ILLUSTRATION
In this course students focus on mixed markets of fashion and pop culture. This is not a fashion course in the traditional sense, but it is established for students interested in fashion and lifestyle markets. An individual approach and experimentation with different media in the handling of figures and products is emphasized. Projects include editorial illustration for fashion and pop culture periodicals, illustrations to promote beauty and lifestyle products, clothing lines, and development of a personal brand.

PREREQUISITES: DIL 247, DIL 261
**DIL 331 ADVANCED ILLUSTRATION TECHNIQUES**
This course familiarizes students with the process and techniques required to use opaque media (oil paint and acrylics) in the creation of illustrations for editorial and narrative projects as well as for portraiture. The emphasis is on pictorial problem solving along with the development of a personal approach that meets client needs and deadlines.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 281

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**DIL 333 TRADITIONAL COMICS**
Emphasis is placed on exploration and development of conceptual character and storytelling abilities critical to the creation of a ‘universe’ based on personal visual language. Classical and personal character development and storytelling methods are covered. Conceptual figure invention, design principles, and traditional and digital tools are utilized.

**PREREQUISITES:** DIL 261, DIL 350

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**DIL 335 INTRODUCTION TO STORYBOARDING**
This course offers fundamental instruction needed for development of visualization skills and vocabulary applied in the production of storyboards for cinema, gaming, animatics, television and advertising. Students learn to utilize traditional drawing mediums to produce finished projects. Assignments cover composition, storytelling, camera angles and moves and presentation values to meet industry standards. Open to non-majors with Departmental Approval.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247

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**DIL 336 ADVERTISING & CINEMATIC STORYBOARDING**
This course facilitates training in speed drawing, perspective, conceptual story development and cinematic language capabilities utilized for the creation and design of storyboards. These skills prepare students with narrative conceptualization capabilities that can be utilized in pre-production in a variety of entertainment-related areas such as advertising, film, animation and video game development.

**PREREQUISITES:** DIL 247, DIL 335

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**DIL 337 EXPLORING PERSONAL IMAGERY**
In this course students develop portfolio-quality work through assignments designed with a concentrated focus on visual skills to create personal language. The process reinforces the significance of conceptual thumbnails, finished pencils, color comprehensives and finished art. Real-world projects require that students focus on thought processes, research and deadlines, while creating successful conceptual illustrations. Assignments are structured for editorial, magazine and book markets.

**PREREQUISITES:** DIL 261, DIL 247

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**DIL 338 INTERPRETIVE ILLUSTRATION**
Using drawing and painting, this class encompasses different aspects of fashion, costume, editorial, stylization and design as they pertain to the figure. The class works from models as well as photographic reference to develop finished assignments.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247

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**DIL 339 CHARACTER DEVELOPMENT**
In this course students explore and learn craft and principles used for the creation of personal and classical character development for storytelling. Conceptual figure invention, design principles and investigation of imagination supported by research is encouraged for development of traditional and non-traditional characters. Both traditional and digital tools, including three-dimensional media, are utilized to create finished work.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247

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**DIL 347 FIGURE IN MOTION**
In this course, students learn to see, analyze and sketch images from the perspective of visual storytelling by capturing the essence of mood, movement, attitude and drama in expressive line, shadow and tone. Subjects range from the human form to animals, landscapes and objects. Various media are explored.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247
**DIL 348 HEAD DRAWING AND PORTRAIT PAINTING**

Fundamentals and construction, as well as likeness and rendering are covered in the drawing portion of this class. Color, mood, and form and technique are emphasized in the painting portion. Materials used include graphite, charcoal, Prismacolor, pastels, markers, gouache, acrylics, and oils. Outside assignments concentrate on expressions, caricature, formal portraiture and advertising applications.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247

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**DIL 349 INVENTED ENVIRONMENTS**

Students learn to develop environments that create a sense of place and time. Students explore visual translations of invented environments, defined by perspective, and gain an understanding of form in dimensional environments. Various media are covered.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247, DIL 261, DIL 270, DIL 281

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**DIL 350 SEQUENTIAL STORYTELLING**

This course explores the narrative storytelling and production procedures for developing graphic novels, comics, storyboards and animatics. Assignments are developed from situations directly observed, imagined or conceptualized to increase the student’s awareness and perception of time, which is required for the logical layout and design of stories. Use of a camera is required.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247, DIL 261

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**DIL 356 SCIENCE FICTION & FANTASY PAINTING**

Students explore the use of the materials and methods of painting in addressing the particular issues and demands of working within the comics and book publishing areas. Projects require students to research and develop appropriate visual solutions for traditional and new market opportunities within a genre. Emphasis is placed on development of traditional painting processes, procedures and development of personal style.

**PREREQUISITES:** DIL 247, DIL 281

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**DIL 361 IMAGE MAKING II**

Projects are structured to respond to particular image communication goals. Students become familiar with the use of Adobe Illustrator and Adobe Indesign programs.

**PREREQUISITES:** DIL 261, DIL 270

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**DIL 362 BOOK COVER ILLUSTRATION**

Students are introduced to the riches of book illustration, from the past to the present. The styles and techniques of the world’s most significant illustrators in the fields of children’s books, poetry and the novel are surveyed. Assignments consist of creating new covers and text illustrations for existing books, fairy tales, short stories, etc. Students are free to illustrate stories of their own for one of the assignments.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247, DIL 261, DIL 270, DIL 281

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**DIL 363 CHILDREN’S BOOK ILLUSTRATION**

Projects explore the characteristic of children’s book illustration, including age, gender and culture. A variety of techniques are explored relevant to the translation of a story into visual form. Professional conditions and business practices connected to the profession of children’s book illustration are considered. Sketchbooks are an important component in the overall project mix.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247

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**DIL 364 ENTERTAINMENT ILLUSTRATION**

Students select three or four areas of interest such as film, theatre and other numerous forms of entertainment. Assignments include matte art, storyboards, set design, animation, poster art, production design, model making, etc.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247

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**DIL 383 EDITORIAL PAINTING**

Projects require students to analyze a given text, consider audience demographics and develop appropriate translation of the text into a visual narrative with emphasis on creative and personal solutions.

**PREREQUISITES:** DIL 247, DIL 281

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**DIL 384 ADVANCED ILLUSTRATION AND DESIGN**

Projects which require students to analyze a text with consideration to audience demographics are introduced. Students are taught to develop methodologies for pictorial problem solving utilizing both traditional and digital applications.

**PREREQUISITES:** DIL 261, DIL 270

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**DIL 417 PRINT MEDIA & HAND LETTERING**
Students explore more complex issues in dealing with text and image, translating ideas into visual message constructs that combine the two in symbiotic relationships. Students explore both hand drawn and digitally generated text in a variety of illustration projects that allow for expressive language development.

**PREREQUISITES:** DIL 261, DIL 270

**DIL 419 IMAGE MAKING III**
This class enhances the student's understanding of digital reproduction processes, including color correction, file preparation and website development workflows. Class assignments include development of marketing materials using print and HTML websites for a career in illustration.

**PREREQUISITES:** DIL 361 OR DIL 325

**DIL 441 ADVANCED PAINTING FOR ILLUSTRATORS**
Students explore the use of the materials and methods of painting to address the issues and demands of the contemporary market. The fundamentals of color theory, composition, concept, individual drawing ability and style are also addressed.

**PREREQUISITES:** DIL 331, DIL 383

**DIL 446 ADVANCED GESTURAL DRAWING AND MOTION**
This course covers the basic principles of traditional line and cell animation. Students learn how to transfer drawings into movement and action.

**PREREQUISITES:** DIL 247

**DIL 448 PORTFOLIO PRESENTATION**
This course, which must be taken in the first semester of the senior year, will focus on the review, analysis, preparation and/or improvement of graduate portfolios. Students are prepared for the necessary promotion of themselves to the business and art communities. Artwork and/or writing completed for the class is intended for promotion of the individual.

**PREREQUISITES:** DIL 361 OR DIL 325, DIL 384 OR DIL 335

**DIL 475 ILLUSTRATION INTERNSHIP**
Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Last semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247, DIL 261

**DIL 483 ILLUSTRATION STUDIO A**
Students write a brief assessing their own picture-making process and goals. Through this process of self-assessment students develop an understanding of their own mediums, with the guidance of their instructor.

**PREREQUISITES:** DIL 335, DIL 384

**DIL 484 ILLUSTRATION STUDIO B**
With the assistance of an instructor, senior students create their artist statements. The work created in this course establishes the artists' point of entry into the illustration market.

**PREREQUISITES:** DIL 335, DIL 384

**DIL 485 SPECIAL PROJECT 300/400**
The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

**PREREQUISITES:** DIL 261, DIL 331, DIL 333

**DIL 490 INDEPENDENT STUDY**
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student's plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with educational goals, learning outcomes, meeting dates, course expectations, timelines and due dates.
**DIL 500 NEW YORK STUDIO PROGRAM**
Juniors and first semester Seniors in good academic standing have the opportunity to study in New York City through the Association of Colleges of Art and Design's New York Studio Program (NYSP). To register: Students must meet with the Director of Academic Advising and their Department Chair or Administrator and begin the application process no later than March 1st for Fall NYSP or October 1st for Winter NYSP. Students must also complete the New York Studio Program Approval Form, available from their department, obtain the required signatures and submit the form to the Registration Office along with the Registration Form. The Academic Advising and Registration Office is located on the second floor, Yamasaki Building.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247, DIL 261, DIL 270, DIL 281

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**DIL 505 MOBILITY**
Through the College’s affiliation with the Association of Independent Colleges of Art and Design, junior or first-semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or full year studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247, DIL 261, DIL 270, DIL 281

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**DIL 515 STUDY ABROAD**
Junior or first-semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or a full year of study at an accredited institution abroad. Information is available from International Student Services.

**PREREQUISITES:** DIL 246 OR DFA 150, DIL 247, DIL 261, DIL 270, DIL 281
# Industrial Design - Product

## Freshman Year

**First Semester = 15 credit hours**

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<th>Course Title</th>
<th>Credits</th>
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<td>3</td>
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<td>DFN</td>
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<td>Model Making</td>
<td>3</td>
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<tr>
<td>DID</td>
<td>125</td>
<td>Intro to Industrial Design I</td>
<td>3</td>
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<td>DEN</td>
<td>108</td>
<td>Writing for Art &amp; Design II</td>
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**Second Semester = 15 credit hours**

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<td>Visual Communications I</td>
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<td>DID</td>
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<td>Intro to Industrial Design II</td>
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## Sophomore Year

**Third Semester = 16.5 credit hours**

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<td>2D/3D Modeling &amp; Rendering</td>
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<td>DPR</td>
<td>232</td>
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**Fourth Semester = 16.5 credit hours**

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<td>3D Modeling &amp; Rendering I</td>
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## Junior Year

**Fifth Semester = 18 credit hours**

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<td>3D Modeling &amp; Rendering II</td>
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<td>- - -</td>
<td>Industrial Design Elective</td>
<td>3</td>
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<td>DAH</td>
<td>241/2</td>
<td>History of Modern Design I OR II</td>
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<td>DNS</td>
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* Recommended courses—DAH 241 Hist of Modern Design I, OR DAH 242 Hist of Modern Design II

**Sixth Semester = 15 credit hours**

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<td>Science &amp; Technology</td>
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<td>3D Modeling &amp; Rendering III</td>
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<td>Art History 300/400</td>
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## Senior Year

**Seventh Semester = 15 credit hours**

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<td>- - -</td>
<td>Philosophy 100/400</td>
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<td>Industrial Design Elective</td>
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**Eighth Semester = 15 credit hours**

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<td>DHS</td>
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<td>History 100/400</td>
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<td>DSS</td>
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**Catalog Year 07/08 Total Credits** 126
## Industrial Design - Automotive

### Freshman Year

**First Semester = 15 credit hours**

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<td>Model Making</td>
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<td></td>
<td>DID 125</td>
<td>Intro to Industrial Design I</td>
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<td></td>
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<td>Writing for Art &amp; Design II</td>
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**Second Semester = 15 credit hours**

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<td>Visual Communications I</td>
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<td>DID 126</td>
<td>Intro to Industrial Design I</td>
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### Sophomore Year

**Third Semester = 16.5 credit hours**

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<td>DTR 232</td>
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**Fourth Semester = 16.5 credit hours**

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<td>DAH 12-</td>
<td>Art History Period Studies</td>
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### Junior Year

**Fifth Semester = 18 credit hours**

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**Sixth Semester = 15 credit hours**

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**Senior Year**

**Eighth Semester = 15 credit hours**

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### Catalog Year 07/08

**Total Credits** 126
## Industrial Design - Transportation

### Freshman Year

**First Semester = 15 credit hours**

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**Second Semester = 15 credit hours**

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### Sophomore Year

**Third Semester = 16.5 credit hours**

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<td>DID</td>
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<td>2D/3D Modeling &amp; Rendering</td>
<td>3</td>
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**Fourth Semester = 16.5 credit hours**

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<td>3</td>
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### Junior Year

**Fifth Semester = 18 credit hours**

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**Sixth Semester = 15 credit hours**

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### Senior Year

**Seventh Semester = 15 credit hours**

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**Eighth Semester = 15 credit hours**

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**Catalog Year 07/08 Total Credits 126**
DAU 320 JUNIOR AUTOMOTIVE DESIGN STUDIO
Open to junior-level automotive design majors, this course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.

PREREQUISITES: DTR 232, DTR 233

DAU 321 JUNIOR AUTOMOTIVE DESIGN STUDIO
Open to junior-level automotive design majors, this course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.

PREREQUISITES: DAU 320 OR DID 320

DAU 420 SENIOR AUTOMOTIVE DESIGN STUDIO
This course undertakes two major projects lasting one semester each. The first semester focuses on the design of vehicle interiors and looks in depth at the many complex elements that are inherent in this product. The projects are sponsored on a rotating basis by the U.S. automobile manufacturers. The second semester is devoted to the capstone project, which involves a product plan, technical specification, sketches and a finished model. The students select their own vehicles to design.

PREREQUISITES: DAU 320 OR DID 320, DAU 321 OR DID 321

DAU 421 SENIOR AUTOMOTIVE DESIGN STUDIO
This course undertakes two major projects lasting one semester each. The first semester focuses on the design of vehicle interiors and looks in depth at the many complex elements that are inherent in this product. The projects are sponsored on a rotating basis by the U.S. automobile manufacturers. The second semester is devoted to the capstone project, which involves a product plan, technical specification, sketches and a finished model. The students select their own vehicles to design.

PREREQUISITES: DAU 320 OR DID 320, DAU 321 OR DID 321

DID 020 INTRODUCTION TO TRANSPORTATION DESIGN
The class introduces the special problems of conveying in 2D sketches the aesthetic design of mass-produced vehicles. The class focuses on developing drawing and rendering skills to communicate accurately the 3D form of vehicles. Students work on a series of projects under the direction of teachers currently employed in the auto industry.

DID 025 TRANSPORTATION DESIGN
Automotive perspective drawing, sketching and rendering techniques are developed through a series of assignments in this class. The class concentrates on cultivating efficient, professional 2D techniques for depicting the complex forms of automobile bodies. The class is taught by professional designers working in the auto industry.

DID 113 VISUAL COMMUNICATION I
In this course, students are instructed how to express their design ideas in a concise, compelling and efficient way. Emphasis is on dry media such as pastels, markers and colored pencils. Some types of paper used include vellum, bond paper and half-tone paper. The importance of accurate perspective and clear rendering of form is stressed.

DID 125 INTRODUCTION TO INDUSTRIAL DESIGN I
This course orients students to the fundamental design process used by industrial designers. Problem identification, concept development, ideation sketching, form development, orthographic projection and mock-up building are introduced. These subjects cannot be covered comprehensively in this short course, but a student should demonstrate a basic understanding of the methodology used in industrial design after completing this course.

DID 126 INTRODUCTION TO INDUSTRIAL DESIGN II
Students take either a product design studio or an automotive design studio. This course focuses the process on more specific design problems. Automotive studio emphasizes the importance of understanding proportion and the aesthetics of innovation form; special emphasis is also placed on the ability to efficiently communicate ideas in 2D sketches. Product studio introduces the possibilities and constraints evolving in this diverse area of industrial design and the importance of creativity, idea generation and visual communication.
DID 201 VISUAL COMMUNICATION IIA
This course covers advanced industrial design 2D visualization techniques for sophomore-level students. Be aware that different sections of this course have different focuses, either automotive design or general industrial design.
PREREQUISITES: DID 113

DID 202 VISUAL COMMUNICATION IIB
This advanced visual communication course covers many traditional industrial design visualization techniques. Emphasis is on developing the ability to efficiently communicate design ideas in a convincing manner using perspective, color, value and lighting to define form. Be aware that different sections of this course have different focuses, either automotive design or general industrial design.
PREREQUISITES: DID 113, DID 201

DID 221 DESIGN THEORY I
This course helps students understand the complexity of the design process by examining how cultural and historical context influence the form of industrial artifacts.
PREREQUISITES: DID 113, DID 125, DID 126

DID 222 DESIGN THEORY II
This course teaches design exploration and ideation methodologies. Written, verbal and graphic presentation techniques are used to develop and present design concepts. Emphasis is placed on the generation of ideas and concepts. Students then focus on a design problem or opportunity and communicate a solution.
PREREQUISITES: DID 113, DID 125, DID 126

DID 231 2D/3D MODELING & RENDERING
This course introduces orthographic drawing on the computer leading to basic 3-D computer modeling and rendering. It is extremely important that Industrial Design students comprehend the principles of orthographic projection.
PREREQUISITES: DID 125, DID 126

DID 232 SOPHOMORE INDUSTRIAL DESIGN STUDIO
This course comprehensively covers the industrial design process. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models.
PREREQUISITES: DID 125, DID 126

DID 233 SOPHOMORE INDUSTRIAL DESIGN STUDIO
This course comprehensively covers the industrial design process. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models. The work produced in this course is critiqued by the faculty member and fellow students. It is also presented for student reviews.
PREREQUISITES: DID 125, DID 126

DID 262 3D MODELING & RENDERING I
In this course, students learn to utilize a 3-D software package. Students create basic objects, display and render models, export and import models and modify objects.
PREREQUISITES: DID 231

DID 285 SPECIAL PROJECT 100/200
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.
PREREQUISITE: DID 125, DID 126

DID 310 VEHICLE PACKAGING
This course gives transportation design students thorough knowledge of all of the elements that must be incorporated and adhered to when developing a feasible vehicle design. This class is required for Junior transportation students only.
PREREQUISITES: DID 232 OR DTR 232, DID 233 OR DTR 233
DID 320 JUNIOR TRANSPORTATION DESIGN STUDIO
Open to junior-level transportation design majors, this course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.

PREREQUISITES: DID 232, DID 233

DID 321 JUNIOR TRANSPORTATION DESIGN STUDIO
Open to junior-level transportation design majors, this course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.

PREREQUISITES: DID 320

DID 331 JUNIOR INDUSTRIAL DESIGN STUDIO
This course comprehensively covers the industrial design process. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models. Many of these studio classes are sponsored by industry.

PREREQUISITES: DID 201, DID 202, DID 232, DID 233

DID 332 JUNIOR INDUSTRIAL DESIGN STUDIO
Comprehensively covers the industrial design process. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models. Many of these studio classes are sponsored by industry.

PREREQUISITES: DID 201, DID 202, DID 232, DID 233

DID 357 HUMAN FACTORS
This course covers methods of researching and applying information about human physical and behavioral characteristics in order to design safer and more effective products and environments.

PREREQUISITES: DID 232 OR DPR 232 OR DTR 232; DID 233 OR DPR 233 OR DTR 233

DID 362 3D MODELING & RENDERING II
This course introduces students to advanced 3D modeling and rendering techniques using ALIAS software on the Silicon Graphics platform. The class expands the student’s knowledge of nurb tools, extrusions, patches, skinning and surface treatments. Models are rendered using full-color palettes, multi-source lighting and texture mapping. Basic animation is covered to prepare the student for advanced skills.

PREREQUISITES: DID 262

DID 363 3D MODELING & RENDERING III
This course extends the CAD 2D capabilities of 3D computer modeling and rendering using ALIAS software running on SGI workstations. Projects are selected on the basis of their application to Industrial Design studios and the Industrial Design portfolio. Advanced surface modeling and production tools are emphasized.

PREREQUISITES: DID 362

DID 371 SCIENCE & TECHNOLOGY
This course covers the fundamentals of materials and manufacturing processes. Mass production methods in metal and plastic are the focus, including the fabrication of individual parts and the assembly of completed products. Students are taught a basic understanding of the limitations and possibilities of modern manufacturing methods.

PREREQUISITES: DID 232 OR DPR 232 OR DTR 232; DID 233 OR DPR 233 OR DTR 233

DID 402 ADVANCED VISUAL COMMUNICATION (ALIAS)
Designed to strengthen the transportation student’s electronic drawing and rendering skills to a professional level while at the same time fostering conceptual thinking. The work from this class becomes an important part of the student’s portfolio. Students use Alias software running on Silicon Graphics IRIS workstations.

PREREQUISITES: DID 320, DID 321, DID 362
**DID 420 SENIOR TRANSPORTATION DESIGN STUDIO**

This course undertakes two major projects lasting one semester each. The first semester focuses on the design of vehicle interiors and looks in depth at the many complex elements that are inherent in this product. The projects are sponsored on a rotating basis by the U.S. automobile manufacturers. The second semester is devoted to the capstone project, which involves a product plan, technical specification, sketches and a finished model. The students select their own vehicles to design.

**PREREQUISITES:** DID 320, DID 321

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**DID 421 SENIOR TRANSPORTATION DESIGN STUDIO**

This course undertakes two major projects lasting one semester each. The first semester focuses on the design of vehicle interiors and looks in depth at the many complex elements that are inherent in this product. The projects are sponsored on a rotating basis by the U.S. automobile manufacturers. The second semester is devoted to the capstone project, which involves a product plan, technical specification, sketches and a finished model. The students select their own vehicles to design.

**PREREQUISITES:** DID 320, DID 321

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**DID 431 SENIOR INDUSTRIAL DESIGN STUDIO**

This course is open to students of senior standing only. The courses comprehensively cover design processes and combine skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models. Many of these studio classes are sponsored by industry.

**PREREQUISITES:** DID 331, DID 332

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**DID 432 SENIOR INDUSTRIAL DESIGN STUDIO**

This course is open to students of senior standing only. The course comprehensively covers design processes and combines skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models through presentations. The work from the studio becomes capstone projects in the student’s portfolio and is exhibited in the student show. Many senior studio classes are industry sponsored.

**PREREQUISITES:** DID 331, DID 332

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**DID 433 PORTFOLIO LECTURE**

This course develops a student’s ability to package their collective body of work into a family of marketing tools representing their abilities as a designer. The course focuses on the review, analysis, preparation and/or improvement of the student’s portfolio. Based on personal goals and faculty assessment, students develop mechanisms to professional market. These would include resume, websites, print, communications, and other appropriate personal marketing material.

**PREREQUISITES:** DID 320, DID 321, DID 331, DID 332

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**DID 475 INDUSTRIAL DESIGN INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Last semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

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**DID 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

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**DID 490 INDEPENDENT STUDY**

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the independent study is determined, the faculty member must write an Independent Study Syllabus with educational goals, learning outcomes, meeting dates, course expectations, timelines and due dates.
**DID 505 MOBILITY**
Through the College's affiliation with the Association of Independent Colleges of Art and Design, junior or first-semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or full year studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

**DID 515 STUDY ABROAD**
Junior or first-semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or a full year of study at an accredited institution abroad. Information is available from International Student Services.

**DPR 201 VISUAL COMMUNICATION II**
This course covers advanced industrial design 2-D visualization techniques for sophomore-level Product Design students.

PREREQUISITES: DID 113

**DPR 202 VISUAL COMMUNICATION III**
This advanced visual communication course covers many traditional industrial design visualization techniques. Emphasis is on developing the ability to efficiently communicate design ideas in a convincing manner using perspective, color, value and lighting to define form.

PREREQUISITES: DID 113, DPR 201

**DPR 232 SOPHOMORE PRODUCT DESIGN STUDIO**
This course comprehensively covers the industrial design process. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models.

PREREQUISITES: DID 125, DID 126

**DPR 233 SOPHOMORE PRODUCT DESIGN STUDIO**
Comprehensively covers the industrial design process. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models. Many of these studio classes are sponsored by industry.

PREREQUISITES: DID 125, DID 126

**DPR 331 JUNIOR PRODUCT DESIGN STUDIO**
Comprehensively covers the industrial design process. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models. Many of these studio classes are sponsored by industry.

PREREQUISITES: DID 201 OR DPR 201, DID 202 OR DPR 202, DID 232 OR DPR 232, DID 233 OR DPR 233

**DPR 332 JUNIOR PRODUCT DESIGN STUDIO**
Comprehensively covers the industrial design process. Students use the skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models. Many of these studio classes are sponsored by industry.

PREREQUISITES: DID 201 OR DPR 201, DID 202 OR DPR 202, DID 232 OR DPR 232, DID 233 OR DPR 233

**DPR 431 SENIOR PRODUCT DESIGN STUDIO**
This course is open to students of senior standing only. The courses comprehensively cover design processes and combine skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models. Many of these studio classes are sponsored by industry.

PREREQUISITES: DID 331 OR DPR 331, DID 332 OR DPR 331

**DPR 432 SENIOR PRODUCT DESIGN STUDIO**
This course is open to students of senior standing only. The course comprehensively covers design processes and combines skills learned in supporting classes to convey design solutions in 2D sketches, 3D study models and finished models through presentations. The work from the studio becomes capstone projects in the student's portfolio and is exhibited in the student show. Many senior studio classes are industry sponsored.

PREREQUISITES: DID 331 OR DPR 331, DID 332 OR DPR 331

**DTR 201 VISUAL COMMUNICATION II**
This course covers advanced industrial design 2D visualization techniques for sophomore-level Transportation Design students.

PREREQUISITES: DID 113
DTR 202 VISUAL COMMUNICATION III
This advanced visual communication course covers many traditional industrial design visualization techniques. Emphasis is on developing the ability to efficiently communicate design ideas in a convincing manner using perspective, color, value and lighting to define form.
PREREQUISITES: DID 113, DTR 201

DTR 232 SOPHOMORE TRANSPORTATION DESIGN STUDIO
Open to sophomore level transportation design majors, this course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.
PREREQUISITES: DID 125, DID 126

DTR 233 SOPHOMORE TRANSPORTATION DESIGN STUDIO
Open to sophomore level transportation design majors, this course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.
PREREQUISITES: DID 125, DID 126

DTR 320 JUNIOR TRANSPORTATION DESIGN STUDIO
Open to junior-level transportation design majors, this course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.
PREREQUISITES: DID 232 OR DTR 232, DID 233 OR DTR 233

DTR 321 JUNIOR TRANSPORTATION DESIGN STUDIO
Open to junior-level transportation design majors, this course covers design principles, drawing, rendering techniques and clay modeling for students concentrating on pursuing a career in automotive design or the design of automotive industry related products. Projects sponsored by automotive industry companies are a regular part of this class. There are projects covering both the exterior and interior designs of vehicles.
PREREQUISITES: DID 320 OR DTR 320

DTR 420 SENIOR TRANSPORTATION DESIGN STUDIO
This course undertakes two major projects lasting one semester each. The first semester focuses on the design of vehicle interiors and looks in depth at the many complex elements that are inherent in this product. The projects are sponsored on a rotating basis by the U.S. automobile manufacturers. The second semester is devoted to the capstone project, which involves a product plan, technical specification, sketches and a finished model. The students select their own vehicles to design.
PREREQUISITES: DID 320 OR DTR 320, DID 321 OR DTR 321

DTR 421 SENIOR TRANSPORTATION DESIGN STUDIO
This course undertakes two major projects lasting one semester each. The first semester focuses on the design of vehicle interiors and looks in depth at the many complex elements that are inherent in this product. The projects are sponsored on a rotating basis by the U.S. automobile manufacturers. The second semester is devoted to the capstone project, which involves a product plan, technical specification, sketches and a finished model. The students select their own vehicles to design.
PREREQUISITES: DID 320 OR DTR 320, DID 321 OR DTR 321
# Interior Design

## Freshman Year

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## Sophomore Year

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<td>DAH - - -</td>
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<td>DIN 363</td>
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## Senior Year

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## Catalog Year 07/08

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**DIN 127 FRESHMAN INTERIOR DESIGN STUDIO I**

Students are introduced to the technical drawing and graphic communication skills required for success in the field of interior design. A variety of black and white media used to communicate design concepts and create ideation sketches and presentation techniques are explored. Emphasis is on understanding concepts that develop creative thinking processes.

**DIN 128 FRESHMAN INTERIOR DESIGN STUDIO II**

This course emphasizes further exploration of technical illustration approaches that can be combined to produce informative presentations. Focus is on perspective techniques, section and isometric drawing, developing color plans, elevations and illustrations for presentations. A variety of approaches to color media may be introduced, along with continued hand-lettering exercises from which students develop presentation skills appropriate to the interior design field. Prismacolor, markers, pastel and watercolor may be incorporated.

PREREQUISITES: DIN 127

**DIN 130 RESIDENTIAL INTERIOR DESIGN STUDIO**

Emphasis is on residential design projects in which students develop methods for creative problem solving. Students learn to create plans and package their ideas from preliminary design concepts. The study of basic design elements and principles are considered. Contemporary issues relative to interior design are explored, as well as issues that relate to human needs, functions and spatial proportions in the built environment.

PREREQUISITES: DIN 127

**DIN 205 TEXTILES**

Textile design and construction will be surveyed. Students will identify and explore woven, knitted, off-loom and finishing techniques, as well as performance characteristics, basic textile chemistry and testing procedure. Health and safety standards that affect the selection, specification and application of textiles in the interior environment will be examined.

**DIN 220 AUTO CAD I/ARCHITECTURAL DRAWING**

Students are acquainted with computer-aided drafting (CAD) for interior design by constructing detailed documents and plans. The course is designed to introduce students to the technologies used in the interior design field for the appropriate preparation of documents. Students’ expand their knowledge of dimensioning spaces through the development of plans, elevations, sections, interior details and other standard conventions that are part of construction documents.

PREREQUISITES: DIN 127, DIN 128, DIN 130

**DIN 231 SOPHOMORE INTERIOR DESIGN STUDIO I**

The student explores the design of a large-scale mixed use residential/mercantile space through creative thinking and problem solving. Students learn to design for public spaces, based on planning and programming techniques introduced in DIN 130 (Residential Interior Design). Preliminary sketches, plans, and research as well as verbal presentations are required.

Prerequisites: DIN 127, DIN 128, DIN 130

COREQUISITES: DIN 251, 261

**DIN 232 SOPHOMORE INTERIOR DESIGN STUDIO II**

The student explores the design of commercial spaces within a specialized environment. Students incorporate creative design solutions to unique situations while resolving common issues related to public facilities. More complex application of design principles and procedures are achieved. Model making or building is required. Students interact with practicing professionals, critics and jurors.

PREREQUISITES: DIN 127, DIN 128, DIN 130, DIN 220, DIN 231

**DIN 251 DESIGN SOURCES AND MATERIALS**

Students are acquainted with materials used for the design of interior spaces, both commercial and residential. Visits to suppliers, product shows and guest lectures designated by the instructor, are requirements of the course. Products, information sources for materials and finishes, their properties, specification and installation techniques are examined, in addition to building student awareness of code regulations for interior environments.

COREQUISITES: DIN 231, 261
**DIN 261 ENVIRONMENTAL PSYCHOLOGY AND HUMAN FACTORS**

Human perception of the environment influences behavior, mood and productivity. Students develop awareness of ergonomics and anthropometrics in terms of human dimensions and movement. Proxemics, the study of personal space needs, are also explored while visual perception and dynamics of color are applied in three-dimensional spaces. The psychological needs of special populations (impaired, elderly, children, etc.) will also be investigated. This course provides students with an awareness of how human needs at home and in the workplace influence design decisions and impact quality of life.

**Corequisites:** DIN 231, 251

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**DIN 270 AUTO CAD II/ARCHITECTURAL DRAWING**

Students advance their AutoCad skills developed in DIN 220 to produce a comprehensive set of CAD documents to coincide with their studio project. This course develops 2D and 3D drafting skills to provide an introduction to DIN 311. Custom built-ins, millwork details, lighting design plans, as well as finish schedules and specifications, complete the set of drawings. Building systems (mechanical, electrical, structural, etc.) are explored to provide an understanding of building components in residential and commercial structures.

**Prerequisites:** DIN 220

**Corequisites:** DIN 232

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**DIN 311 INTERIOR MODELING AND ANIMATION I**

This studio introduces students to computer modeling, rendering and animation of 3-D forms and the use of computers in applying textures to surfaces, within architectural interiors. Lighting principles, camera placement and movement will introduce students to 3-D modeling and animation.

**Prerequisites:** DIN 270

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**DIN 313 INTERIOR MODELING AND ANIMATION II**

This advanced studio emphasizes walk-through animation of interior studio projects. Digital output of stills and animation make strong additions to senior portfolios.

**Prerequisites:** DIN 311

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**DIN 331 JUNIOR INTERIOR DESIGN STUDIO I**

This comprehensive design studio incorporates the specialized attributes of lighting while creating design solutions for a large-scale project. Students apply AutoCad technology and knowledge of building codes in presenting design solutions.

**Prerequisites:** DIN 232

**Corequisites:** DIN 351

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**DIN 332 JUNIOR INTERIOR DESIGN STUDIO II**

The focus of this class is a comprehensive studio design problem that involves a large-scale commercial space. Projects require the application of concepts of programming space analysis, planning and creative problem solving. A set of plans, working sketches and models, presentation materials and research, as well as verbal presentations may be required. Design issues to be resolved challenge students to develop innovative solutions for the built environment, while providing for the health, safety and welfare of the public.

**Prerequisites:** DIN 331, DIN 351, DIN 311

**Corequisites:** DIN 363

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**DIN 351 LAWS, CODES AND STANDARDS**

This course reviews the legal standards employed by professional interior designers to determine code requirements in primarily commercial settings. Students will develop an understanding of the use of reference materials and research procedures as they apply to interior design. BOCA, NFPA, ADA and ADAAG will be referenced as well as the International Building Codes.

**Corequisites:** DIN 331

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**DIN 363 LIGHTING TECHNOLOGY AND APPLICATIONS**

Students learn about the appropriate selection of lighting for specification in interior environment applications. Lighting principles and technologies are facilitated through the design problems created in the studios.

**Prerequisites:** DIN 332
**DIN 370 AUTO CAD II**

Students advance their knowledge of control of color relationships applied to computer rendering. Students learn color and lighting effects and the surface appearance of forms in interior space. In this course students develop additional plans and 3D visual models for their studio projects. The goal is expanded mastery of AutoCAD software and an introductory exploration of 3D Studio Max. This course is designed to familiarize students with the necessary tools currently in use in the Interior Design profession.

**PREREQUISITES:** DIN 220, DIN 231, DIN 332

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**DIN 430 EMPHASIS-INTERIOR DESIGN STUDIO**

Students at the senior level are given the opportunity to explore a particular aspect of interior design. Students choose between Exhibit, Furniture and Set Design and work on an independent project that includes a complete set of construction documents, 2D images and a walkthrough in either 3D Max or AutoViz.

**PREREQUISITES:** DIN 270, DIN 313, DIN 431

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**DIN 431 SENIOR INTERIOR DESIGN STUDIO I**

A professional project encompassing knowledge and skills gained in previous years is developed. Projects may include an internship, workshop or mentor experience and is meant to be an intensive culmination/integration project that highlights the student’s portfolio.

**PREREQUISITES:** DIN 332, DIN 351

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**DIN 432 SENIOR INTERIOR DESIGN STUDIO II**

A professional project encompassing knowledge and skills of previous years is developed. Projects may include an internship, workshop or mentor experience and is meant to be an intensive culmination/integration project that highlights the student’s portfolio. The project uses parallel requirements to the NCIDQ (National Certification for Interior Qualification) exam in order to prepare students for this certification examination.

**PREREQUISITES:** DIN 332, DIN 431

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**DIN 434 BUSINESS PRACTICES SEMINAR**

Fundamentals of the business of interior design are covered including operations, communications and the ethical, legal and financial responsibilities of the practitioner. NCIDQ standards are followed through practice examinations. Students are given the opportunity to review their portfolios. Emphasis is placed on effective design presentation for interviewing and communicating with industry professionals and prospective clients. All aspects of a design practice are explored from the initial client contact and include the business practices specific to the industry.

**PREREQUISITES:** DIN 332

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**DIN 475 INTERIOR DESIGN INTERNSHIP**

Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Last semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

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**DIN 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

**PREREQUISITES:** DIN 220, DIN 332

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**DIN 490 INDEPENDENT STUDY**

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with educational goals, learning outcomes, meeting dates, course expectations, timelines, and due dates.
DIN 505 MOBILITY
Through the College’s affiliation with the Association of Independent Colleges of Art and Design, junior or first semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or a full year studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

DIN 515 STUDY ABROAD
Junior or first semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or a full year of study at an accredited institution abroad. Information is available from International Student Services.
DAH 121 ART AND CULTURE OF ANCIENT CIVILIZATION
Introduces the aesthetic qualities and meanings of the art produced in the Ancient Near East, Egypt, Greece, Rome and China from 25,00 B.C. to 400 A.D. Students study the structure and design of buildings (temples, pyramids, palaces, tombs), as well as the techniques of ancient painting (fresco and vase painting), sculpture (bronze, terra-cotta and marble) and such crafts as jewelry and textiles. In order to understand the original contexts of ancient art, governments, economics, religion and topography of the land are also considered. In addition, the application of technology to architecture and city planning in ancient cultures is explored. This course must be passed with a grade of C (2.0) or higher.

DAH 122 ART AND CULTURE IN THE AGES OF FAITH
Explores the world’s major religions - Judaism, Christianity, Islam, Buddhism and Hinduism - and their art. The course examines the origin of Hinduism and Buddhism in the East, and traces their extension in the West and considers the spread of Judaism and the rise of Islam. The foundation of Christianity and its development through medieval monasteries, pilgrimage churches, and the great Gothic cathedrals will be studied. This course must be passed with a grade of C (2.0) or higher.

DAH 123 ART AND CULTURE IN AGES OF DISCOVERY
Covers the period from the Renaissance through 1945, including such styles as Neoclassicism, Baroque, Rococo, Romanticism, Impressionism and Expressionism, providing a broad perspective of knowledge and ideas about the development of art and culture that forms the foundation for upper level courses in art. This course must be passed with a grade of C (2.0) or higher.

DAH 206 HISTORY OF AMERICAN ILLUSTRATION
Focuses on printed art in America from pre-1890 through the 1950’s. The influence of illustrators on the attitudes and customs of their times is the focus. Using a format of study by decade, the course explores the making of pictures to tell a story regardless of medium. A more theoretical approach is used in discussions of the great teachers and of women in illustration. PREREQUISITES: DEN 108; DAH 121, DAH 122 OR DAH 123

DAH 209 HISTORY OF ANIMATION AND DIGITAL MEDIA
This two-part course includes seven weeks devoted to animation and seven weeks to digital media. The animation portion covers the origins, history and techniques of traditional, puppet, 3D and experimental animation. All genres are explored with an emphasis on the creators and their innovations in their particular political and professional context. The digital media portion covers the emergence of digital media as an innovative means of expression, reviews the work of major artists working in the field today and illustrates how the digital media are influencing the social and the cultural character of our society. PREREQUISITES: DEN 108; DAH 121, DAH 122 OR DAH 123

DAH 213 HISTORY OF PHOTOGRAPHY
Concentrates on significant social and political events that occurred from the invention of photography in 1839 through its many stages of development to the present day. The course further reflects on how photography continues to influence cultures globally. PREREQUISITES: DEN 108; DAH 121, DAH 122 OR DAH 123

DAH 218 CONTEMPORARY ART HISTORY
A broad survey of current issues in painting, sculpture, performance art, film, poetry, photography, music and other crossover art forms. Artists and their works are presented through slides, tape recordings, films, videos, and readings. PREREQUISITES: DEN 108; DAH 121, DAH 122 OR DAH 123

DAH 221 HISTORY OF INTERIOR DESIGN
A comprehensive survey of the historical development of interior design with emphasis on furniture and the decorative arts. The course explores the designs and materials of Egypt, the Classical Mediterranean, the Medieval World and Tudor-Elizabethan England. It examines the influence of Islam on Spanish design and that of the French monarchy on Baroque, Rococo, and Neoclassical styles. It concludes with the technological developments and their impact on designs of the late 19th and 20th centuries. Lectures, on-site study of museum collections, and field trips to historic homes provide direct experience of the decorative arts. PREREQUISITES: DEN 108; DAH 121, DAH 122 OR DAH 123
**DAH 241 HISTORY OF MODERN DESIGN I**
Surveys the most important design currents in Europe and America from 1850 to 1915 as manifested in the applied arts. It begins with the major Victorian sub-styles and then covers the Aesthetic Movement, Art Nouveau and the Arts and Crafts Movement, all of which are examined by means of examples drawn from a wide range of disciplines: architecture, the decorative arts, graphic design, transportation design, etc.

**PREREQUISITES:** DEN 108; DAH 121, DAH 122 OR DAH 123

**DAH 242 HISTORY OF MODERN DESIGN II**
Continues the survey of design currents in Europe and America as manifested in the applied arts between 1915-1960. It begins with the birth of modernism (De Stijl and the Bauhaus), then covers Art Deco, modernism in the post-World War II period and Expressionist modernism. Each style is examined by means of examples drawn from the widest possible range of disciplines: architecture the decorative arts, graphic design and transportation design, which includes automobile and aircraft design.

**PREREQUISITES:** DEN 108; DAH 121, DAH 122 OR DAH 123

**DAH 247 HISTORY OF GRAPHIC DESIGN**
This course surveys the historical and non-historical innovations that have taken place in graphic design from 1850 to the present. Students will discuss the impact of various technologies and their influence on the resulting forms and functions of the objects/images presented. The social and political climate of past cultures and their contextual relationship with design will be considered. Thus, students will come to understand design as visual communication that speaks of its time and place.

**PREREQUISITES:** DEN 108; DAH 121, DAH 122 OR DAH 123

**DAH 251 HISTORY OF CRAFTS**
This course surveys the major developments within the craft tradition that have influenced contemporary studio practices and cultural acceptance. Emphasis is on the many social and cultural contexts that have shaped the path of artistic production. Particular focus will center on nineteenth and twentieth century innovations and their impact on today’s craft, craftsman and culture.

**PREREQUISITES:** DEN 108; DAH 121, DAH 122 OR DAH 123

**DAH 261 HISTORY OF ADVERTISING**
This course explores the evolution of advertising throughout the 20th century. From the creative revolution in the 60’s to the proliferation of alternative media and the World Wide Web, students will study the trends, technology, agencies and people in this creative industry.

**PREREQUISITES:** DEN 108; DAH 121, DAH 122 OR DAH 123

**DAH 285 SPECIAL PROJECT 285**
The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

**PREREQUISITES:** DEN 108; DAH 121, DAH 122 OR DAH 123

**DAH 301 CLASSICAL ART AND EARLY MEDIEVAL**
Explores the roots of Western civilization in the classical Greco-Roman tradition. Since architecture and sculpture are the hallmarks of this period, major Greek and Roman monuments will be highlighted. The course will also discuss this classical tradition as the source of early Christian art, Byzantine art and early medieval art, including Romanesque.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

**DAH 305 19TH CENTURY EUROPEAN ART**
Covers Neoclassicism, Romanticism, Realism, Impressionism, and Post-impressionism, including such artists as David, Delacroix, Courbet, Monet, Manet, Van Gogh, and Gaugin.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

**DAH 307 20TH CENTURY ART IN EUROPE**
This course focuses on artists’ response to the sweeping social, philosophical and political changes that began in the late nineteenth century, including Expressionism, Cubism and Futurism. Students will explore the work of modernists who confronted their audiences in order to bring about changes in perception, including the artists of the Dada movement, who mocked art and society, and the Surrealists, who explored the unconscious as a resource for art. Artists studied include Henri Matisse, Wassily Kandinsky, Franz Marc, Pablo Picasso, Marcel Duchamp, Salvador Dali and Max Ernst.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123
**DAH 308 SURVEY OF AMERICAN ART**

This course covers American artists of the eighteenth and nineteenth centuries, including the limner painters and the gravestone sculptors, the Hudson River School, the expatriates and the American impressionists. Artists studied include James McNeill Whistler, John Singer Sargent, Winslow Homer and Thomas Eakins.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

**DAH 310 RENAISSANCE AND MANNERIST ART**

In the sixteenth century, as ancient manuscripts began to be rediscovered, translated and made available to European humanists such as Petrarch, society turned in a more worldly direction. Artists began adding classical themes to their devotional repertoires and more frequently directed their attention to the problems of life on earth. This class covers painters, architects and sculptors, including Botticelli, Leonardo da Vinci and Michelangelo in Italy, and Jan Van Eyck, Hieronymous Bosch, Albrecht Durer and Hans Holbein in northern Europe. Mannerism as an outgrowth of the Renaissance will also be discussed.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123C

**DAH 311 GO FIGURE: 20TH CENTURY FIGURATIVE ART**

This course is a survey of the diverse forms of figuration that have emerged in the 20th century (1900-2000). Through a chronological survey of various figural styles, such as Cubism, Surrealism, Figurative Expressions, and Photorealism, the aesthetic, social, and political intentions of many 20th century artists will be set forth. In a century seemingly dominated by the emergence of abstraction, this survey will present the history and centrality of figuration in sculpture, painting, photography, and performance art.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

**DAH 312 BAROQUE AND ROCOCO**

The Baroque style is a reaction to the balance and harmony of the Renaissance. Baroque introduces drama and complex movement in painting, sculpture, and architecture. Works by Bernini, Caravaggio, El Greco, Rembrandt and Rubens are considered. Rococo, in turn, responds to Baroque by introducing a light and playful mood in art. The paintings of Boucher, Fragonard, and Watteau exemplify the style.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

**DAH 321 HISTORY OF INTERIOR DESIGN**

A comprehensive survey of the historical development of interior design with emphasis on furniture and the decorative arts. The course begins with the designs and materials of Egypt, the classical Mediterranean, the Medieval world, Spain, the Italian, French, English, Baroque, Rococo and Neo-Classical periods, and leads to 19th and 20th century designs. Lectures on site study of museum collections, and field trips are included in the course. Students maintain a notebook/journal. Individual projects are selected from the collections of the Detroit Institute of Arts for oral and written presentation.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

**DAH 325 GERMAN EXPRESSIONISM**

Banned and condemned as ‘degenerate’ by the Nazis, German Expressionism survived to become one of the most important art movements of the twentieth century. This course examines the movement from its beginnings as a reaction against Impressionism and realism to the almost total deathblow it was dealt by Hitler. Artists studied include Ernst Kirchner, Emil Nolde, Wassily Kandinsky, Hans Beckmann, Kathe Kollwitz, Paula Modersohn-Becker and Oskar Kokoschka.

**PREREQUISITES:** DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123
DAH 330 20TH CENTURY ART IN AMERICA
This course covers such movements as the Ash Can School, the Regionalists and the Social Realists, who focused on representing American urban and rural environments, as well as the Abstract Expressionists and color-field painters, who left behind the world of traditional representation for explorations of energy and the quietude of meditation. Students will also explore the interaction of American and European artists as evidenced in such movements as Minimalism, Photo-realism, Conceptualism, and Neo-Expressionism.
PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 336 FROM DAWN TO DECADENCE: THE ART AND ARCHEOLOGY OF ANCIENT EGYPT
The history of Egyptian art and architecture from the Predynastic period to the Roman occupation and the beginning of Christianity, with an additional focus on the methods and achievements of the archaeologists and Egyptologists who have discovered and studied the ancient remains.
PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 339 HISTORY OF DETROIT ARCHITECTURE
For over three hundred years Detroit has reflected the major movements in American architecture. This course will examine the evolution of architectural styles from French Colonial, the ‘Revivals’ during the nineteenth century, Detroit’s Golden Age of Art Deco and post Modernism through slide-illustrated lectures, museum visits and on site tours.
PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 344 WOMEN IN THE VISUAL ARTS
Explores the various roles of women in the art world, both as artists and subjects, from 1550 to the present. Figures studied include Artemisia Gentileschi, Elisabeth Vigee-Lebrun, Angelica Kauffmann, Mary Cassatt, Georgia O’Keefe, Louise Nevelson and Judy Chicago. Topics include feminist imagery, politics and contemporary feminist criticism.
PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 353 ART OF CHINA, JAPAN & AFRICA
Introduces the art of China, Japan and Africa and discusses the major forms, functions and materials typical of the art produced by each culture as well as its aesthetic theories, value systems and social, philosophical and religious traditions.
PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 355 ART COLLECTING, PATRONAGE AND CONNOISSEURSHIP
Students will gain a broad appreciation of how the issues surrounding art collecting, patronage and connoisseurship affect artists, culture, commerce and society. The potential impact upon your emerging careers will be explored. Using the tools of critical thinking and basic research across disciplines and explore how knowledge and information spill from one discipline to another. New learning will be demonstrated in class participation, occasional papers, oral presentation and your individual Project Demonstrating Excellence (PDE).
PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 357 ICONOGRAPHY AND MYTHOLOGY
Explores key figures of the Bible and Greek and Roman mythology, including Zeus, Jesus, Romulus and Remus, the apostles, the saints and the prodigal son, and the works of art they have inspired.
PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 359 NORTHERN RENAISSANCE ART
A survey of the art of northern Europe from the end of the Gothic era, ca. 1330, through the High Renaissance of the 1570’s. While the primary emphasis is on oil painting, the graphic arts, manuscript illumination and sculpture will also be studied.
PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123
DAH 361 ART HISTORY DOCUMENTATION – DETROIT CHURCHES

A primary goal of this course is to raise awareness of the rich architectural and cultural legacy embodied in Detroit’s historic churches. On-site exploration of these hallmarks of the urban landscape of Detroit will be accompanied by studies of the founding immigrants, striving to maintain their identity in a new land, and of the architects and designers who helped realize their dreams.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 371 ARCHITECTURE

Introduces a broad cross section of architectural styles and designs and the architects who created them. The personal philosophies of particular American architects will also be discussed. The course will begin with revival architecture in United States during the eighteenth and nineteenth centuries and will end with Post-Modernism.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 372 TWENTIETH CENTURY ARCHITECTURE

This course will explore the major developments in Western architecture from the beginning to the end of the twentieth century. Domestic, corporate, educational and cultural structures will be discussed and analyzed as examples of modernist and post-modernist aesthetic and social practice. Among notable architects to be considered are Frank Lloyd Wright, Walter Gropius, Le Corbusier, Mies van der Rohe, Eero and Eliel Saarinen, Albert Kahn, Minoru Yamasaki, Philip Johnson, Robert Venturi and Frank Gehry.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 373 ARTS AND CRAFTS MOVEMENT: GREAT BRITAIN AND THE UNITED STATES WITH A FOCUS ON DETROIT

Surveys the philosophical underpinnings and social implications as well as the artistic and cultural climate of the international Arts and Crafts Movement as it emerged in Great Britain during the last quarter of the nineteenth century and then took hold in the United States in the late 1890’s. The course will examine the movement’s influence on architecture, furniture, bookbinding, textiles, glass, metalwork, clothing, graphics, theater and ceramics. Detroit played a critical role in the movement in the United States, and the College for Creative Studies, Pewabic Pottery, The Players and the Cranbrook Educational Community are all evidence of its impact on American culture.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 375 AFRICAN AMERICAN ART HISTORY

Introduces the art produced by African-American artists from the 1770’s to the late 1940’s, including the music and literature of the Harlem Renaissance. Uses slide lectures, videos and other forms of presentation, along with gallery and museum visits, to present a vast store of art that has been largely ignored.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 485 SPECIAL PROJECT 300/400

The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123
DAH 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with educational goals, learning outcomes, meeting dates, course expectations, timelines and due dates.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAH 510 STUDY ABROAD: RENAISSANCE—20TH CENTURY
This course allows students to visit major monuments and art sites in global cities (as appropriate). Contemporary art galleries flourish in these cities and are visited as possible. Although a variety of artistic periods are studied on the trip, the relationship of ideas and styles is an ongoing topic of discussion.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAS 213 BUSINESS PRACTICES AND PORTFOLIO PRESENTATION
This course prepares students to function as a professional artist or designer in the studio and marketplace. It focuses on the formulation of a portfolio and includes discussion and practice in developing self-promotional materials, writing proposals and/or grants, preparing contracts, price structures and tax reports. Students are expected to create and complete a professional portfolio that reflects the conventions and techniques addressed in the course.

PREREQUISITES: DEN 108

DAS 285 SPECIAL PROJECT
The Special Projects class is offered on an occasional basis, with course content specific to the area being explored.

PREREQUISITES: DEN 239; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAS 310 ART AS PROPAGANDA
In the period 1910-1940, a set of conflicting ideologies shaped the political and social life of States as never before or since, and artists in various visual media created images that would shape public opinion. Students will consider Expressionism, Verism, National Socialist Art, the Russian Avant-garde, Russian Socialist Realism, and American Scene Painting. However, this class will not only examine the propaganda art of the period, but ask of the students to create such art themselves. NOTE: This course fulfills the 100/200 level History or 300 level Art History credit.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAS 410 IDENTITY: BEYOND LIFE BY THE NUMBERS
This course explores the range of expressions of identity and their impact on our self-concept. The concept of identity is fundamental to the understanding of the self, the sciences and the arts. Students will address these issues in written work and produce images in the studio of this interdisciplinary class. NOTE: This course can fulfill the Natural Science or 300/400 Art History requirement.

PREREQUISITES: DEN 108; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAS 485 SPECIAL PROJECT
The Special Projects class is offered on an occasional basis, with course content specific to the area being explored.

PREREQUISITES: DEN 239; TWO COURSES FROM DAH 121, DAH 122 OR DAH 123

DAS 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines and due dates.

PREREQUISITES: DEN 108
DEN 106 ENGLISH FOR INT’L STUDENTS
International students are introduced to Western culture through reading and writing assignments. Must be passed with a ‘C’ (2.00) or higher.

DEN 107 WRITING FOR ART AND DESIGN I
Placement Exercises. Beginning writing course which aims to teach students to write a coherent college-level 500-word essay; stresses basic skills, including grammar and punctuation, and basic techniques, including brainstorming, drafting and revising. Must be passed with a ‘C’ (2.00) or higher.
PREREQUISITE: PLACEMENT THROUGH THE ENGLISH PLACEMENT EXERCISE (EPE)

DEN 108 WRITING FOR ART AND DESIGN II
Taken in conjunction with Foundation lectures, this course challenges students to write about a range of art and design issues in a variety of rhetorical modes, including description, narration, comparison/contrast and argumentation/persuasion. Must be passed with a ‘C’ (2.00) or higher.
PREREQUISITE: PLACEMENT THROUGH THE ENGLISH PLACEMENT EXERCISE (EPE)

DEN 239 SURVEY OF WESTERN LITERATURE
This course surveys classic readings in the western literary tradition. Students read and analyze texts, learn to apply literary terminology and compose critical essays utilizing primary and secondary sources. DEN 239 is required in either semester of a student’s sophomore year.
PREREQUISITES: DEN 108

DEN 303 POETRY WRITING WORKSHOP
This workshop will focus primarily on the art and craft of generating strong poems. Students in the workshop will review each others’ work with revision and ultimately publication as a goal. There will also be some discussion of the current poetry market, literary journals etc., and how the new poet can break into the market.
PREREQUISITES: DEN 239

DEN 305 CONTEMPORARY POETRY
Introduces the basic elements and forms of poetry, as well as major poets, with an emphasis on contemporary works.
PREREQUISITES: DEN 239

DEN 306 INTRODUCTION TO FILM
This course is designed to give students an introduction to film as an art worthy of critical attention. It should help students develop the ability to think, discuss and write about film in an academic context. Students can expect to be challenged by the material from the text and by the films in the course.
PREREQUISITES: DEN 239

DEN 307 CREATIVE WRITING WORKSHOP
Students are encouraged to take a professional attitude toward their own writing and that of others, experimenting with language and forms in terms of public audiences. The works of published writers, like the exhibits of artists, are used as models and resources. Individual instructors choose a specific emphasis.
PREREQUISITES: DEN 239

DEN 309 MODERN AMERICAN DRAMA
Since the Greek tragedies, dramatists have explored the dynamics of family life under the pressures of external forces, whether these are the Gods, the State, or society. Twentieth century American playwrights have similarly dealt with these forces. The plays we will study are by: Eugene O’Neill, Tennessee Williams, Clifford Odets, Arthur Miller, Edward Albee, August Wilson, David Mamet, and Sam Shepard.
PREREQUISITES: DEN 239

DEN 310 THE FAIRY TALE
The student will study saga, folktale, Marchen, and ethnic, third world and ‘classic’ forms, and will examine visual and filmic interpretations. Works read will include: The Brothers Grimm, Hans Christian Andersen, Charles Perrault and some modern adaptations. Some attention will be paid to illustration art. Work load: two discursive essays and an original fairytale in 2D format.
PREREQUISITES: DEN 239
DEN 311 SHAKESPEARE
Shakespeare's plays provide perhaps the greatest range of experience and thematic complexity of any writer in English. Shakespeare was a writer of great stylistic range and virtuosity. The class reads, discusses, and views selected major plays that reveal the reasons for Shakespeare's greatness and the nature of his universality.

PREREQUISITES: DEN 239

DEN 312 IMAGINING THE SHORT STORY
This course is devoted to conceptualizing and writing the short story. Students work on both formulating and visualizing unique and original plot, character and setting through various writing and mediation exercises. The course uses existing work that best demonstrates archetypal themes, such as fairy tales and Shakespearean plays, as a springboard for the first illustrated short story. From there students study the short stories of Magical Realist writers and read the short work of contemporary authors known for their imaginative and exuberant way with language. Students develop specific skills for illustrating each of the stories written for the course.

PREREQUISITES: DEN 239

DEN 315 APPLIED COMMUNICATION
This advanced composition course helps students to develop communication skills related to their major discipline. The instructor will provide a number of options for writing projects that are directly applicable to students' work in their department. These options may include photo analysis, fashion critique, advertising strategies, art criticism, and future imaging. Two-dimensional and three dimensional art work are often part of the project. This class provides the student with the opportunity to customize writing assignments to major studio work.

PREREQUISITES: DEN 239

DEN 320 IMAGING: VISUAL/VERBAL Crossovers
Students develop imagery that integrates words with design elements through a number of projects that synthesize the visual with the verbal image-making options that challenge the students to develop personal iconography that may include the human condition, the collage novel, narratology and the artist as witness.

PREREQUISITES: DEN 239

DEN 325 WOMEN'S LITERATURE
This course looks at some of the dilemmas facing women as writers, artists and individuals, based upon the literature written both by and about them. Readings include two short novels and a series of short fiction, essays, poetry, etc.

PREREQUISITES: DEN 239

DEN 327 FILM AND LITERATURE
This course investigates the relationship between some major American novels and the films based on them. The course examines the alterations involved in the transition from novel to movie, emphasizing both literary and cinematic values: light design, landscape and location, art direction, costuming, as well as characterization, music, pace, and ideas. Some possible novels include: The Great Gatsby, Being There, Lolita, Remains of the Day, Enemies, and A Love Story.

PREREQUISITES: DEN 239

DEN 330 THE PSYCHOLOGICAL NOVEL
Students read fiction that explores the landscapes of characters’ minds from works of Fyodor Dostoyevsky, Virginia Wolff, James Joyce, and William Faulkner, among others.

PREREQUISITES: DEN 239

DEN 340 HEMINGWAY AND SALINGER
The course will offer in depth examination of the lives and works of two of the most well loved and influential writers of the twentieth century. Nobel laureate Hemingway wrote extensively about his experiences abroad and in Michigan. His stylistic innovations have influenced countless contemporary American authors. The reclusive J.D. Salinger is also an American author of mythic proportions. We will examine each author’s biography, short stories, and novels as well as literary criticism and interviews. What exactly makes their reputations so remarkable?

PREREQUISITES: DEN 239

DEN 345 ART, LANGUAGE AND LITERATURE
Will explore the various links between the visual and literary arts through readings of plays, poems, stories, novels, letters, manifestoes, etc. that have been written by and/or about artists and designers.

PREREQUISITES: DEN 239
DEN 360 TOLKIEN: LORD OF THE RINGS
This course is intended to be a close examination of the contexts in which they are written. Peter Jackson’s recent films will also be viewed and discussed.

PREREQUISITES: DEN 239

DEN 375 CROSSING CULTURES / CONTEMPORARY WORLD LITERATURE
This course will focus on the ‘outsider’, the individual who makes his/her way through a sometimes hostile world, as seen through the eyes of authors for outside the ‘mainstream’ of American culture, and around the world. The study of various literary individuals within the worlds of fiction, poetry and creative non-fiction is included.

PREREQUISITES: DEN 239

DEN 415 BACK TO THE FUTURE
Many vision of the perfect society have been presented over the years. This multi-arts course investigates futurist fiction, art, and film, concentrating on whether they are expressions of utopia (perfectibility) or dystopia (despair).

PREREQUISITES: DEN 239

DEN 485 SPECIAL PROJECT
The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

PREREQUISITES: DEN 239

DEN 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the students plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines and due dates.

PREREQUISITES: DEN 239

DHS 276 AMERICAN HISTORY TO 1865
This lecture-discussion course surveys U.S. political, social and economic history from the founding of indigenous cultures to the end of the Civil War. The course focuses on nation-building, examining the effects of economic growth, an increasingly diverse population, territorial expansion, political culture and sectional conflict on national development. Students examine whether by 1865 America constituted a nation or merely a collection of separate ethnic, religious enclaves coexisting in the same boundaries. Additionally, the course explores ideas about freedom, and how those ideas changed in the first three centuries of U.S. history and investigates debates about freedom and how the same word could convey very different meanings to different groups of people.

PREREQUISITES: DEN 108

DHS 277 MODERN AMERICA: 1863-PRESENT
This survey course explores the major themes, topics and developments in Modern American history, including the growth of the modern State; changes in the meaning of equality; the role of the United States in the world; and immigration and growth of a pluralist nation.

PREREQUISITES: DEN 108

DHS 285 SPECIAL PROJECT 285
The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

PREREQUISITES: DEN 108

DHS 320 VISIONS OF THE PAST
Considers works by writers, painters, and film makers who reflect and create the twentieth century’s particular perspective on the events of the past.

PREREQUISITES: DEN 108

DHS 330 THE EXPERIENCE OF WAR
Examines the experience of war in the twentieth century and how it has been treated by numerous writers and artists. Novels, films, and a number of art works provide the materials for discussion.

PREREQUISITES: DEN 108
**DHS 338 SHOPPERS, ADVERTISERS AND RETAILERS: CONSUMPTION AND AMERICAN CULTURE**

This course will offer students an introductory survey to the cultural, intellectual, social, and institutional histories of consumption in the United States. In particular we will pay attention to four issues: the development of the mass market at the end of the nineteenth century, the cultural and institutional histories of advertising and marketing, consumption and the construction of gender, race and sexuality and the long-running debate over the social effects of consumption.

**PREREQUISITES: DEN 108**

**DHS 340 MAN AND HIS GODS**

Surveys man's view of the gods from antiquity to the present and the role religion plays in our lives. Various literary texts and several features films are used to explore the basic questions of our existence.

**PREREQUISITES: DEN 108**

**DHS 341 RELIGION AND AMERICAN CULTURE**

This course examines the place of religion in the history of American culture. However, rather than focusing on 'official' religious history, our work will be concerned with religion as a lived experience. Through music, literature, oration, film, mass media, material culture and vernacular practices, we will consider how Americans have used religion to negotiate race, class, gender, sexuality, ethnicity, and nationality throughout our nation's history.

**PREREQUISITES: DEN 108**

**DHS 345 20TH CENTURY AMERICAN HISTORY**

This course will examine the main events and movements in America during the 20th century. Topics such as civil rights, student protests, the depression and the Vietnam war will be covered. Texts will include both imaginative and analytical works, and lecture/discussions will be supplemented by films and videos.

**PREREQUISITES: DEN 108**

**DHS 347 CCS: 100 YEARS OF CREATIVITY**

This course provides an interdisciplinary approach to understanding the philosophical underpinnings, social implications, and the artistic and cultural climate of the International Arts and Crafts Movement (1885-1925) in which the College for Creative Studies has its parentage beginning in 1906. Learners gain a broad insight into the Movement's ideals and concepts as interpreted by philosophers, sociologists, artists, architects, playwrights, designers, writers, educators, and the general population. Particular emphasis is placed on Detroit's interpretation of the movement.

**PREREQUISITES: DEN 108**

**DHS 347 CCS: 100 YEARS OF CREATIVITY**

This course provides an interdisciplinary approach to understanding the philosophical underpinnings, social implications, and the artistic and cultural climate of the International Arts and Crafts Movement (1885-1925) in which the College for Creative Studies has its parentage beginning in 1906. Learners gain a broad insight into the Movement's ideals and concepts as interpreted by philosophers, sociologists, artists, architects, playwrights, designers, writers, educators, and the general population. Particular emphasis is placed on Detroit's interpretation of the movement.

**PREREQUISITES: DEN 108**

**DHS 351 WOMEN IN HISTORY**

Examines American women's lives, patterns of thought, values, experiences, and social and political action from the colonial period to the present. Required readings will be wide-ranging, from literary works to feminist theory.

**PREREQUISITES: DEN 108**

**DHS 352 HISTORY OF MASS MEDIA**

This course seeks to introduce students to the institutional and social history of mass media in the United States. Beginning with the emergence of the Colonial press, this course will examine the ways in which the mass media have been active participants in the construction of social reality. In doing so, this course will attempt to balance history of media technology with that of its perception, all the while paying special attention to its identity as a profit-making industry.

**PREREQUISITES: DEN 108**

**DHS 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

**PREREQUISITES: DEN 108**
DHS 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines and due dates.

PREREQUISITES: DEN 108

DNS 230 BASIC MATH SKILLS
This course gives students a basic understanding of the skills required for arithmetic operations, beginning algebra, fundamentals of geometry and mathematical problem solving approaches. This selection of topics is designed to develop students’ mathematical reasoning skills with an emphasis on problem solving. Course content may be applied to analysis of data in the social sciences and K-12 education arenas, and throughout the art and design fields.

DNS 285 SPECIAL PROJECT 285 The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

PREREQUISITES: DEN 108

DNS 320 MEMORY, SLEEP, AND DREAMS
Topics include dreams as forecast, deja-vu vs. precognition, differing memory abilities, Soviet sleep research, the importance placed on dreams by other cultures, and how artists are influenced by sleep and dreams. Memory studies include theories of brain activity and computer stimulation, including their application to personal memory habits.

PREREQUISITES: DEN 108

DNS 326 TECHNOCULTURE
Follows the history of technology as it emerges from scientific discoveries such as quantum and subatomic particle changes and capitalizes on the new means they have made available. These include aleatory and electronic music and the new combination of sounds made possible by sampling.

PREREQUISITES: DEN 108

DNS 335 FORM IN ART AND NATURE
Examines the physical principles underlying the structure of natural objects: spirals, animal architectures surface patterns in sand, meanders, biological color, and the natural limits of scale in nature. Studies artists who were influenced by these structures, including Leonardo da Vinci, Eero Saarinen, and the artists of the Bauhaus school.

PREREQUISITES: DEN 108

DNS 342 EVOLUTIONARY HYPOTHESIS
Darwin’s century, his milieu, and the controversies from which the Origin of Species arose provide the context for a modern exploration of evolution and its implications. Mendelian inheritance, genetics, race, the RNA-DNA model, human origins, and IQ are among the topics considered.

PREREQUISITES: DEN 108

DNS 343 SHAPE CHANGING
Explores the inevitability of change and views science and the works of reason as attempts to avoid unpleasant surprises by understanding the physical makeup of reality and controlling our thinking and behavior. Works studied include materials in the history of science; superstring theories, chaos theory and computer visualization, as well as such texts as Homer’s Odyssey, Kafka’s Metamorphoses, Paradise Lost and twentieth-century animation.

PREREQUISITES: DEN 108

DNS 345 EARTH SCIENCE
Earth, though a very small part of a vast universe, provides the resources that support our modern society and the ingredients necessary to maintain life. This course is designed to introduce students to the basic principles and contemporary advances in Earth Science through four units that emphasize broad and up-to-date coverage of basic topics and principles in geology, oceanography, meteorology, and astronomy.

PREREQUISITES: DEN 108
DNS 370 SCIENCE AND LITERATURE IN 20TH CENTURY
This course examines the relationship between changes in world view resulting from twentieth-century scientific discoveries and innovations in literature, and other artistic forms. Issues include relativity, quantum theory, uncertainty principle, and problems in logic and mathematics. Literature includes works by Joyce, Burroughs, T.S. Eliot, Italo Calvino, and Gabriel Garcia Marquez.
PREREQUISITES: DEN 108

DNS 371 SCIENTIFIC IDEAS
Examines the changes in scientific ideas and their social and cultural consequences. Using various theories of scientific change (including Kuhn’s ‘paradigm’ shift), the course gives an overview of scientific ideas from the early astronomers and mathematicians (Ptolemy to Copernicus) to Newton, Darwin and Einstein, as well as contemporary controversies over recent scientific discoveries including new life forms, ecology and artificial intelligence.
PREREQUISITES: DEN 108

DNS 380 THE EXPERIENCE OF TIME
Examines the personal experience of time as it is measured and defined in the various scientific disciplines, then studies the differing roles that time plays within various art forms, including film, photography, music, dance, and the visual arts.
PREREQUISITES: DEN 108

DNS 382 OPTICS, COLOR AND LIGHT
Charts the development of current light and color theory from the Greek philosophic tradition, through the Middle Ages, the Renaissance, and the Enlightenment to the present. In accordance with the Greek approach to the study of light, which was based on physical, philosophical and physiological concepts, this course examines the eye, the physical qualities of light and the philosophical explanations for nature of light. Contemporary color theories in painting, photography and graphics are discussed, as well as recent technologies (holography, lasers, fiber optics and computer imaging) and their ethical implications.
PREREQUISITES: DEN 108

DNS 383 MATH AND THE IMAGINATION
This course includes an overview of mathematical concepts, especially those important for the arts. The history of the number system, Euclidean and non-Euclidean geometries, color problems, topology, symbolic logic and computer graphics are considered. Designed for novices as well as those with computational skills, this course includes a special section on math anxiety.
PREREQUISITES: DEN 108

DNS 485 SPECIAL PROJECT 300/400
The Special Project class is offered on an occasional basis, with course content specific to the area being explored.
PREREQUISITES: DEN 108

DNS 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines, and due dates.
PREREQUISITES: DEN 108

DPL 331 PHILOSOPHY OF THE ARTS
The purpose of this course is to take the student on an in-depth tour of some of the major philosophical issues concerning art. We will be examining and criticizing theories about the nature of art and about its role in human society. Students will gain new insights about art, an understanding of philosophical method, and especially, an appreciation for how and why art is a proper object of philosophical inquiry. No prior background in either philosophy or art will be presupposed.
PREREQUISITES: DEN 108
DPL 350 CONTEMPORARY MORAL ISSUES IN ART
The course will first examine such important theoretical questions in ethics as: Is morality objective or relativistic? Are there real moral truths and are they knowable to us? What, if anything, justifies our moral judgments? We will also investigate normative theories including Utilitarianism, Egoism and other Consequentialist views along with the relationship of art to society.
PREREQUISITES: DEN 108

DPL 351 AMERICAN POLITICAL PHILOSOPHY
American political and cultural identity finds its roots on the ideas and writings of great historical thinkers trying to make sense of the world. This class will provide an extensive overview of Western Political Thought and the European and American philosophers who contributed to what we now consider the ‘common sense’ of our political and cultural system. Readings will include: Machiavelli, Nietzsche, John Locke, Thomas Jefferson, W.E.B. Dubois and more contemporary thinkers such as John Rawls, Susan Okin and Dr. Martin Luther King Jr. Through them we will trace the evolution of American political thought and ideas.
PREREQUISITES: DEN 108

DPL 352 ISSUES IN CONTEMPORARY AMERICA: STUDIES IN ETHICS AND PHILOSOPHY
This class will provide a forum in which students can participate in an open discourse on current political, social and cultural issues. Students will research and apply ethical and philosophical theories to important issues in contemporary society. The ability to develop and articulate views on critical issues is necessary to function effectively in the world community.
PREREQUISITES: DEN 108

DPL 355 SOCIAL STRATEGIES AND PHILOSOPHIES
What is the role and responsibility to society of the artist who is equipped with the skills to create an alternative reality? In a rapidly changing postmodern world in which there are few absolutes on which to rely, it is often difficult to determine who we are and where we fit society. The class will create the space for a thoughtful examination of various theories of reality, ethics and justice as they apply to the visual arts. Students will explore the writings of such diverse theorists as Umberto Eco, Jean Baudrillard and John Rawls. Attention will be given to all popular mediums which provide the language for the visual text in our culture in transition.
PREREQUISITES: DEN 108

DPL 370 THE PURSUIT OF MEANING
This course will explore the question of what is meaning in human experience. Reading and discussion will embrace an interdisciplinary investigation of the philosophical, anthropological, educational, sociological, and psychological dimensions of this pursuit.
PREREQUISITES: DEN 108

DPL 430 POLITICS AND POPULAR CULTURE
Political and social movements are often represented in symbols and images. The course will examine these symbols in art, film and literature and determine their impact in political action and attitudes.
PREREQUISITES: DEN 108

DPL 485 SPECIAL PROJECT 300/400
The Special Project class is offered on an occasional basis, with course content specific to the area being explored.
PREREQUISITES: DEN 108
DPL 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior and Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with educational goals, learning outcomes, meeting dates, course expectations, timelines and due dates.

PREREQUISITES: DEN 108

DSS 211 INTRO TO SOCIOLOGY
Introduces basic issues in the study of human groups such as socialization and the family, social mobility and stratification, the effects of technology and revolution, and the functioning of political systems.

PREREQUISITES: DEN 108

DSS 221 INTRODUCTION TO PSYCHOLOGY
Introduces students to basic principles and theories of human growth, motivation, action, cognition, personality, and social interaction.

PREREQUISITES: DEN 108

DSS 230 BASIC MATH SKILLS
This course gives students a basic understanding of the skills required for arithmetic operations, beginning algebra, fundamentals of geometry and mathematical problem solving approaches. This selection of topics is designed to develop students’ mathematical reasoning skills with an emphasis on problem solving. Course content may be applied to analysis of data in the social sciences and K-12 education arenas, and throughout the art and design fields.

PREREQUISITES: DEN 108

DSS 241 CULTURAL SEMIOTICS
Students will investigate cultural codes and their significance in society. Visual communicators will find this helpful in their development as artists and designers. STUDENTS IN OTHER MAJORS MUST OBTAIN PERMISSION FROM THE LIBERAL ARTS CHAIR TO REGISTER FOR THIS COURSE.

PREREQUISITES: DEN 108

DSS 251 MEDIA STUDIES
Students are exposed to theories, philosophies, aesthetics, techniques, historical issues and contemporary conditions influencing film, video and digital motion message making.

PREREQUISITES: DEN 108

DSS 310 ART THERAPY MODELS
Explores theoretical approaches to art therapy historically and the role of the art therapist in assisting others to reach their highest potentials. Visual and diagnostic components, levels of expression and influences of imagery are addressed through case studies and art therapy.

PREREQUISITES: DEN 108

DSS 311 EXPRESSIVE ARTS THERAPY
Visual art making, music and dance can all be used in therapeutic settings to enhance treatment for mentally, physically, and emotionally impaired populations. This class presents theories and concepts of expressive arts therapies through lectures and experiential activities. Participation in various therapeutic modalities is required.

PREREQUISITES: DEN 108
**DSS 316 CHILDHOOD AND THE IMAGINATION**
This course combines a study of literary works in which children or childhood plays a significant role with a history of attitudes and ideas about children from the ancient world to the present, from the child as object of sciences to occasion for fantasy. Children's drawings and recent medical discoveries regarding the development of children are included.

**PREREQUISITES:** DEN 108

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**DSS 320 PSYCHOLOGY OF PERCEPTION**
How do we see and what are we seeing? What are the mechanics of the eye, the activities of the brain, the roles of illusion, and the function of images in the mind and in communication? This course uses the neuro-biological model of the brain to explore discoveries in perception and Rudolf Arnheim's Visual Thinking to explore the complexities of visual imagery.

**PREREQUISITES:** DEN 108

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**DSS 324 PSYCHOLOGY OF CREATIVITY**
Explores the psychology of the creative process, the psychology of the creative artist, and the interaction between the two.

**PREREQUISITES:** DEN 108

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**DSS 328 GENDER AND SOCIETY**
An examination of gender and social life including the impact of gender roles on men and women and the collective creation and maintenance of a gendered society.

**PREREQUISITES:** DEN 108

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**DSS 330 PSYCHOLOGY OF ADJUSTMENT**
Explores what psychologists have learned about issues including stress, anxiety, self-esteem, problem-solving, and decision-making. Emphasis is placed on an accurate perception of reality and a positive self-concept.

**PREREQUISITES:** DEN 108

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**DSS 337 ABNORMAL PSYCHOLOGY**
Explores the nature of abnormal psychology and human behavior. This course will examine the major psychological disorders, their symptomatic criteria and treatment.

**PREREQUISITES:** DEN 108

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**DSS 340 RULES OF THE GAME**
American government and policy although often taken for granted and therefore unseen, both limits and protects us in all aspects of our daily lives. Government defines our right to privacy, imposes taxes, and offers social safety nets such as; unemployment benefits, social security, and funding for the arts. They regulate purity of the air, water, food, and drugs. If the allocation of power and resources is a political game, we need to know the rules. This course will explore the role of government, its history and structure and therefore, the rules of the game.

**PREREQUISITES:** DEN 108

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**DSS 350 DEVELOPMENTAL PSYCHOLOGY**
Covers physical, intellectual, emotional and social patterns of human development throughout the life span. Includes the study of the full breadth of human experience from infancy to old age and the major psychological theories for describing, explaining, and predicting developmental changes.

**PREREQUISITES:** DEN 108

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**DSS 351 AMERICAN POLITICAL PHILOSOPHY**
American political and cultural identity finds its roots on the ideas and writings of great historical thinkers trying to make sense of the world. This class will provide an extensive overview of Western Political Thought and the European and American philosophers who contributed to what we now consider the 'common sense' of our political and cultural system. Readings include: Machiavelli, Nietzsche, John Locke, Thomas Jefferson, W.E.B. Dubois and more contemporary thinkers such as John Rawls, Susan Okin and Dr. Martin Luther King Jr. Through them we will trace the evolution of American political thought and ideals.

**PREREQUISITES:** DEN 108

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**DSS 353 SEX-ROLE STEREOTYPING IN CONTEMPORARY SOCIETY**
This seminar will examine the nature and effects of sex-role stereotyping through readings from many viewpoints. Coursework will include active discussion and debate of the issues, self reflection on gender-based thinking, and a mini-search project on one aspect of this phenomenon.

**PREREQUISITES:** DEN 108
**DSS 355 ORGANIZATIONAL BEHAVIOR**

Organizational behavior is the systematic study of all aspects of behavior in organizational settings. This course will examine the way organizations are structured, the fundamentals of how they operate, and the individuals working in them.

**PREREQUISITES:** DEN 108

**DSS 365 INTRODUCTION TO PEACE AND CONFLICT STUDIES**

This class provides an introduction to the study of international relations; and examines the economic & political forces which underlie the global economy and current conflicts.

**PREREQUISITES:** DEN 108

**DSS 366 AMERICAN FOREIGN POLICY**

Our foreign policy is a direct reflection of the struggle for American ideology since the colonization. How we perceive the world determines our policies toward other nations and their peoples. This class will focus on our foreign policy, the ideology behind it and the views of other pertinent actors on the world stage. We will use multiple resources to create a more holistic viewpoint, including film, art, music and rhetoric. The goal is to give the student a greater in-depth understanding of what is happening in a world that gets smaller every day, what our role has been in the past and how that affects decisions made today, and, in the end, how it affects the students themselves.

**PREREQUISITES:** DEN 108

**DSS 375 THEORIES OF PERSONALITY**

Examines the theories of major figures in psychology, including Freud, Jung, Rogers, Adler and Skinner, and the therapeutic applications developed from their theories.

**PREREQUISITES:** DEN 108

**DSS 378 DESIGN STRATEGIES - TRANSPORTATION**

This course will provide junior/senior level transportation design students with a basic understanding of the business behind design and how to build a case to support a design project. Topics include: thinking strategically, understanding market research, and linking design to marketing and manufacturing.

**PREREQUISITES:** DEN 108

**DSS 383 MATHEMATICS AND THE IMAGINATION**

Includes an overview of mathematical concepts, especially those important for the arts. The history of the number system, Euclidian and non-Euclidian geometries, color problems, topology, symbolic logic, and computer graphics are considered. Designed for novices as well as those with computational skills, this course includes a special on math anxiety.

**PREREQUISITES:** DEN 108

**DSS 390 HISTORY OF ARCHITECTURE**

The course will illustrate how architecture has developed from its humble beginnings in early communities to its highly artistic and technical achievements of the present day. Focus will be placed on how architecture expresses the culture of a civilization, its societal values and its commitment to artistic accomplishment.

**PREREQUISITES:** DEN 108

**DSS 420 ART THERAPY EXPERIENTIALS**

Art therapy is used to revitalize unique creative expression and to reconnect to inner wisdom: View of artist's self development through personal art. This course includes a field practicum to observe art therapy in practice and in the utilization of imagery.

**PREREQUISITES:** DEN 108

**DSS 485 SPECIAL PROJECT 300/400**

The Special Project class is offered on an occasional basis, with course content specific to the area being explored.

**PREREQUISITES:** DEN 108

**DSS 490 INDEPENDENT STUDY**

Independent Study is available to students who are at Junior or Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with education goals, learning outcomes, meeting dates, course expectations, timelines and due dates.

**PREREQUISITES:** DEN 108
## Photography

### Freshman Year

**First Semester = 15 Credit Hours**

<table>
<thead>
<tr>
<th>Earned</th>
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<th>Course Title</th>
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<tr>
<td></td>
<td>DFN 117</td>
<td>Design Concepts I</td>
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<td>DFN 101</td>
<td>Foundation Drawing I</td>
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<td></td>
<td>DFN 119</td>
<td>Digital Fundamentals</td>
<td>3</td>
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<tr>
<td></td>
<td>DPH 111</td>
<td>Photography: From Halide to Pixel</td>
<td>3</td>
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<td></td>
<td>DEN 108</td>
<td>Writing for Art &amp; Design II</td>
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**Second Semester = 15 Credit Hours**

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<td>Foundation Drawing II</td>
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<tr>
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<td>DPH 151</td>
<td>Black &amp; White Photography</td>
<td>3</td>
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<td></td>
<td>DPH 155</td>
<td>Digital Imaging for Photographers</td>
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<tr>
<td></td>
<td>DAH 12-</td>
<td>Art History Period Studies</td>
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### Sophomore Year

**Third Semester = 18 Credit Hours**

<table>
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<td>Materials &amp; Processes</td>
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<td>DPH 209</td>
<td>Intermediate Photo Digital Methods*</td>
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<td>DPH 211</td>
<td>Studio Lighting I</td>
<td>3</td>
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<td></td>
<td>DPH 214</td>
<td>Color Theory &amp; Practices I</td>
<td>3</td>
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<tr>
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<td>DAH 12-</td>
<td>Art History Period Studies</td>
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<td></td>
<td>DEN 239</td>
<td>Survey of Western Literature</td>
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**Fourth Semester = 18 Credit Hours**

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<td>Studio Lighting II</td>
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<td>DPH 254</td>
<td>Color Theory &amp; Practices II</td>
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<td>DAH 213</td>
<td>History of Photography</td>
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*Students may alternate between DPH 209 and DPH 210 in the Fall/Winter semesters*

### Junior Year

**Fifth Semester = 15 Credit Hours**

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<td>Adv. Photo Fine Arts Concepts</td>
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<td>Photo Elective 300/400</td>
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<td>DAH - -</td>
<td>Art History 300/400</td>
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**Sixth Semester = 15 Credit Hours**

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<td>DPH 353</td>
<td>Adv. Photo Fine Art Forms</td>
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<td>DPH 358</td>
<td>Advanced Digital Photo Media</td>
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### Senior Year

**Seventh Semester = 15 Credit Hours**

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<td>English 300/400</td>
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<td>Philosophy 100/400</td>
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**Eighth Semester = 15 Credit Hours**

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Catalog Year 07/08

Total Credits 126
**Photography**

**DPH 111 PHOTOGRAPHIC PRACTICE: FROM HALIDE TO PIXEL**
The course addresses the historical, cultural and artistic significance of photography as a medium. It also examines the many roles that photography plays in mass media, both in art and commerce. It introduces students to the technology of photography, from traditional to digital processes. Through lectures, demonstrations, field trips, shooting assignments and critiques, this course addresses both the complexity of, and opportunities in, the field of photography.

**DPH 1151 BLACK AND WHITE PHOTOGRAPHY**
This course emphasizes visual communication through creative black and white photography. Camera technique, composition and darkroom skills are addressed. Attention on the interrelationship of subject, technique and intent is stressed.

**DPH 115 BASIC DIGITAL IMAGING FOR PHOTOGRAPHERS**
Using the computer as a tool, students develop an understanding of digital photographic imaging capabilities and related outsourcing options.

**DPH 209 INTERMEDIATE PHOTOGRAPHIC DIGITAL METHODS**
This course will explore more advanced applications of Photoshop, as well as more creative options for output of digital images. The expressive possibilities of digital photo-manipulation are emphasized, and technical problem solving regarding scanning and output are addressed.

**DPH 210 PHOTOGRAPHIC FINE ART CONCEPTS**
Through assignments, readings, discussions and critiques, the student is encouraged to explore and experiment with image making strategies that derive from a personal perspective. Readings introduce the student to issues and ideas surrounding the practice and critical understanding of fine art photography.

**DPH 211 STUDIO LIGHTING I**
This course addresses the fundamentals of photography using controlled lighting both within a studio context and on location. Students are introduced to aesthetic, technical and creative problem solving strategies, within a controlled lighting context. This is accomplished through intensive hands-on experience, the history of applied and fine art photography, lectures, demonstrations, shooting assignments and critiques.

**PREREQUISITES: DPH 151**

**DPH 214 COLOR THEORY & PRACTICES I**
This course introduces students to theories of color use and the practical applications as it is related to traditional and digital photography. Thorough oral and slide lectures, the history of color theory and color photography are addressed. Assignments are based on digital input, digital printing and traditional RA-4 printing, to illustrate the principles of color theory.

**PREREQUISITES: DPH 111, DPH 151, DPH 155**

**DPH 251 STUDIO LIGHTING II**
This course is a continuation of Studio Lighting I, which utilizes controlled lighting both in the studio and on location. Students perfect view-camera techniques and continue their exploration of controlled studio lighting techniques. Emphasis is on achieving a high level of technical, aesthetic and conceptual excellence.

**Note:** Students are required to use a 4X5 camera for this course.

**PREREQUISITES: DPH 151, DPH 211**

**DPH 254 COLOR THEORY & PRACTICES II**
This course, a continuation of DPH 214, focuses on color management and color output as related to the digital print. Assignments continue to deepen the students understanding of aesthetics as it applies to the color image. Additional assignments emphasize 4x5 transparency film and its role in commercial photography.

**PREREQUISITES: DPH 214**

**DPH 285 SPECIAL PROJECT 100/200**
The Special Projects class is offered on an occasional basis, with course content specific to the area(s) being explored.

**PREREQUISITES: DPH 111**
Photography

**DPH 305 ALTERNATIVE PRINTING PROCESSES**
Designed to extend the range of creative investigation using alternative photographic and non-silver processes. Processes covered include those that are the result of modern technology such as electrostatic and thermal printing, as well as historic processes such as gum bichromate and cyanotype.

**PREREQUISITES:** DPH 209, DPH 210

**DPH 306 PHOTOJOURNALISM**
Both the journalistic and illustrative approaches to picture making is addressed through slide lectures, videos, demonstrations, critiques and field trips. This course begins a concentrated study of the genre through history, practice, and through instructor and student initiated assignments.

**PREREQUISITES:** DPH 251

**DPH 307 SOCIAL DOCUMENTARY PHOTOGRAPHY**
Social documentary is a long-standing tradition within the medium of photography, ranging from the first uses of the objective photograph as document to contemporary uses of the straight photograph. Fine black and white printing and exposure techniques are emphasized, as well as the archival printing process.

**PREREQUISITES:** DPH 251

**DPH 308 PLATINUM/PALLADIUM PRINTING**
The image produced by this nonsilver technique has unparalleled beauty and offers infinite control over image characteristics. The course also covers the process of making enlarged negatives and the use of highlight/shadow masks for a wide range of contact printing processes.

**PREREQUISITES:** DPH 251

**DPH 313 ADVANCED PHOTOGRAPHIC FINE ART CONCEPTS**
This course continues the student's concentrated study in personal fine art photography. A greater emphasis is placed on the development of a personal perspective and philosophy as it relates to the student's work. Through lectures, readings, discussions and field trips the student is encouraged to develop a greater understanding of the creative, conceptual and technical characteristics of their work, and to place that work within a contemporary context. The required readings focus on Post-Modernism and other contemporary movements in photography and art.

**PREREQUISITES:** DPH 210

**DPH 351 ADVANCED STUDIO LIGHTING II**
Students are introduced to advanced applied photography problem-solving strategies to foster consistency in terms of style, lighting, craft camera technique, etc. Lectures, studio and location demonstrations, shooting assignments and critiques are utilized to foster the student’s ability to assemble a professional applied photography portfolio.

**PREREQUISITES:** DPH 311

**DPH 353 ADVANCED PHOTOGRAPHIC FINE ART FORMS**
This course continues the student’s development in personal fine art photography through lectures, field trips and critiques. An emphasis is placed on the development of a personal artistic language through the introduction to photo sculpture, performance, installation, etc. Students are encouraged to explore nontraditional approaches to photography outside the two dimensional format.

**PREREQUISITES:** DPH 210

**DPH 358 ADVANCED DIGITAL PHOTO MEDIA**
This course emphasizes creative image making using Photoshop, and other image-making software. Image output and an introduction to interactive environments including websites and CD-ROM will be covered.

**PREREQUISITES:** DPH 209
DPH 364 ADVANCED DIGITAL OUTPUT
This course explores more advanced methods of printing with Digital printers. Topics covered include scanning control, color management, printing profiles of different media, and advance Photoshop imaging techniques.

PREREQUISITES: DPH 151, DPH 155

DPH 411 PHOTO THESIS PROJECT I
In this course, students must demonstrate proficiency in their specific area of photography by producing a cohesive portfolio. Each student works under the guidance of his or her chosen faculty mentor. A comprehensive description of the intended work schedule must be submitted by the student and approved by the mentor and the department chair. It is the student’s responsibility to adhere to the agreed upon work schedule and meet with his/her mentor on a regular basis and to attend all group meetings and seminars.

PREREQUISITES: DPH 351

DPH 416 ADVANCED PHOTOJOURNALISM
This course allows for a deeper and broader experience in selected aspects of professional photojournalism. This is addressed through slide lectures, videos, demonstrations, critiques and field trips.

PREREQUISITES: DPH 306

DPH 451 PHOTOGRAPHY THESIS PROJECT II
A continuation of DPH411 Photography Thesis Project I. Students must demonstrate proficiency in a specific area of photography by producing a cohesive body of work. It is the student’s responsibility to strictly adhere to the agreed upon work schedule and meet with his or her advisor on a regular basis and attend all group meetings and seminars which the advisor or department chair schedules.

PREREQUISITES: DPH 411

DPH 475 PHOTOGRAPHY INTERNSHIP
Participation in an internship experience allows students to use classroom-learned skills in a related employment experience. Students must work a minimum of 135 hours over the course of the entire semester. To participate students must be of junior or senior status with completion of freshman and sophomore studios. Students must have a minimum cumulative GPA of 2.8. Last semester seniors are not eligible for internships. Transfer students must have attended one semester at CCS in addition to meeting the other eligibility criteria.

DPH 485 SPECIAL PROJECT 300/400
The Special Project class is offered on an occasional basis, with course content specific to Photo majors.

PREREQUISITES: DPH 251, DPH 254

DPH 490 INDEPENDENT STUDY
Independent Study is available to students who are at Junior and Senior level standing with a cumulative grade point average of 3.00 or above. The student may receive approval to work in an area or on a project that is not otherwise offered or addressed in the regular curriculum. Students may receive credit toward graduation for no more than 6 credit hours. The student must submit to the chairperson of the department in which they wish to study, an Independent Study Proposal of 150 words (no less) of the student’s plan for study and her/his reason for choosing to study independently. Once the department chairperson provides approval and the instructor for the Independent Study is determined, the faculty member must write an Independent Study Syllabus with educational goals, learning outcomes, meeting dates, course expectations, timelines and due dates.

DPH 500 NEW YORK STUDIO PROGRAM
Students in good standing have the opportunity to study in New York City through the Association of Independent Colleges of Art and Design's New York Studio Program. Further details are available from the Photography Department.

DPH 505 MOBILITY
Through the College’s affiliation with the Association of Independent Colleges of Art and Design, junior or first semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or full year studying at another member institution in the United States or abroad. Application information is available in the Academic Advising and Registration Office.

DPH 515 STUDY ABROAD
Junior or first semester senior students in good academic standing have the opportunity to spend a semester (fall or winter) or a full year of study at an accredited institution abroad. Information is available from International Student Services.
Faculty and Administration

ADVERTISING DESIGN

Full-time Faculty

Chris Elliot, Assistant Professor
BFA, Wayne State University

Mark Zapico, Chair and Associate Professor
BFA, College for Creative Studies

Adjunct Faculty

Kevin Curtis
BS, Hillsdale College

Theresa Deeter
MA, Michigan State University
BA, Hillsdale College

Jason Fahlstrom
BA, University of Michigan

Lothar Hoffmann
BFA, Folkwangschule, Germany

Oliver Hoffmann
BFA, Center for Creative Studies - College of Art and Design

David Lamberti
Macomb Community College
Center for Creative Studies - College of Art and Design

Scott Lange
BFA, Center for Creative Studies - College of Art and Design
Lisa Lewandowski
BFA, Center for Creative Studies - College of Art and Design

Gregory Moy
AA, Oakland Community College

Leslie Raebel
BS, Eastern Michigan University

Lynn Simoncini
BFA, College for Creative Studies

Keith Stentz
BSc, Ohio State University

ANIMATION AND DIGITAL MEDIA

Full-time Faculty

Scott Bogoniewski, Chair and Associate Professor
MFA, University of Southern California
BFA, State University College at Buffalo

Brooke Keesling, Assistant Professor
MFA, California Institute of the Arts
BFA, University of California Santa Cruz

Benjamin Ridgway, Assistant Professor
MFA, California Institute of the Arts
BFA, University of the Arts

Gary Schwartz, Associate Professor
MFA, California Institute of the Arts
BFA, University of the Arts

Steven Stanchfield, Assistant Professor
BFA, Eastern Michigan University

Adjunct Faculty

Bill Brown
MFA, California Institute of the Arts
AB, Harvard University

Chris Carden
BS, Central Michigan University

Martina Coffey
AAS, Oakland Community College

Henry Dryovage
BFA, Eastern Michigan University

Harry Frank
BS, State University of New York at Fredonia

David Gazdowicz
BFA, College for Creative Studies

Larry Larson
Wayne State University

Stephanie Mead
BFA, College for Creative Studies

Glen Mannisto
MA, BA, Wayne State University

Robert Mirek
BFA, College for Creative Studies

Dale Myers
Specs Howard School of Broadcast Engineering

Jay Nelson
University of Michigan

Erik Shelley
BS, Central Michigan University
ART EDUCATION

Full-time Faculty

Chris Koenig Seguin, Chair and Associate Professor
EdD, MEd, Wayne State University
BA, University of Detroit

Adjunct Faculty

Esther Coleman
PhD, Oakland University
MEd, BS, Wayne State University

Mia Pearlman
MA, BFA, Wayne State University

CRAFTS

Full-Time Faculty

Herb Babcock, Professor
MFA, Cranbrook Academy of Art
BFA, Cleveland Institute of Arts

Thomas Madden, Chair and Associate Professor
MFA, Bowling Green State University
BFA, Kansas State University

Thomas Phardel, Professor
MFA, University of Michigan
BFA, Eastern Michigan University

Maxwell Davis, Professor
MFA, University of Michigan
BFA, Southern Illinois University

Susan Aaron-Taylor, Professor
MFA, Cranbrook Academy of Art
BS, Wayne State University

Adjunct Faculty

Bruce Boatman
BFA, The Cleveland Institute of Art

Mollie Fletcher
MFA, Cranbrook Academy of Art
BFA, Rhode Island School of Design

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BFA, Slippery Rock University

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BFA, University of Michigan

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BFA, Alma College

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MFA, University of Michigan  
BFA, Wayne State University

Todd Erickson  
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Denise Fanning  
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BFA, Eastern Michigan University

Tania Fogoros  
BS, Madonna University

Chris McCauley  
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BA, Columbia College

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Certificate, Art School of the Society of Arts and Crafts

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Douglas Kisor, Chair and Professor  
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BFA, Michigan State University

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BS, University of Michigan

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MS, Art Center College of Design  
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PhD, Union Institute  
MA, Wayne State University  
BA, University of Michigan

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BFA, Harding University

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MPA, University of Pittsburg  
BA, University of Michigan

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BS, Massachusetts Institute of Technology

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MFA, University of Washington  
BA, University of Michigan

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PhD, Union University  
MA, Assumption College  
BFA, Clark University

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BA, University of California

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BFA, Kansas State University

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MFA, University of Wisconsin
BA, University of Illinois

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BFA, Michigan State University

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BFA, Michigan State University

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MSEd, Bank Street College of Education
BA, Yale College
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MFA, BFA, School of Visual Arts

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BFA, Universidad Autonoma del Caribe

Julie Longo, Liberal Arts  
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MA, McMasters University  
BA, University of Ottawa

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BA University of California

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TBA, Vice President for Institutional Advancement

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MS, Western Illinois University  
BBA, BS, Nazareth College

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