



# The Art Institute of Houston®



**The Art Institute  
of Austin®**  
*A branch of The Art Institute of Houston*



**The Art Institute  
of San Antonio®**  
*A branch of The Art Institute of Houston*

## 2019 - 2020 Catalog

The Art Institute of Austin  
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Austin, TX 78728  
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<https://www.artinstitutes.edu/austin>

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San Antonio, Texas 78230  
Phone: 210-338-7320  
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# Table of Contents

LETTER FROM THE CAMPUS LEADER .....	4
MISSION AND VISION STATEMENTS .....	7
ACCREDITATION & LICENSING .....	7
CAMPUS LOCATIONS .....	8
COLLEGE HISTORY, CHARACTERISTICS, AND OWNERSHIP .....	9
PROGRAMS OF STUDY .....	11
Culinary Programs .....	11
Design Programs .....	11
Fashion Programs .....	11
Media Arts Programs .....	11
BAKING & PASTRY .....	12
Associate of Applied Science .....	12
Diploma Program .....	14
CULINARY ARTS .....	16
Associate of Applied Science .....	16
CULINARY ARTS .....	18
Diploma Program .....	18
CULINARY MANAGEMENT .....	20
Bachelor of Science .....	20
FOOD & BEVERAGE MANAGEMENT .....	23
Bachelor of Science .....	23
HOSPITALITY MANAGEMENT .....	26
Bachelor of Science .....	26
RESTAURANT & CATERING MANAGEMENT .....	29
Associate of Applied Science .....	29
ADVERTISING .....	31
Bachelor of Fine Arts .....	31
DESIGN & TECHNICAL GRAPHICS .....	34
Bachelor of Science .....	34
GRAPHIC DESIGN .....	37
Associate Of Applied Science .....	37
GRAPHIC & WEB DESIGN .....	39
Graphic Design Concentration .....	39
Bachelor Of Fine Arts .....	39
Web Design Concentration .....	42
Bachelor Of Fine Arts .....	42
INTERIOR DESIGN .....	45
Bachelor of Fine Arts .....	45
WEB DESIGN & DEVELOPMENT .....	48
Diploma Program .....	48
WEB DESIGN & INTERACTIVE COMMUNICATIONS .....	50
Diploma Program .....	50
WEB DESIGN & INTERACTIVE MEDIA .....	52
Associate of Applied Science .....	52

FASHION DESIGN.....	54
Bachelor of Fine Arts .....	54
FASHION & RETAIL MANAGEMENT .....	57
Bachelor of Science .....	57
FASHION RETAILING.....	60
Diploma Program .....	60
AUDIO PRODUCTION.....	62
Bachelor of Science .....	62
DIGITAL FILMMAKING & VIDEO PRODUCTION.....	65
Bachelor of Fine Arts .....	65
DIGITAL IMAGE MANAGEMENT .....	68
Diploma Program .....	68
DIGITAL PHOTOGRAPHY.....	70
Bachelor of Fine Arts .....	70
GAME ART & DESIGN.....	73
Bachelor of Fine Arts .....	73
MEDIA ARTS & ANIMATION .....	76
Bachelor of Fine Arts .....	76
VISUAL EFFECTS & MOTION GRAPHICS .....	79
Bachelor of Science.....	79
COURSE DESCRIPTIONS.....	82
POLICIES AND PROCEDURES .....	115
ACADEMIC INTEGRITY POLICY .....	135
UNDERGRADUATE SATISFACTORY ACADEMIC PROGRESS POLICY.....	141
STUDENT CONDUCT POLICY.....	155
FACILITIES .....	172
STUDENT LIFE.....	173
FINANCIAL AID PROGRAMS.....	178
TUITION & FEES.....	192
ACADEMIC CALENDAR .....	196
FULL-TIME AND ADJUNCT FACULTY .....	197

# Letter from the Campus Leader

## The Art Institute of Houston

Welcome to The Art Institute of Houston! Our faculty, staff, and students all share a common bond: creativity, dedication, and a commitment to excellence in their endeavors. We all take great pride in the fact that our Art Institute is a wonderful place to teach, work, and learn.

Our faculty—working professionals and seasoned educators—share their depth and breadth of knowledge and experience in order to prepare you for the rigors of the workplace. We work to foster a collaborative environment that promotes artistic freedom and challenges each of us to continue to grow personally and professionally.

Our general education offerings have been carefully chosen to complement the core curriculum. General education courses develop communication skills, stimulate creativity and originality, and help you embrace global perspectives and cultural diversity. These courses will enhance your work in your program of study, and most importantly, will cultivate the intellectual curiosity required to be an active lifelong learner.

Our commitment to our students extends beyond graduation. As a member of The Art Institutes system of schools, graduates continue to connect to The Art Institutes socially and professionally throughout their lives as they join more than 200,000 alumni from Art Institutes schools nationwide.

Our success as a school is measured by your success. You can ensure your success by taking an active, responsible role in your education. We're glad that you've chosen us as your partner as you continue your educational journey. Sincerely,

Dr. Ronald Brown,  
President

## Letter from the Campus Leader

### **The Art Institute of Austin**

It is with great pride that I welcome you to The Art Institute of Austin, a branch of The Art Institute of Houston, and introduce myself as its Campus Leader. The extraordinary students of this school comprise a creative community befitting the remarkable city it inhabits.

In knowing how we got here, my goal is simple: Administer a school that educates, develops, and enriches sought-after, professional, and creative graduates through practical, career-oriented education. We prepare our students for real life experiences as they learn from instructors with industry-relevant and program-specific technology.

During my tenure with The Art Institutes system of schools, I have never ceased to be amazed by the power of the creative mind. The potential carried in each and every student is infinite; it is my job to help these students realize their potential and find an inspiring career. You will find that experiences here at The Art Institute of Austin are unique.

Our approach is personal, and every student here has a voice. Our classes have smaller student-to-instructor ratios to ensure a more one-on-one classroom experience. We have many resources on campus for our students to learn outside the classroom, discover career and internship possibilities and seek out likeminded students through clubs and campus events.

At The Art Institute of Austin, our focus is the application of skills as well as the theory behind them; our graduates are ready to start their careers from day one because they know what the industry demands. Our students are from all over the United States, but they come here with a single purpose: to let their drive, hard work, and talent guide their future.

The city of Austin has everything you'd want from a metropolitan area - music, fashion, art, food, theater, industry - but it also has stunning lakes, streams, and wilderness areas throughout the city and its surrounding area. There is a perfect mix of activities that appeal to almost everyone.

The world is changing and we are preparing our students for the challenges of a competitive era. Hands-on education produces knowledgeable, capable graduates with a rich skill set to utilize in navigating the challenges and rewards of the creative world.

I hope you'll explore all of the wonderful things The Art Institute of Austin has to offer.

Sincerely,

Dana Hagen  
Director

## Letter from the Campus Leader

### **The Art Institute of San Antonio**

When you visit our campus, you can feel our fresh, innovative spirit as you talk to our faculty, staff, and students. Nestled on the edge of the Texas Hill country, The Art Institute of San Antonio is a branch campus of The Art Institute of Houston, with whom we share an industry-driven curriculum. As you walk the halls you see a wide range of students—some fresh from high school, others who've had prior careers or served in the military. This diversity has a positive influence on the campus community, as we encourage collaboration to develop necessary industry skills and drive the innovative process within a field of study.

Our faculty and staff are passionate about helping students reach their goals. As a former faculty member myself, I can speak to the quality and rigor of our classes first-hand. Each course is only 11 weeks in duration, so the pace is fast, the expectations high, and the workload outside of class significant. Observing a student grow and ultimately present their summative body of work in the quarterly Portfolio Show or Culinary Showcase is very rewarding for faculty and staff. This connection to the campus does not end when our students become alumni. We stay in touch with alumni, watch them grow as professionals, and partner with them to help the next generation of students.

Outside the classroom, there's no shortage of student activities. We offer active clubs for each field of study—it's not unusual to see a Culinary Arts student involved in a club for Animation students. Our campus is involved in the San Antonio community through the charitable contributions of student-run clubs and employees. There are many quarterly events to participate in, and some are structured around our unique house system. While we don't have fraternities and sororities, each new student becomes a member of a house when they arrive. As one former student described our house system, "It's like Harry Potter for creative individuals, but without the magic." Students, faculty, and staff are placed into one of four houses named after four creative icons: DaVinci, Einstein, Mozart, and Shakespeare. The fact that faculty and staff are members as well adds a connection beyond program affiliation and campus role.

It is in our campus DNA to keep that close connection to students through small class sizes, robust enrichment activities, and a diverse support system. I hope the next time you're in San Antonio you stop by for a campus tour to see the quality of work and meet people dedicated to success.

Sincerely,

Amy Van Auken  
Director

## Mission and Vision Statements

The mission of The Art Institute of Houston and its branch campuses, The Art Institute of Austin and The Art Institute of San Antonio, is to provide a quality, collaborative academic environment for individuals seeking creative careers through higher education. As a private, multi-campus college, our bachelor degrees, associate degrees, and diploma programs are competency based, incorporating traditional liberal arts, professional education, and management level competencies with hands-on instruction. Faculty use learning-centered methodology to prepare students for entry-level positions in the design, media, fashion, and culinary arts fields as well as lifelong learning.

The vision of The Art Institute of Houston, The Art Institute of Austin, and The Art Institute of San Antonio is to be the preferred destination for individuals seeking careers through creative education.

### ACCREDITATION & LICENSING

The Art Institute of Houston including its branch campuses, The Art Institute of Austin, and The Art Institute of San Antonio, is accredited by the Southern Association of Colleges and Schools Commission on Colleges to award associate and baccalaureate degrees and diplomas. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404.679.4500 for questions about the accreditation of The Art Institute of Houston.

The Art Institute of Houston, The Art Institute of Austin, and The Art Institute of San Antonio hold Certificates of Authorization acknowledging exemption from Texas Higher Education Coordinating Board regulations.

These schools are all authorized under Federal Law to enroll nonimmigrant alien students.

### PROGRAMMATIC ACCREDITATION

#### *The Art Institute of Houston:*

The Art Institute of Houston: The Bachelor of Science degree in Culinary Management, the Associate of Applied Science degree in Culinary Arts, the Associate of Applied Science degree in Baking & Pastry, and Diploma programs in Culinary Arts and Baking & Pastry are accredited by The Accrediting Commission of the American Culinary Federation Education Foundation. The Interior Design program leading to the Bachelor of Fine Arts degree is accredited by the Council for Interior Design Accreditation, [www.accredit-id.org](http://www.accredit-id.org), 206 Grandville Ave., Ste. 350, Grand Rapids, MI 49503.

#### *The Art Institute of Austin:*

The Interior Design program leading to a Bachelor of Fine Arts degree is accredited by the Council of Interior Design Accreditation, [www.accredit-id.org](http://www.accredit-id.org), 206 Grandville Ave., Ste. 350, Grand Rapids, MI 49503.

#### *The Art Institute of San Antonio:*

The Interior Design program leading to the Bachelor of Fine Arts is accredited by the Council for Interior Design Accreditation, [www.accredit-id.org](http://www.accredit-id.org), 206 Grandville Ave., Ste. 350, Grand Rapids, MI 49503.

These schools are authorized under Federal law to enroll nonimmigrant alien students.

BOARD OF TRUSTEES OF THE ART INSTITUTE OF HOUSTON

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## Campus Locations

The Art Institute of Houston  
4140 Southwest Freeway  
Houston, TX 77027  
Phone: 713-623-2040 or 800-275-4244  
<https://www.artinstitutes.edu/houston>

The Art Institute of Austin  
*A branch campus of The Art Institute of Houston*  
101 W. Louis Henna Blvd, Suite 100  
Austin, TX 78728  
Phone: 512-691-1707 or 866-583-7952  
<https://www.artinstitutes.edu/austin>

The Art Institute of San Antonio  
*A branch campus of The Art Institute of Houston*  
10000 IH-10 W., Suite 200  
San Antonio, TX 78230  
Phone: 210-338-7320 or 888-222-0040  
<https://www.artinstitutes.edu/san-antonio>



# College History, Characteristics, and Ownership

The Art Institute of Houston and its branch campuses, The Art Institute of Austin, and The Art Institute of San Antonio are regionally accredited campuses that offer programs designed to prepare students to seek entry-level positions in applied arts careers. The campuses at Houston, Austin, and San Antonio may also collectively refer to themselves as (“The Art Institute of Houston and its branch campuses” or “The Institute”).

The Art Institute of Houston was founded in 1965 as The Houston School of Commercial Art. In 1978 the college was purchased by The Art Institutes and became a wholly owned subsidiary of Education Management Corporation. Initial national accreditation was granted in 1979 by the Accrediting Commission on Colleges and Schools to award diploma programs in the visual and design fields. In 1991 the Texas Higher Education Coordinating Board (THECB) granted approval for the college to award associate degrees. The Southern Association of Colleges and Schools Commission on Colleges (SACSCOC) granted regional accreditation as a Level I institution to The Art Institute of Houston in 2000 and Level II accreditation to award baccalaureate degrees in 2003.

The Art Institute of Houston has two branch campuses: The Art Institute of Austin, opened March 31, 2008; and The Art Institute of San Antonio, opened July 12, 2010. The Houston campus telephone number is 713-623-2040. The website is <http://www.artinstitutes.edu/houston>. The Austin campus telephone number is 512-691-1707. The website is <http://www.artinstitutes.edu/austin>. The San Antonio campus telephone number is 210-338-7320. The website is <http://www.artinstitutes.edu/sanantonio>.

## Ownership

*The sole member of the “**The Art Institute of Houston, LLC**” is “**The Arts Institutes International LLC**” (AII LLC). The sole member of AII LLC is the “**Education Principle Foundation**” (EPF).*

*The sole member of the “**DC Art Institute of Austin, LLC**” is “**The Art Institute of Houston, LLC**” is “**The Arts Institutes International LLC**” (AII LLC). The sole member of AII LLC is the “**Education Principle Foundation**” (EPF).*

*The sole member of the “**DC Art Institute of San Antonio, LLC**” is “**The Art Institute of Houston, LLC**” is “**The Arts Institutes International LLC**” (AII LLC). The sole member of AII LLC is the “**Education Principle Foundation**” (EPF).*

Curriculum, fees, expenses and other items described in the current catalog are subject to change at the discretion of The Institute.

### *Student Body*

The Institute has a diverse student body that includes students who have enrolled directly after completing high school, have transferred from other post-secondary institutions, or are returning to college from the workforce to pursue a new career.

### *Exhibition of Student Work*

Student artwork is very important to The Institute. It is of great benefit in teaching other students and is used by admissions representatives to show prospective students and counselors what The Institute's students have achieved. Student artwork is also a basic part of the publications and exhibitions. The Institute reserves the right to make use of the artwork of its students, with student permission, for such purposes.

### *Student Input*

The Institute encourages suggestions from our student body on ideas that might assist in carrying out the educational mission of the college. There are a number of ways for a student to share their comments:

- Contact the Academic Affairs office who will make sure it is shared with all appropriate parties.

The Art Institute of Houston  
Academic Affairs Office  
713-623-2040

The Art Institute of Austin  
Academic Affairs Office  
512-691-4915

The Art Institute of San Antonio  
Academic Affairs Office  
210-338-7320

- Contact one of the student Peer Mentors. One of the goals of this group is to represent the student body constructively to college leaders.
- Fill out a suggestion form and deposit it in the suggestion boxes located on campus or bring it to the Academic Affairs Office. The Campus Leader regularly reviews suggestions. While not every suggestion may be feasible, The Institute regularly evaluates student suggestions and implements those that are in the best interest of all constituencies of the college.

# Programs of Study

For purposes of this catalog each campus may be referred to individually by their geographical modifier:

The Art Institute of Houston (“Houston”)  
The Art Institute of Austin (“Austin”)  
The Art Institute of San Antonio (“San Antonio”)

The campuses at Houston, Austin, and San Antonio may also collectively refer to themselves as (“The Art Institute of Houston and its branch campuses” or “The Institute”).

For all programs, please visit our [Student Consumer Information](#) page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, full-time or at full load. Changing programs, beginning programs at the mid-term start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education. from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.

## Culinary Programs

Baking & Pastry (Associate of Applied Science, Diploma)  
Culinary Arts (Associate of Applied Science, Diploma)  
Culinary Management (Bachelor of Science)  
Food & Beverage Management (Bachelor of Science)  
Hospitality Management (Bachelor of Science)  
Restaurant & Catering Management (Associate of Applied Science)

## Design Programs

Advertising (Bachelor of Fine Arts)  
Design & Technical Graphics (Bachelor of Science)  
Graphic Design (Associate of Applied Science)  
Graphic & Web Design – Graphic Concentration (Bachelor of Fine Arts)  
Graphic & Web Design – Web Design Concentration (Bachelor of Fine Arts)  
Interior Design (Bachelor of Fine Arts)  
Web Design & Development (Diploma)  
Web Design & Interactive Communications (Diploma)  
Web Design & Interactive Media (Associate of Applied Science)

## Fashion Programs

Fashion Design (Bachelor of Fine Arts)  
Fashion & Retail Management (Bachelor of Science)  
Fashion Retailing (Diploma)

## Media Arts Programs

Audio Production (Bachelor of Science)  
Digital Filmmaking & Video Production (Bachelor of Fine Arts)  
Digital Image Management (Diploma)  
Digital Photography (Bachelor of Fine Arts)  
Game Art & Design (Bachelor of Fine Arts)  
Media Arts & Animation (Bachelor of Fine Arts)  
Visual Effects & Motion Graphics (Bachelor of Science)

\*Not all programs are offered at all campuses. See each program page to identify what program is offered at the campus of your choice.

# Baking & Pastry

## Associate of Applied Science

*PARTICIPATION IN THIS PROGRAM MAY BE LIMITED BY LOCAL DRINKING AGE REQUIREMENTS. PLEASE CONTACT YOUR CHEF DIRECTOR FOR INFORMATION.*

Offered:

The Art Institute of Houston  
The Art Institute of Austin  
The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Baking & Pastry program is designed to train students in the art of bread baking and classical pastry techniques. Students have the opportunity to develop competencies in breads, desserts, cake decoration, buffet centerpieces and food science. The program is designed to focus upon both production and the individualized skills necessary for entry-level employment in bakeries, restaurants, and other catering or institutional settings.

### MISSION STATEMENT

The mission of The Art Institute of Houston and its branch campuses, The Art Institute of Austin and The Art Institute of San Antonio, is to provide a quality, collaborative academic environment for individuals seeking creative careers through higher education. As a private, multi-campus college, our bachelor degrees, associate degrees, and diploma programs incorporate traditional liberal arts, professional education, and management level competencies with hands-on instruction. Faculty use learning-centered methodology to prepare students for entry-level positions in the design, media, fashion, and culinary arts fields as well as lifelong learning.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates of the Baking & Pastry Associate of Applied Science degree program will be prepared to seek entry-level employment in retail and commercial bakeries. Graduates will be prepared to seek employment as an entry-level bread baker, dough maker, pastry baker, or pastry finisher. Students are provided with an overview of production, organization, and the business of baking and pastry catering.

### STUDENT LEARNING OBJECTIVES

Upon successful completion of the program, graduates should be able to:

1. Obtain an entry-level skill position in the foodservice industry
2. Prepare standardized recipes using a variety of cooking, baking and pastry techniques as well as appropriate equipment and tools.
3. Produce various baked goods and a variety of international and classical pastries and desserts using basic as well as advanced techniques, which meet industry quality standards.
4. Design, produce, assemble and decorate display and wedding cakes using various finishing methods which meet industry quality standards.
5. Describe and perform tasks related to common business practices within the foodservice industry including inventory, menu planning, cost control and food purchasing.

ASSOCIATE OF APPLIED SCIENCE, 90 TOTAL CREDITS

*Program Courses*

CUL102	Fundamentals of Classical Techniques (6.0)
CUL104	Concepts and Theories of Culinary Techniques (3.0)
CUL132	Management by Menu (3.0)
CUL137	Sustainable Purchasing and Controlling Costs (3.0)
CUL141	American Regional Cuisine (6.0)
CUL152	Latin Cuisine (3.0)
CUL215	Management, Supervision and Career Development (3.0)
CUL248 <sup>1</sup>	Introduction to Baking and Pastry Techniques (6.0)
CUL252	Food and Beverage Operations Management (3.0)
CUL254	Artisan Breads and Baking Production (6.0)
CUL255	European Cakes and Tortes (3.0)
CUL261	À la Carte Kitchen (6.0)
CUL264	Advanced Patisserie and Display Cakes (6.0)
CUL265	Chocolate, Confections and Centerpieces (6.0)
CUL272	Capstone (3.0)

*General Education Courses*

ENGL1301	English Composition (4.0)
HECO1322	Nutrition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

<sup>1</sup>The Art Institute of San Antonio identifies this course as 248A.

# Baking & Pastry

## Diploma Program

*PARTICIPATION IN THIS PROGRAM MAY BE LIMITED BY LOCAL DRINKING AGE REQUIREMENTS. PLEASE CONTACT YOUR CHEF DIRECTOR FOR INFORMATION.*

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

Baking and Pastry Diploma students obtain knowledge and skills in the fundamental techniques and theories of the baking and pastry arts and in industry practices. Through applied coursework and hands-on experiences students will build the necessary skills and abilities to confidently meet the challenges of the baking, pastry and foodservice industry. The curriculum is based on classical principles emphasizing modern techniques and trends in both the classroom and the kitchen.

### MISSION STATEMENT

The mission of the Baking & Pastry Diploma at The Art Institute of Houston is to prepare students to seek entry-level career opportunities related to the culinary arts, with a concentration in baking and pastry.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Students are prepared to seek entry-level employment in the culinary industry such as entry-level bread baker, dough maker, pastry baker, and pastry finisher.

### STUDENT LEARNING OBJECTIVES

Upon successful completion of the program, graduates should be able to:

1. Establish and maintain safety and sanitation procedures
2. Prepare standardized recipes using a variety of cooking, baking and pastry techniques as well as appropriate equipment and tools.
3. Produce various baked goods and a variety of international and classical pastries and desserts using basic as well as advanced techniques, which meet industry quality standards.
4. Design, produce, assemble and decorate display and wedding cakes using various finishing methods which meet industry quality standards.

DIPLOMA PROGRAM, 55 TOTAL CREDITS

*Program Courses*

CUL102	Fundamentals of Classical Techniques (6.0)
CUL104	Concepts and Theories of Culinary Techniques (3.0)
CUL137	Sustainable Purchasing and Controlling Costs (3.0)
CUL141	American Regional Cuisine (6.0)
CUL152	Latin Cuisine (3.0)
CUL215	Management, Supervision and Career Development (3.0)
CUL248 <sup>1</sup>	Introduction to Baking and Pastry Techniques (6.0)
CUL254	Artisan Breads and Baking Production (6.0)
CUL255	European Cakes and Tortes (3.0)
CUL264	Advanced Patisserie and Display Cakes (6.0)
CUL265	Chocolate, Confections and Centerpieces (6.0)
HECO1322	Nutrition (4.0)

<sup>1</sup>The Art Institute of San Antonio identifies this course as 248A.

# Culinary Arts

## Associate of Applied Science

*PARTICIPATION IN THIS PROGRAM MAY BE LIMITED BY LOCAL DRINKING AGE REQUIREMENTS. PLEASE CONTACT YOUR CHEF DIRECTOR FOR INFORMATION.*

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Associate of Applied Science degree program in Culinary Arts develops students skills through a variety of culinary courses designed to teach classical cuisine techniques, as well as exploring International cuisine. Students will be exposed to a variety of world cuisines and use ingredients and techniques from around the globe. Instruction in kitchen management, purchasing, cost control, menu design, and dining room operation provides students with business acumen. The program focuses on both production and individual skills necessary for entry-level employment in restaurants, hotels, resorts, and other catering or foodservice institutional settings.

### MISSION STATEMENT

The mission of the Culinary Arts program is to provide an environment for students to become learners who possess the skills, knowledge, creativity and ethical values necessary in the rapidly changing, culturally diverse culinary, restaurant and catering professions. Overall, the intent of the program is to have experienced industry professionals impart their knowledge and technical acumen to the students.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates receiving the Associate of Applied Science degree in Culinary Arts develop skills through a variety of culinary courses designed to teach techniques of classical and international cuisine. Instruction in kitchen management, purchasing, cost control, menu design, and dining room operation provides students with business acumen. The program focuses on both production and individual skills necessary to seek employment in restaurants, hotels, resorts, and other catering or foodservice institutional settings. These graduates will be prepared to seek entry-level positions such as line cook, banquet cook, breakfast cook, saucier, foodservice supervisor, kitchen supervisor, personal chef, private chef, chef de partie, and other entry-level positions throughout the kitchen.

### STUDENT LEARNING OBJECTIVES

Upon successful completion of the program, graduates should be able to:

1. Establish and maintain safety and sanitation procedures
2. Prepare standardized recipes using a variety of cooking techniques which meet industry quality standards
3. Prepare a variety of international recipes utilizing the correct techniques, ingredients and equipment which meet industry quality standards
4. Describe and perform tasks related to common business practices in the culinary industry, including inventory, menu planning, cost control, and food purchasing.
5. Describe the principles of food and beverage management.
6. Define and articulate the core values of the culinary professional.



ASSOCIATE OF APPLIED SCIENCE, 90 Total Credits

*Program Courses*

CUL102	Fundamentals of Classical Techniques (6.0)
CUL104	Concepts and Theories of Culinary Techniques (3.0)
CUL132	Management by Menu (3.0)
CUL137	Sustainable Purchasing and Controlling Costs (3.0)
CUL141	American Regional Cuisine (6.0)
CUL152	Latin Cuisine (3.0)
CUL201	Garde Manger (6.0)
CUL215	Management, Supervision and Career Development (3.0)
CUL244	Asian Cuisine (3.0)
CUL248 <sup>1</sup>	Introduction to Baking and Pastry Techniques (6.0)
CUL252	Food and Beverage Operations Management (3.0)
CUL261	À La Carte Kitchen (6.0)
CUL271	Art Culinaire (6.0)
CUL272	Capstone (3.0)
CUL343	Classical European Cuisines (3.0)
CUL345	World Cuisine (3.0)

*General Education Courses*

ENGL1301	English Composition (4.0)
HECO1322	Nutrition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

<sup>1</sup>The Art Institute of San Antonio identifies this course as 248A.

# Culinary Arts

## Diploma Program

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

*PARTICIPATION IN THIS PROGRAM MAY BE LIMITED BY LOCAL DRINKING AGE REQUIREMENTS. PLEASE CONTACT YOUR CHEF DIRECTOR FOR INFORMATION.*

### PROGRAM DESCRIPTION

Culinary Arts Diploma students obtain a foundational knowledge and skills in the fundamental techniques and theories of the culinary arts and in industry practices. Through applied coursework and hands-on experiences students will build the necessary skills and abilities to confidently meet the challenges of the foodservice industry. The curriculum is based on classical principles emphasizing modern techniques and trends in both the classroom and the kitchen. Students are prepared to seek entry-level employment in the culinary industry such as entry-level prep cooks, line attendants, and entry-level pastry assistants.

### MISSION STATEMENT

The mission of the Culinary Arts program is to provide an environment for students to become learners who possess the skills, knowledge, creativity and ethical values necessary in the rapidly changing, culturally diverse culinary, restaurant and catering professions. Overall, the intent of the program is to have experienced industry professionals impart their knowledge and technical acumen to the students.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Culinary Diploma students obtain foundational knowledge and skills in the techniques and theories of the culinary arts and in industry practices. The curriculum is based on classical principles emphasizing modern techniques and trends in both the classroom and the kitchen through applied coursework and hands-on experiences. Students are prepared to seek entry-level employment in the culinary industry such as line cook, banquet cook, breakfast cook, saucier, foodservice supervisor, kitchen supervisor, personal chef, private chef, and chef de partie .

### STUDENT LEARNING OBJECTIVES

Upon successful completion of the program, graduates should be able to:

1. Establish and maintain safety and sanitation procedures
2. Prepare standardized recipes using a variety of cooking techniques which meet industry quality standards
3. Prepare a variety recipes utilizing the correct techniques, ingredients and equipment which meet industry quality standards
4. Define and articulate the core values of the culinary professional.

DIPLOMA, 55 TOTAL CREDITS

*Program Courses*

CUL102	Fundamentals of Classical Techniques (6.0)
CUL104	Concepts and Theories of Culinary Techniques (3.0)
CUL137	Sustainable Purchasing and Controlling Costs (3.0)
CUL141	American Regional Cuisine (6.0)
CUL152	Latin Cuisine (3.0)
CUL201	Garde Manger (6.0)
CUL215	Management, Supervision and Career Development (3.0)
CUL244	Asian Cuisine (3.0)
CUL248 <sup>1</sup>	Introduction to Baking and Pastry Techniques (6.0)
CUL252	Food and Beverage Operations Management (3.0)
CUL261	À La Carte Kitchen (6.0)
CUL345	World Cuisine (3.0)
HECO1322	Nutrition (4.0)

<sup>1</sup>The Art Institute of San Antonio identifies this course as 248A.

# Culinary Management

## Bachelor of Science

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

*PARTICIPATION IN THIS PROGRAM MAY BE LIMITED BY LOCAL DRINKING AGE REQUIREMENTS. PLEASE CONTACT YOUR CHEF DIRECTOR FOR INFORMATION.*

### PROGRAM DESCRIPTION

Bachelor's degree program students have the opportunity to integrate classical culinary techniques, entrepreneurial business skills, and general education in a curriculum designed to foster their culinary leadership ability. They can build fundamental cooking skills and progress to advanced food techniques, garnishing, and presentation. Students have the opportunity to develop abilities in marketing, human resources, accounting and financial management, technology, business communications, beverage management, legal issues, global operations, and customer service. They explore factors affecting the foodservice industry in a global marketplace and develop proficiency in industry technology through advanced training.

### MISSION STATEMENT

The Bachelor of Science degree program in Culinary Management prepares students to seek an entry-level management career in the culinary arts. The program graduates students who have the foundation to become entry-level industry professionals and to make valuable contributions to the organizations that employ them.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates of the Culinary Management program may seek entry-level careers as line cook, banquet chef, chef de cuisine, kitchen chef, pastry chef, sous chef, kitchen supervisor, personal chef, private chef, banquet cook, breakfast cook, chef de partie, banquet director, banquet manager, food and beverage manager, foodservice director, and foodservice manager.

### STUDENT LEARNING OBJECTIVES

Upon successful completion of the program, graduates should be able to:

1. Identify, establish and maintain safety and sanitation procedures which meet industry quality standards.
2. Demonstrate and articulate an awareness of the cross-cultural, moral, ethical and environmental issues in hospitality organizations and their relationship with all stakeholders.
3. Analyze the food and beverage cost-control cycle and accounting practices, and implement controls to manage and maintain profitability
4. Prepare a variety of international recipes using a variety of cooking techniques which meet industry quality standards.
5. Apply standard Human Resource principles in regards to recruiting, retaining, and developing staff.
6. Create a business plan for a foodservice outlet or hospitality company

Bachelor of Science, 180 credits

*Program Courses*

CUL102	Fundamentals of Classical Techniques (6.0)
CUL104	Concepts and Theories of Culinary Techniques (3.0)
CUL132	Management by Menu (3.0)
CUL137	Sustainable Purchasing and Controlling Costs (3.0)
CUL141	American Regional Cuisine (6.0)
CUL152	Latin Cuisine (3.0)
CUL201	Garde Manger (6.0)
CUL215	Management, Supervision and Career Development (3.0)
CUL244	Asian Cuisine (3.0)
CUL248 <sup>1</sup>	Introduction to Baking and Pastry Techniques (6.0)
CUL252	Food and Beverage Operations Management (3.0)
CUL261	À la Carte Kitchen (6.0)
CUL271	Art Culinaire (6.0)
CUL272	Capstone (3.0)
CUL310	Human Resource Management (3.0)
CUL320	Hospitality Marketing (3.0)
CUL330	Legal Issues and Ethics for Culinarians (3.0)
CUL340	Leadership and Organizational Development (3.0)
CUL343	Classical European Cuisines (3.0)
CUL345	World Cuisine (3.0)
CUL350	Catering and Event Management (3.0)
CUL360	Quality Service Management and Training (3.0)
CUL410	Foodservice Financial Management (3.0)
CUL420	Facilities Management and Design (3.0)
CUL430	Foodservice Technology and Information (3.0)
CUL455	Management Externship (3.0)
CUL460	Exploring Wines and the Culinary Arts (3.0)
CUL470	Senior Culinary Practicum (3.0)
CUL480	Innovation and Entrepreneurship (3.0)
CUL490	Global Management and Operations in the Hospitality Industry (3.0)
CUL498	Baccalaureate Capstone (3.0)
FB335	Sales and Public Relations (3.0)
HOS322	Risk Management (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

<sup>1</sup>The Art Institute of San Antonio identifies this course as 248A.

*Foundational Courses*

RS104	Accounting (3.0)
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*General Education Courses*

ENGL1301	English Composition (4.0)
HECO1322	Nutrition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Foreign Language Requirement (choose one):*

FREN1401	Introduction to French (4.0)
SPAN1401	Introduction to Spanish (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose two):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Food & Beverage Management

## Bachelor of Science

Offered:

The Art Institute of Austin

The Art Institute of San Antonio

*PARTICIPATION IN THIS PROGRAM MAY BE LIMITED BY LOCAL DRINKING AGE REQUIREMENTS. PLEASE CONTACT YOUR CHEF DIRECTOR FOR INFORMATION.*

### PROGRAM DESCRIPTION

The Food & Beverage Management program is a 180-credit hour baccalaureate program which is designed to provide a variety of specialized education to students planning to pursue an entry-level management career in the food and beverage industry. The program is constructed around four academic tracks: foundational courses in culinary arts, upper-level management courses, specialized beverage and beverage management courses, and general education.

### MISSION STATEMENT

The mission of the Food & Beverage Management program is to prepare students to seek a wide variety of entry-level careers in the food and beverage industries. This is accomplished through a combination of practical hands-on training, lecture and survey classes, participation in the dining lab and internships.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates of this program may seek employment in a wide variety of entry-level management careers in the hospitality industry which require a bachelor's degree. Possible job titles include Banquet Director, Banquet Manager, Food and Beverage Manager, Restaurant General Manager, Banquet Chef, Chef de Cuisine, Kitchen Chef, Pastry Chef, Sous Chef, Banquet Supervisor, Personal Chef, and Private Chef.

### STUDENT LEARNING OBJECTIVES

Upon successful completion of the program, graduates should be able to:

1. Demonstrate customer service skills and professional and ethical conduct meeting industry standards
2. Demonstrate customer service principles to marketing, merchandising, sales and beverage management
3. Analyze the food and beverage cost-control cycle and accounting practices, and implement controls intended to manage and maintain profits.
4. Utilize the principles of purchasing and inventory control
5. Create a business plan for a foodservice outlet or hospitality company
6. Apply standard Human Resource principles in regards to recruiting, retaining, and developing staff.

## BACHELOR OF SCIENCE, 180 CREDITS

### *Program Courses*

CUL102	Fundamentals of Classical Techniques (6.0)
CUL104	Concepts and Theories of Culinary Techniques (3.0)
CUL132	Management by Menu (3.0)
CUL137	Sustainable Purchasing and Controlling Costs (3.0)
CUL141	American Regional Cuisine (6.0)
CUL152	Latin Cuisine (3.0)
CUL201	Garde Manger (6.0)
CUL215	Management, Supervision and Career Development (3.0)
CUL244	Asian Cuisine (3.0)
CUL248 <sup>1</sup>	Introduction to Baking and Pastry Techniques (6.0)
CUL252	Food and Beverage Operations Management (3.0)
CUL261	À la Carte Kitchen (6.0)
CUL272	Capstone (3.0)
CUL310	Human Resource Management (3.0)
CUL320	Hospitality Marketing (3.0)
CUL330	Legal Issues and Ethics for Culinarians (3.0)
CUL340	Leadership and Organizational Development (3.0)
CUL350	Catering and Event Management (3.0)
CUL360	Quality Service Management and Training (3.0)
CUL410	Foodservice Financial Management (3.0)
CUL420	Facilities Management and Design (3.0)
CUL430	Foodservice Technology and Information (3.0)
CUL455	Management Externship (3.0)
CUL460	Exploring Wines and the Culinary Arts (3.0)
CUL470	Senior Culinary Practicum (3.0)
CUL480	Innovation and Entrepreneurship (3.0)
CUL498	Baccalaureate Capstone (3.0)
FB325	Merchandising for Foodservices (3.0)
FB335	Sales and Public Relations (3.0)
FB340	Beverage Purchasing, and Inventory Control and Menu Authoring (3.0)
FB345	Club Operations Management (3.0)
FB350	Etiquette of Professional Service (3.0)
FB470	New World Wines and Emerging Regions (3.0)
HOS171	Introduction to Hospitality (3.0)
HOS361	Hospitality Law (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

<sup>1</sup>The Art Institute of San Antonio identifies this course as 248A.

### *Foundational Courses*

RS104	Accounting (3.0)
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*General Education Courses*

ENGL1301	English Composition (4.0)
HECO1322	Nutrition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Foreign Language Requirement (choose one):*

FREN1401	Introduction to French (4.0)
SPAN1401	Introduction to Spanish (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose two):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

**Social Science Elective (choose one):**

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Hospitality Management

## Bachelor of Science

Offered:

The Art Institute of Austin

The Art Institute of San Antonio

*PARTICIPATION IN THIS PROGRAM MAY BE LIMITED BY LOCAL DRINKING AGE REQUIREMENTS. PLEASE CONTACT YOUR CHEF DIRECTOR FOR INFORMATION.*

### PROGRAM DESCRIPTION

The Bachelor of Science in Hospitality Management prepares students to seek management careers in hotels, restaurants, foodservice operations, convention centers, clubs, and other culinary arts businesses. The curriculum is designed to offer a broad approach to a career in the hospitality industry; students study all aspects of the industry rather than limiting themselves to any one segment. Students take classes in topics such as human resources management, organizational behavior, facilities and design management, hospitality law, and foodservice financial management. Students also study ethnic and regional cuisine, sales and public relations, risk management, accounting, service management, sustainable purchasing, foodservice technology and information, entrepreneurship, operations, and strategic management. The program builds on the major strengths that are critical for success in Hospitality Management: innovative management, customer service, technology, and developing a global perspective. The program also includes an internship, a senior-level capstone class, and a senior practicum, which requires students to apply all of their learned managerial and leadership skills.

### MISSION STATEMENT

The mission of the Hospitality Management program is to prepare students to seek entry-level management positions in the hospitality industry and to provide a quality educational environment for students to become learners who possess the skills, knowledge, creativity, and ethics necessary in the rapidly changing, culturally diverse hospitality industry

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates will be prepared to seek entry-level management positions in restaurant, catering, hotels and other segments of the hospitality industry. Possible job titles include Banquet Director, Banquet Manager, Food and Beverage Manager, Foodservice Director, Foodservice Manager, Restaurant General Manager, Banquet Chef, Kitchen Chef, Pastry Chef, Sous Chef, Banquet Supervisor, Bar Manager, Kitchen Supervisor, Personal Chef, Private Chef, Banquet Cook, Breakfast Cook, Chef de Partie, Line Cook, and Saucier.

### STUDENT LEARNING OBJECTIVES

Upon successful completion of the program, graduates should be able to:

1. Demonstrate and articulate an awareness of the cross-cultural, moral, ethical and environmental issues in hospitality organizations and their relationship with all stakeholders.
2. List, explore and critically analyze the principles and practices impacting contemporary issues affecting the global hospitality industry.
3. Differentiate between the many roles and responsibilities of a manager within a range of hospitality environments.
4. Implement operational sales and marketing techniques in hospitality organizations.
5. Prepare, maintain, analyze, and utilize financial documents and data related to hospitality organizations.
6. Create a business plan for a foodservice outlet or hospitality company

## BACHELOR OF SCIENCE, 180 CREDITS

### *Program Courses*

CUL102	Fundamentals of Classical Techniques (6.0)
CUL104	Concepts and Theories of Culinary Techniques (3.0)
CUL132	Management by Menu (3.0)
CUL137	Sustainable Purchasing and Controlling Costs (3.0)
CUL141	American Regional Course (6.0)
CUL152	Latin Cuisine (3.0)
CUL201	Garde Manger (6.0)
CUL215	Management, Supervision and Career Development (3.0)
CUL244	Asian Cuisine (3.0)
CUL252	Food and Beverage Operations Management (3.0)
CUL261	À la Carte Kitchen (6.0)
CUL272	Capstone (3.0)
CUL310	Human Resource Management (3.0)
CUL330	Legal Issues and Ethics for Culinarians (3.0)
CUL340	Leadership and Organizational Development (3.0)
CUL350	Catering and Event Management (3.0)
CUL360	Quality Service Management and Training (3.0)
CUL410	Foodservice Financial Management (3.0)
CUL420	Facilities Management and Design (3.0)
CUL430	Foodservice Technology and Information (3.0)
CUL455	Management Externship (3.0)
CUL460	Exploring Wines and the Culinary Arts (3.0)
CUL470	Senior Culinary Practicum (3.0)
CUL480	Innovation and Entrepreneurship (3.0)
CUL490	Global Management and Operations in the Hospitality Industry (3.0)
CUL498	Baccalaureate Capstone (3.0)
FB335	Sales and Public Relations (3.0)
HOS171	Introduction to Hospitality (3.0)
HOS232	Lodging Operations (3.0)
HOS234	Introduction to Tourism (3.0)
HOS235	Casino Operations (3.0)
HOS321	Senior Living and Special Needs (3.0)
HOS322	Risk Management (3.0)
HOS323	Multi-Unit Franchising (3.0)
HOS361	Hospitality Law (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

### *Foundational Courses*

RS104	Accounting (3.0)
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*General Education Courses*

ENGL1301	English Composition (4.0)
HECO1322	Nutrition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Foreign Language Requirement (choose one):*

FREN1401	Introduction to French (4.0)
SPAN1401	Introduction to Spanish (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose two):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Restaurant & Catering Management

## Associate of Applied Science

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

*PARTICIPATION IN THIS PROGRAM MAY BE LIMITED BY LOCAL DRINKING AGE REQUIREMENTS. PLEASE CONTACT YOUR CHEF DIRECTOR FOR INFORMATION.*

### PROGRAM DESCRIPTION

Students will be provided the opportunity to learn skills in management, marketing, human resources, accounting, and financial management. They can also become savvy in business communications, beverage management, legal issues, customer service, and global management and operations as they relate to the food industry. Developing managerial and leadership skills are important factors for students graduating from the program. The Restaurant & Catering Management program includes a possible internship in a quality foodservice operation, and culminates with a Capstone project. This project consists of a complete business plan to open a restaurant that seats at least 100 guests, and two complete catered event plans.

### MISSION STATEMENT

The mission of the Restaurant & Catering Management program is to provide an environment for students to become learners who possess the skills, knowledge, creativity, and ethical values necessary in the rapidly changing, culturally diverse culinary, restaurant and catering professions.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates receiving the Associate of Applied Science degree in Restaurant & Catering Management may seek careers in entry-level positions such as Banquet Director, Banquet Manager, Food and Beverage Manager, Foodservice Director, Foodservice Manager, Restaurant General Manager, Banquet Chef, Kitchen Chef, Pastry Chef, Sous Chef, Banquet Supervisor, Bar Manager, Kitchen Supervisor, Personal Chef, Private Chef, Banquet Cook, Breakfast Cook, Chef de Partie, Line Cook, and Saucier.

### STUDENT LEARNING OBJECTIVES

Upon successful completion of the program, graduates should be able to:

1. Establish and maintain safety and sanitation procedures
2. Develop customer service skills covering a range of hospitality industry applications
3. Demonstrate kitchen organization and its relation to customer service
4. Develop financial and managerial beverage controls for a foodservice outlet
5. Create a business plan for a foodservice outlet

ASSOCIATE OF APPLIED SCIENCE, 90 CREDITS

*Program Courses*

CUL102	Fundamentals of Classical Techniques (6.0)
CUL104	Concepts and Theories of Culinary Techniques (3.0)
CUL132	Management by Menu (3.0)
CUL137	Sustainable Purchasing and Controlling Costs (3.0)
CUL141	American Regional Cuisine (6.0)
CUL152	Latin Cuisine (3.0)
CUL201	Garde Manger (6.0)
CUL215	Management, Supervision and Career Development (3.0)
CUL252	Food and Beverage Operations Management (3.0)
CUL261	À La Carte Kitchen (6.0)
CUL272	Capstone (3.0)
CUL310	Human Resource Management (3.0)
CUL350	Catering and Event Management (3.0)
CUL360	Quality Service Management and Training (3.0)
CUL410	Foodservice Financial Management (3.0)
	<i>Program Elective (3.0)</i>

*General Education Courses*

ENGL1301	English Composition (4.0)
HECO1322	Nutrition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Cooking Elective (choose two):*

CUL244	Asian Cuisine (3.0)
CUL343	Classical European Cuisines (3.0)
CUL345	World Cuisine (3.0)

# Advertising

## Bachelor of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Bachelor of Fine Arts program in Advertising provides students with skills in conceptual thinking, copywriting, design, marketing and public relations, advertising campaigns, the business side of advertising, and account and strategic planning. The Bachelor of Fine Arts Degree also provides a complement of liberal arts courses, as well as educates the student in the application of advertising principles to evolving interactive media and the life skills needed to develop and sustain a career in advertising and related fields.

### MISSION STATEMENT

The mission of the Advertising program is to prepare students to seek entry-level careers in advertising, as well as to teach business and creative advertising across all media platforms with content to enrich the understanding of advertising as an essential component of our economic and social system, also to provide a curriculum based on regular examination of the industry and the evolving media. A commitment to lifelong learning is instilled in students as a means to develop their careers from entry-level position in the advertising field.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Entry-level positions are likely to be in the account management or media buying and planning sections of a business and may include the use of internet and other interactive media. An advertising-related internship while in school may increase the graduate's advantage when applying for a position. Many entry-level positions in an advertising agency require a bachelor's degree as a minimum. Graduates are prepared to seek employment in several types of companies: advertising agencies, both traditional and interactive, boutique service agencies, advertising departments in companies, and media sales companies and departments. Possible job titles include Catalogue Illustrator, Graphic Artist, Graphic Designer, Visual Designer, Advertising Account Executive, Advertising Agent, Inside Sales Advertising Executive, and Outside Sales Advertising Executive.

### STUDENT LEARNING OBJECTIVES

1. Theory: Graduates apply industry knowledge and critical thinking skills to analyze, develop, and implement effective advertising solutions that meet professional standards.
2. Design: Graduates develop concepts as well as analyze and incorporate aesthetics and layout in the design process for advertising campaigns and marketing communications.
3. Technology and Production: Graduates demonstrate proficiency with the tools and graphic techniques of the profession to plan and implement production of advertising media such as print collateral, audio and video spots, and Web-interactive materials.
4. Critical Thinking: Graduates articulate the vision behind their creative work and promote their solutions to design and marketing problems consistent with professional standards.
5. Professionalism: Graduates demonstrate professional presentation skills, articulation of visual problem solving, and mastery of industry standards, business practices and ethics.

## BACHELOR OF FINE ARTS, 180 CREDITS

### *Program Courses*

ADV110	Creative and Strategic Planning (3.0)
ADV120	Organizational Behavior (3.0)
ADV130	Advertising Copywriting (3.0)
ADV210	Storyboarding and Scriptwriting (3.0)
ADV220	Consumer Behavior (3.0)
ADV230	Advertising Design (3.0)
ADV240	Principles of Marketing Research (3.0)
ADV250	Sales & Persuasive Techniques (3.0)
ADV310	Account Planning (3.0)
ADV320	Public Relations and Promotion (3.0)
ADV330	Brand Strategy (3.0)
ADV340	Media Planning and Buying (3.0)
ADV350	Advertising Sales and Ratings (3.0)
ADV410	Interactive Advertising (3.0)
ADV420	Introduction to Advertising Campaign (3.0)
ADV430	Advertising Media Production (3.0)
ADV440	Intermediate Advertising Campaign (3.0)
ADV450	Portfolio Preparation (3.0)
ADV460	Advanced Advertising Campaign (3.0)
ADV470	Portfolio (3.0)
GD101	Digital Illustration I (3.0)
GD111	Typography—Traditional (3.0)
GD114	Concept Design (3.0)
GD204	Layout Design (3.0)
GD212	Digital Photography for Designers (3.0)
GD216	Digital Layout (3.0)
GD218	Print Production (3.0)
GD430	Art Direction (3.0)
IMD131	Introduction to Scripting Languages (3.0)
IMD231	Concepts in Motion Design (3.0)
IMD312	Interactive Motion Graphics (3.0)
IMD334	Writing for Interactive Design (3.0)
INT419	Internship (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

### *Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART109	Image Manipulation (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)
RS100	Fundamentals of Business (3.0)
RS321	Fundamentals of Marketing (3.0)
RS345	Fundamentals of Advertising (3.0)



*General Education Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose two):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Design & Technical Graphics

## Bachelor of Science

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

Students in the Design & Technical Graphics program will have the opportunity to study CAD, enterprise graphics, and technical illustration. The curriculum revolves around six academic tracks: Design Principles, Drawing and Visualization, Production, Technology, Professional Practices and General Education. Each of these contains elements, which support entry into the professional workplace. The core of the program is an intensive 10-quarter sequence of CAD/CAM instruction, to which freehand drawing is added, 2-D design fundamentals, color fundamentals, typography, page layout, digital imaging, technical illustration, and 3-D modeling and rendering.

### MISSION STATEMENT

The mission of the Design & Technical Graphics program is to prepare students to seek entry-level careers in design, building, manufacturing, and general business sectors. Graduates communicate design solutions through concept development, 2-D/3-D visualization, and technical document production. The program offers a balanced curriculum of design, visualization, production, technology, professional practice, and general education courses using appropriate production software.

### ENTRY-LEVEL CAREER OPPORTUNITIES

The fields served by Design & Technical Graphics range from sole proprietorships to multinational corporations. Design & Technical Graphics graduates may work in engineering firms (civil, structural, mechanical, process), manufacturing companies, natural resource and energy companies, retail sales companies, home builders and developers, publishing companies, and general business firms. Graduates will be prepared to seek the following entry-level positions: Architectural Drafter, Building Drafter, Civil Computer-Aided Design and Drafting Technician, Civil Drafter, Structural Drafter, Circuit Board Drafter, Electrical Computer-Aided Design and Drafting Technician, Electrical Drafter, Electrical Systems Drafter, Electronic Drafter, Circuit Board Drafter, Electrical Computer-Aided Design and Drafting Technician, Electrical Drafter, Electrical Systems Drafter, Electronic Drafter, Printed Circuit Board Drafter, Mechanical Design Drafter, Mechanical Drafter, Draughtsman, Geological Drafter, Marine Drafter, Graphic Artist, Graphic Designer, and Visual Designer.

### STUDENT LEARNING OBJECTIVES

1. Graduates will produce traditional and parametric technical documents (2D and 3D CAD/CAM) in support of design and production processes.
2. Graduates will design and produce small, internal publications (HR Manuals, Marketing Studies, Sales Aids, Installation/User Manuals, etc.) for general business.
3. Graduates will demonstrate the ability to produce concept sketches, process drawings and presentation boards in support of business and manufacturing activities.
4. Graduates will demonstrate the ability to create finished production art, technical illustrations and business graphics.
5. Graduates will be capable of re-purposing existing graphic art and production imagery for delivery using different media.

BACHELOR OF SCIENCE, 180 CREDITS

*Program Courses*

DTG110	Presentation and Delivery Technology (3.0)
DTG120	Concept Drawing (3.0)
DTG130	Material and Processes (3.0)
DTG210	Computer-Aided Industrial Design (3.0)
DTG215	Technical Illustration I (3.0)
DTG220	Fabrication Techniques (3.0)
DTG230	Computer-Aided Modeling (3.0)
DTG240	Principles of Mechanical Engineering (3.0)
DTG250	Storyboarding and Scriptwriting (3.0)
DTG260	Interactive 3-D Visualization (3.0)
DTG270	Design for Manufacturing (3.0)
DTG310	Package and Point of Sale Design (3.0)
DTG315	Technical Illustration II (3.0)
DTG320	CAD for Civil Engineering (3.0)
DTG330	Training and Instructional Design (3.0)
DTG340	CAD for Process Piping (3.0)
DTG350	Visualization Information (3.0)
DTG410	Event Design (3.0)
DTG420	Special Topics: Industrial Design (3.0)
DTG440	Consumer Product Design (3.0)
DTG450	Portfolio Preparation (3.0)
DTG460	Portfolio (3.0)
GD111	Typography—Traditional (3.0)
GD204	Layout Design (3.0)
GD207	Advanced Image Manipulation (3.0)
GD214	Typography—Hierarchy (3.0)
GD416	Media Business Law (3.0)
ID104	Drafting I (3.0)
ID139	CAD I (3.0)
ID223	CAD II (3.0)
ID244	Fundamentals of Construction Documents (3.0)
ID310	3-D Digital Modeling (3.0)
ID312-C	Advanced Construction Documents (3.0)
ID323	3-D Digital Rendering (3.0)
INT419	Internship (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

*Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART109	Image Manipulation (3.0)
ART111	Perspective Drawing (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)

*General Education Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PHYS1301	Physics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities English Electives (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Graphic Design

## Associate Of Applied Science

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

Graphic Design students begin with fundamental courses in color, design, drawing, and technology. The Graphic Design Associate of Applied Science degree program is designed to focus on the software skills related to print production, typography, and print design. Students learn the visual, conceptual, historical and technical aspects of the discipline through a curriculum that offers comprehensive experiences in the analysis of communication problems, the development of creative solutions to those problems, and the implementation and evaluation of those solutions. The associate degree places an emphasis on the technical and production aspects of graphic design and prepares students for auxiliary positions in the industry.

### MISSION STATEMENT

The mission of the Graphic Design program is to provide a focus on conceptual thinking while developing technical and creative design skills, including an introduction to the theory and practice of print and interactive design, a focus on audience and content-based research, electronic publishing, graphic imagery, sales promotion, strategic problem-solving and technology-based communication solutions.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates in the associate's degree program may choose to continue in the bachelor's degree program or pursue entry-level positions such as a Catalogue Illustrator, Graphic Artist, Graphic Designer, or Visual Designer.

### STUDENT LEARNING OBJECTIVES

1. Design: Graduates apply aesthetics and formal concepts of layout and design, including spatial relationships; communication effectiveness; interrelationships among imagery and text; balance; typography; and color theory.
2. Concept: Graduates apply design concepts to produce successful visual solutions to assigned problems.
3. Communication - Graduates articulate the vision behind their creative work and explain and defend their solutions.
4. Technical: Graduates apply skills in industry-specific computer software programs to produce concrete projects
5. Professionalism: Graduates demonstrate an understanding of industry standards, professional practices and ethics in their work and self-presentation.

ASSOCIATE OF APPLIED SCIENCE, 90 CREDITS

*Program Courses*

GD101	Digital Illustration I (3.0)
GD111	Typography—Traditional (3.0)
GD204	Layout Design (3.0)
GD207	Advanced Image Manipulation (3.0)
GD212	Digital Photography for Designers (3.0)
GD214	Typography—Hierarchy (3.0)
GD216	Digital Layout (3.0)
GD218	Print Production (3.0)
GD219	Graphic Symbolism (3.0)
GD227	Digital Pre-Press (3.0)
GD331	Publication Design (3.0)
GD350	Portfolio (Associate Level) (3.0)
GD417	Senior Project (3.0)
GWDA272	Corporate Identity (3.0)
INT419	Internship (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

*Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART109	Image Manipulation (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)

*General Education Courses*

ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

SOCI1306	Social Problems (4.0)
PSYC2301	General Psychology (4.0)

# Graphic & Web Design

## Graphic Design Concentration

### Bachelor Of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

#### PROGRAM DESCRIPTION

The Graphic & Web Design degree program is designed to teach students how to express themselves creatively while visually communicating a message without losing sight of the end-user. The Graphic & Web Design degree program emphasizes hands-on learning. Students in the Graphic & Web Design degree program have the opportunity to use industry-related technology and software. Course topics in the Graphic & Web Design degree program include typography, illustration, interface design and web development. Initially, students will have the opportunity to develop an understanding of color and composition, design and technology. As they progress through the program, students are trained in creative problem solving and learn to offer solutions that are effective in the business world and applicable on various mediums. Emphasis is placed on concept development and creative problem solving as it relates to technology, design, and development. Industry professionals often teach skills and techniques of advanced technologies. Tools include scanners, digital cameras, handheld devices and various hardware and software. The program includes the execution of assignments encountered during industry internships.

#### MISSION STATEMENT

The mission of the Graphic & Web Design program is to provide a focus on conceptual thinking while developing technical and creative design skills, including an introduction to the theory and practice of print and interactive design, a focus on audience and content-based research, electronic publishing, graphic imagery, sales promotion, strategic problem-solving and technology-based communication solutions.

#### ENTRY-LEVEL CAREER OPPORTUNITIES

Bachelor of Fine Arts degree program graduates may join the creative staffs of advertising agencies, design studios, publishing houses, or corporate communication departments in entry-level positions as a graphic designer, web designer and interactive designer. Opportunities may also be available for entrepreneurial graduates to enter the market as freelance graphic and web designers. Possible job titles include Internet Application Developer, Internet Developer, Intranet Developer, Web Content Developer, Web Designer, Web Developer, 3D Animator, Animator, Multimedia Artist, Special Effects Artist, Catalogue Illustrator, Graphic Artist, Graphic Designer, and Visual Designer.

#### STUDENT LEARNING OBJECTIVES

1. Graduates demonstrate versatile aesthetic layout and design solutions, including effective usage of space, line, color, shape, texture, form, balance and value; typographic and photographic hierarchy structures.
2. Graduates demonstrate conceptual thinking through work that reflects historical and contemporary trends, answering design problems with creative visual and writing elements.
3. Graduates demonstrate the interdependence of content and visual expression; evaluate and critique their design concept; articulate the vision behind their creative work, and defend their creative solutions.
4. Graduates articulate their design direction by communicating mastery of graphic and web design, problem solving, ethics and industry standards in visual presentations.

Graphic Design Concentration Specific Objectives:

Graduates demonstrate and apply competencies in industry-specific computer software. These include preparation and presentation of work, technical aspects of prepress, output, and quality reproduction as well as web design.

BACHELOR OF FINE ARTS, 180 CREDITS

*Program Courses*

GD101	Digital Illustration I (3.0)
GD111	Typography—Traditional (3.0)
GD212	Digital Photography for Designers (3.0)
GD416	Media Business Law (3.0)
GD417	Senior Project (3.0)
GD421	E-Portfolio (3.0)
GWDA101	Applications and Industry (3.0)
GWDA102	Rapid Visualization (3.0)
GWDA105	Concept Design (3.0)
GWDA111	Introduction to Layout Design (3.0)
GWDA122	Typography—Hierarchy (3.0)
GWDA202	Interface Design (3.0)
GWDA203	Pre-Press Production (3.0)
GWDA207	Design History (3.0)
GWDA209	Graphic Design Portfolio I (3.0)
GWDA212	Typography – Expressive and Experimental (3.0)
GWDA213	Timeline Animation and Interaction (3.0)
GWDA222	Intermediate Layout Design (3.0)
GWDA223	Intermediate Web Page Scripting (3.0)
GWDA232	Form and Space (3.0)
GWDA242	Graphic Symbolism (3.0)
GWDA252	Advanced Layout Design (3.0)
GWDA262	Package Design (3.0)
GWDA272	Corporate Identity (3.0)
GWDA282	Collateral Design (3.0)
GWDA302	Information Design (3.0)
GWDA303	Interactive Motion Graphics (3.0)
GWDA305	Art Direction (3.0)
GWDA312	Publication Design (3.0)
GWDA315	Contemporary Issues in Typography (3.0)
GWDA352	History of Typography (3.0)
GWDA362	Font Design (3.0)
GWDA403	Advanced Motion Graphics (3.0)
GWDA409	Graphic and Web Design Capstone (3.0)
GWDA419	Graphic Design Portfolio II (3.0)
GWDA422	Hand Lettering (3.0)
IMD131	Introduction to Scripting Languages (3.0)
INT419	Internship (3.0)

*Program Elective (3.0)*

*Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART109	Image Manipulation (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)



*General Education Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose two):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Graphic & Web Design

## Web Design Concentration

### Bachelor Of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

#### *PROGRAM DESCRIPTION*

The Graphic & Web Design degree program is designed to teach students how to express themselves creatively while visually communicating a message without not losing sight of the end-user. The Graphic & Web Design degree program emphasizes hands-on learning. Students in the Graphic & Web Design degree program have the opportunity to use industry-related technology and software. Course topics in the Graphic & Web Design degree program include typography, illustration, interface design and web development. With a Graphic & Web Design degree, graduates may pursue entry-level jobs such as graphic designer, production artist, web designer, and interactive designer.

Initially, students will have the opportunity to develop an understanding of color and composition, design and technology. As they progress through the program, students are trained in creative problem solving and learn to offer solutions that are effective in the business world and applicable on various mediums. Emphasis is placed on concept development and creative problem solving as it relates to technology, design, and development. Industry professionals often teach skills and techniques of advanced technologies. Tools include scanners, digital cameras, handheld devices and various hardware and software. The program includes the execution of assignments encountered during industry internships.

#### MISSION STATEMENT

The mission of the Graphic & Web Design program is to provide a focus on conceptual thinking while developing technical and creative design skills, including an introduction to the theory and practice of print and interactive design, a focus on audience and content-based research, electronic publishing, graphic imagery, sales promotion, strategic problem-solving and technology-based communication solutions.

Graphic & Web Design Objectives:

- Graduates demonstrate versatile aesthetic layout and design solutions, including effective usage of space, line, color, shape, texture, form, balance and value; typographic and photographic hierarchy structures.
- Graduates demonstrate conceptual thinking through work that reflects historical and contemporary trends, answering design problems with creative visual and writing elements.
- Graduates demonstrate the interdependence of content and visual expression; evaluate and critique their design concept; articulate the vision behind their creative work, and defend their creative solutions.
- Graduates articulate their design direction by communicating mastery of graphic and web design, problem solving, ethics and industry standards in visual presentations.

Web Design Concentration Specific Objectives:

- Graduates demonstrate knowledge of interactive design & development using industry software, authoring systems and/or web scripting.

#### ENTRY-LEVEL CAREER OPPORTUNITIES

Students with a Bachelor of Fine Arts degree in Graphic & Web Design are prepared to seek entry-level positions in fields such as marketing, corporate communications, or advertising. Possible job titles include Internet Application Developer, Internet Developer, Intranet Developer, Web Content Developer, Web Designer, Web Developer, 3D Animator, Animator, Multimedia Artist, Special Effects Artist, Catalogue Illustrator, Graphic Artist, Graphic Designer, and Visual Designer.

## STUDENT LEARNING OBJECTIVES

1. Graduates demonstrate versatile aesthetic layout and design solutions, including effective usage of space, line, color, shape, texture, form, balance and value; typographic and photographic hierarchy structures.
2. Graduates demonstrate conceptual thinking through work that reflects historical and contemporary trends, answering design problems with creative visual and writing elements.
3. Graduates demonstrate the interdependence of content and visual expression; evaluate and critique their design concept; articulate the vision behind their creative work, and defend their creative solutions.
4. Graduates articulate their design direction by communicating mastery of graphic and web design, problem solving, ethics and industry standards in visual presentations.
5. Graduates demonstrate knowledge of interactive design & development using industry software, authoring systems and/or web scripting.

## BACHELOR OF FINE ARTS, 180 CREDITS

### *Program Courses*

GD101	Digital Illustration I (3.0)
GD111	Typography—Traditional (3.0)
GD212	Digital Photography for Designers (3.0)
GD416	Media Business Law (3.0)
GWDA101	Applications and Industry (3.0)
GWDA105	Concept Design (3.0)
GWDA111	Introduction to Layout Design (3.0)
GWDA122	Typography – Hierarchy (3.0)
GWDA123	Programming Logic (3.0)
GWDA132	Information Architecture (3.0)
GWDA201	Audio and Video (3.0)
GWDA202	Interface Design (3.0)
GWDA205	Desktop Video (3.0)
GWDA210	Web Portfolio I (3.0)
GWDA213	Timeline Animation and Interaction (3.0)
GWDA223	Intermediate Web Page Scripting (3.0)
GWDA233	Advanced Style Sheet Scripting (3.0)
GWDA243	Object Oriented Scripting (3.0)
GWDA253	Authoring and Interaction (3.0)
GWDA263	Web Standards (3.0)
GWDA272	Corporate Identity (3.0)
GWDA292	Experience Design (3.0)
GWDA303	Interactive Motion Graphics (3.0)
GWDA313	Emerging Technologies (3.0)
GWDA315	Contemporary Issues in Typography (3.0)
GWDA323	Design Team: Pre-Production (3.0)
GWDA333	Senior Project: Pre-Production (3.0)
GWDA353	Server-Side Scripting (3.0)
GWDA363	Client-Side Scripting (3.0)
GWDA372	Content Management Systems (3.0)
GWDA373	Advanced Server-Side Scripting (3.0)
GWDA382	Design for Mobile Devices (3.0)
GWDA403	Advanced Motion Graphics (3.0)
GWDA413	Design Team: Production (3.0)
GWDA420	Web Portfolio II (3.0)
GWDA423	Senior Project Production (3.0)
IMD131	Introduction to Scripting Languages (3.0)
	<i>Program Elective (3.0)</i>

*Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART109	Image Manipulation (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)
INT419	Internship (3.0)

*General Education Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose two):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Interior Design

## Bachelor of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

Interior designers impact the lives of others by creating spaces in which people live, work, and play. The Interior Design program is designed to encourage creativity while providing students practical experience in space planning, color, lighting, furniture, and materials.

### MISSION STATEMENT

The mission of the Interior Design Bachelor's Program is to prepare students to seek entry-level positions in their field and function as trained professionals. Students have the opportunity to conceive and develop viable design solutions within the interior environment utilizing creative, critical and technical methodologies. The program is designed to prepared for the purpose of improving the quality of life, increasing productivity and protecting the health, safety, and wellbeing of the public by incorporating function, aesthetics and environmentally sustainable products. By meeting the educational goals, students should develop an attitude of flexibility and a desire for life-long learning necessary to meet the changing demands of the interior design profession.

### ENTRY-LEVEL CAREER OPPORTUNITIES

The Bachelor of Fine Arts program is designed to prepare our graduates to seek entry-level positions with interior design firms or companies specializing in facilities or space planning. Possible job titles include Interior Designer, Home Lighting Adviser, Kitchen and Bath Designer, and Kitchen Designer.

### STUDENT LEARNING OBJECTIVES

1. Graduates solve complex interior design problems using the design process and their knowledge of principles, theories and applications to analyze the client profile and project program, both individually and collaboratively.
2. Graduates provide interior design services using effective oral, written, and visual communication employing a variety of means, methods and technologies, in both 2- and 3-dimensions.
3. Graduates produce interior design solutions that constructively integrate with available building, environmental, and property management systems, as well as prevailing codes and standards of use, maintenance and sustainability.
4. Graduates specify and apply to their solutions, finish materials that meet prevailing standards of use, maintenance, sustainability, regulatory compliance, and aesthetics.
5. Graduates provide professional services based on their body of knowledge with a standard of care that meets both client needs and protects the health, safety, and welfare of the public in an ethical and legal manner.

To become a registered Interior Designer in the state of Texas, applicants must satisfy the requirements of the Texas Board of Architectural Examiners (TBAE). At the time of this writing, the TBAE requires that applicants must graduate from a program that is accredited by the Council for Interior Design Accreditation (CIDA) or the National Architectural Accrediting Board., must earn two years' experience under a registered interior designer, and must pass the NCIDQ exam. Please refer to the TBAE website for the most current requirements: <http://www.tbae.state.tx.us/HowToApply/InteriorDesigners>.

In the State of Texas, in order for students to become professionally credentialed as Interior Designers they must graduate from an institution offering a bachelor's degree program in Interior Design accredited by The Council for Interior Design Accreditation (CIDA).

## BACHELOR OF FINE ARTS, 180 CREDITS

### *Program Courses*

ID104	Drafting I (3.0)
ID124	Introduction to Interior Design (3.0)
ID126	Drafting II (3.0)
ID128	Design Basics 3-D (3.0)
ID136	Human Factors (3.0)
ID137	Programming and Space Planning I (3.0)
ID138	Sketching and Rendering (3.0)
ID139	CAD I (3.0)
ID140	Textiles (3.0)
ID141	Presentation Techniques (3.0)
ID143	History of Architecture, Interiors and Furniture I (3.0)
ID216	Hospitality Design (3.0)
ID219	Codes and Regulations (3.0)
ID221	Residential Design I (3.0)
ID223	CAD II (3.0)
ID240	Kitchen & Bath Design (3.0)
ID244	Fundamentals of Construction Documents (3.0)
ID254	Materials and Specifications (3.0)
ID272	Building and Mechanical Systems (3.0)
ID301	Commercial Design I (3.0)
ID307	Interior Detailing (3.0)
ID310	3-D Digital Modeling (3.0)
ID311	Environmental and Sustainable Design (3.0)
ID312-C	Advanced Construction Documents (3.0)
ID320	Lighting Design (3.0)
ID323	3-D Digital Rendering (3.0)
ID342	History of Architecture, Interiors and Furniture II (3.0)
ID346	Institutional Design (3.0)
ID400	Furniture Design (3.0)
ID404	Commercial Design II (3.0)
ID405	Professional Practice (3.0)
ID414	Residential Design II (3.0)
ID424	Project Management (3.0)
ID426	Portfolio Preparation (3.0)
ID436	Portfolio (3.0)
INT419	Internship (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

### *Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART111	Perspective Drawing (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)

General Education *Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
ENVR1401	Environmental Science (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Web Design & Development

## Diploma Program

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Web Design & Development program is designed to teach students how to create the look, feel and functionality of World Wide Web pages for client Web sites. This involves developing a design that effectively communicates the ideas being promoted by the Web sites, and focusing on the ways in which the Web sites function for optimum information delivery. The program will also focus on the design and development of mobile device applications.

Students will have the opportunity to develop abilities in aspects of Web design, computer languages, and multimedia skills, along with developing a professional portfolio as a formal transition into the workplace. Students will also have the opportunity to learn to adapt the most up-to-date programs, techniques and standards in a world that is quickly and continuously changing.

This diploma program is intended for students with prior knowledge in the chosen field. Academic program leaders will evaluate individual students' readiness for upper level courses and may waive selected prerequisites as appropriate.

### MISSION STATEMENT

Web Design & Development is a user-centered design program. Program outcomes are focused on creativity, design strategy, and technology solutions across media platforms. Program competencies are those related to interface design, interactivity, visual design, database design, dynamic content design, technology, and information design.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates are prepared to seek entry-level positions in the fast-paced, high-tech interactive communications field, which includes publishing, education, entertainment, medical, marketing, and corporate communications. Possible job titles include Internet Application Developer, Internet Developer, Intranet Developer, Web Content Developer, Web Designer, and Web Developer.

### STUDENT LEARNING OBJECTIVES

1. Graduates demonstrate visual communication skills through the use of graphic illustrations, photography and typography in a web environment.
2. Graduates apply key concepts of interactive design including interrelationships among imagery and text in support of concept.
3. Graduates demonstrate the ability to program and code to meet functional requirements of media projects.
4. Graduates apply critical thinking and needs analysis to concept design and in developing media marketing.
5. Graduates apply presentation and communication skills to produce design and business solutions appropriate to a particular client or target audience.



DIPLOMA PROGRAM, 48 CREDITS

*Program Courses*

AP102	Fundamentals of Audio (3.0)
ART109	Image Manipulation (3.0)
GD101	Digital Illustration I (3.0)
GD111	Typography—Traditional (3.0)
GD207	Advanced Image Manipulation (3.0)
IMD131	Introduction to Scripting Languages (3.0)
IMD213	Digital Visual Composition (3.0)
IMD222	Intermediate Scripting Languages (3.0)
IMD223	Desktop Video (3.0)
IMD231	Concepts in Motion Design (3.0)
IMD232	Audio for Interactive Design (3.0)
IMD233	Advanced Scripting Languages (3.0)
IMD235	Style Sheet Scripting (3.0)
IMD252	Portfolio (3.0)
IMD312	Interactive Motion Graphics (3.0)
IMD323	Interactive Motion Scripting (3.0)

# Web Design & Interactive Communications

## Diploma Program

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Web Design & Interactive Communications program is designed to teach students how to create the look, feel and functionality of World Wide Web pages for client Web sites with a specific emphasis on professional standards and practical deployment. This course of study extends foundation principles in visual communications and interactive media as related to dynamic delivery through multiple channels including mobile technologies. Students will have the opportunity to develop abilities in computer languages, usability principles and information architecture in a team oriented environment that prepares them for the professional world. Students will also have the opportunity to be trained in current web technologies and in project management on assignments that will enhance their personal portfolio.

This diploma program is intended for students with prior knowledge in the chosen field. Academic program leaders will evaluate individual students' readiness for upper level courses and may waive selected prerequisites as appropriate.

### MISSION STATEMENT

Web Design & Interactive Communication is a user-centered design program. Program outcomes are focused on creativity, design strategy, and technology solutions across media platforms. Program competencies are those related to interface design, interactivity, visual design, database design, dynamic content design, technology, and information design.

### *ENTRY-LEVEL CAREER OPPORTUNITIES*

Graduates are prepared to seek entry-level positions in the fast-paced, high-tech interactive communications field, which includes publishing, education, entertainment, medical, marketing, and corporate communications. Possible job titles include Internet Application Developer, Internet Developer, Intranet Developer, Web Content Developer, Web Designer, and Web Developer.

### STUDENT LEARNING OBJECTIVES

1. Demonstrate the use of appropriate visual elements and visual communication skills for interactive media.
2. Create applications that solve specified problems through a variety of scripting techniques.
3. Critique and evaluate appropriate design solutions.
4. Design and develop media marketing and business plans.

DIPLOMA PROGRAM, 48 CREDITS

*Program Courses*

GD101	Digital Illustration I (3.0)
GD204	Layout Design (3.0)
GD416	Media Business Law (3.0)
IMD222	Intermediate Scripting Languages (3.0)
IMD223	Desktop Video (3.0)
IMD231	Concepts in Motion Design (3.0)
IMD232	Audio for Interactive Design (3.0)
IMD233	Advanced Scripting Languages (3.0)
IMD252	Portfolio (3.0)
IMD312	Interactive Motion Graphics (3.0)
IMD323	Interactive Motion Scripting (3.0)
IMD330	E-Learning Design (3.0)
IMD331	Designing for Dynamic Websites (3.0)
IMD334	Writing for Interactive Design (3.0)
IMD335	Design for Mobile Devices (3.0)
IMD412	Designing for Server-Side Technology (3.0)

# **Web Design & Interactive Media**

## **Associate of Applied Science**

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### **PROGRAM DESCRIPTION**

Web Design & Interactive Media students have the opportunity to learn to use the Web to communicate effectively and to develop interfaces showcasing creativity, innovation, usability, and technical expertise. The program is designed to provide art foundation skills in visual and color theory, and progress through techniques for project management, interface design, media production, information architecture, team projects and web technologies. Graduates may choose to continue their studies in the bachelor's degree program or to seek entry-level positions in the fast-paced, high-tech interactive communications field which includes publishing, education, entertainment, medical, marketing and corporate communications.

### **MISSION STATEMENT**

To provide career-centered education that focuses on audience and content-based research, interactive design, media integration, strategic problem solving and technology-based communication solutions.

### **ENTRY-LEVEL CAREER OPPORTUNITIES**

Graduates are prepared to seek entry-level positions in the fast-paced, high-tech interactive communications field which includes publishing, education, entertainment, medical, marketing, and corporate communications. Possible job titles include Internet Application Developer, Internet Developer, Intranet Developer, Web Content Developer, Web Designer, and Web Developer.

### **STUDENT LEARNING OBJECTIVES**

1. Graduates demonstrate professional layout, integrating media elements and employing industry standards and professional practices.
2. Graduates apply the vocabulary and concepts of interactive design, including communication effectiveness, and interrelationships among imagery and text.
3. Graduates demonstrate competencies in interactive development using authoring systems and/or web scripting.

ASSOCIATE OF APPLIED SCIENCE, 90 CREDITS

*Program Courses*

AP102	Fundamentals of Audio (3.0)
GD207	Advanced Image Manipulation (3.0)
IMD110	Digital Design and Typography (3.0)
IMD131	Introduction to Scripting Languages (3.0)
IMD213	Digital Visual Composition (3.0)
IMD222	Intermediate Scripting Languages (3.0)
IMD223	Desktop Video (3.0)
IMD231	Concepts in Motion Design (3.0)
IMD232	Audio for Interactive Design (3.0)
IMD260	Portfolio I (3.0)
IMD271	Portfolio II (3.0)
IMD273	Media Business Practices (3.0)
IMD312	Interactive Motion Graphics (3.0)
IMD313	Animation Graphics (3.0)
IMD321	Project Management (3.0)
	<i>Program Elective (3.0)</i>

*Foundational Courses*

ART106	Design Fundamentals (3.0)
ART109	Image Manipulation (3.0)
ART111	Perspective Drawing (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)
INT419	Internship (3.0)

*General Education Courses*

ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

# Fashion Design

## Bachelor of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

Fashion design is the applied art of designing clothing and lifestyle accessories created within the cultural and social influences of a specific time. The Fashion Design program is designed to explore industry practices from concept to consumer. Coursework incorporates technical sketching and fashion illustration, flat patternmaking and draping, Computer-Aided design, garment construction and fit, industry software knowledge, and conceptual and critical thinking. The curriculum is designed to offer exposure to global fashion business practices, product development, entrepreneurship, and professional presentations.

### MISSION STATEMENT

The Fashion Design bachelors program prepares students to seek entry-level positions within the fashion design industry by attaining a fundamental grounding in fashion design, technical illustration, design research and forecasting. The program includes an introduction to the theory and practice of creative design, draping, pattern drafting, construction and sewing. These skills are enhanced through industry-standard computerized hardware and software systems. Upper Level courses provide students with the opportunity to focus on specific design areas. Upon completion of the program, graduates will be prepared to seek a wide variety of entry-level positions in the fashion design field.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Employment opportunities within the various sectors of the fashion industry include entry-level positions in retail and wholesale garment businesses, haute couture, handloom/textile manufacturers, fashion show organizers and publishers, export houses dealing with garment/textile/handloom exports, television/film fashion program producers, and costume designers. Graduates may seek entry-level positions with titles such as Apparel Designer, Clothes Designer, Clothing Designer, Costume Designer, Dance Costume Designer, Dress Designer, and Fashion Designer.

### STUDENT LEARNING OBJECTIVES

1. Graduates integrate the art of fashion design with the knowledge of materials and apparel production.
2. Graduates integrate textile knowledge and process skills in the production of garments from concept development to finished product.
3. Graduates effectively employ industry software and equipment to design and produce garments and produce garment technical packages.
4. Graduates evaluate interconnections of historical perspectives, global events, forecasting, design, and color to create products relevant to fashion industry business trends.
5. Graduates exemplify professional standards, ethics, and business concepts.
6. Graduates display the ability to professionally communicate their ideas visually and verbally.

## BACHELOR OF FINE ARTS, 180 CREDITS

### *Program Courses*

FD101	Survey of the Fashion Industry (3.0)
FD161	Fundamentals of Patternmaking (3.0)
FD211	Fundamentals of Construction (3.0)
FD213	Intermediate Construction (3.0)
FD215	Advanced Construction (3.0)
FD217	Draping (3.0)
FD219	Fit Analysis (3.0)
FD262	Intermediate Patternmaking (3.0)
FD264	Technical Drawing (3.0)
FD266	Advanced Fashion Illustration (3.0)
FD280	Applied Textiles (3.0)
FD285	Research and Sourcing Fundamentals (3.0)
FD321	Advanced Sewing Techniques (3.0)
FD323	Surface Design (3.0)
FD340	Concept Development (3.0)
FD342	Advanced Concept Development (3.0)
FD344	Digital Textile Design (3.0)
FD350	Design Studio Menswear (3.0)
FD370	Specialized Patternmaking (3.0)
FD372	Computer Patternmaking (3.0)
FD374	Computer Production Systems (3.0)
FD380	Technical Design (3.0)
FD425	Senior Collection Concept (3.0)
FD427	Senior Collection Technical (3.0)
FD429	Senior Collection Production (3.0)
FD450	Design Studio Women's Wear (3.0)
FD455	Fashion Entrepreneurship (3.0)
FD470	Applied Product Development (3.0)
FD480	Portfolio Preparation (3.0)
FD490	Portfolio (3.0)
FRM111	Fashion History I (3.0)
FRM121	Fashion History II (3.0)
FRM130	Textiles (3.0)
FRM131	Fashion Drawing (3.0)
FRM320	Trends and Concepts in Apparel (3.0)
FRM330	Product Development (3.0)
INT419	Internship (3.0)

*Program Elective (3.0)*

*Program Elective (3.0)*

### *Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART109	Image Manipulation (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)

*General Education Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Foreign Language Requirement (choose one):*

FREN1401	Introduction to French (4.0)
SPAN1401	Introduction to Spanish (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)



# Fashion & Retail Management

## Bachelor of Science

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Fashion & Retail Management Bachelor of Science degree program at The Institute is designed to offer experience across disciplines in business and fashion management. This cross-functional focus allows students to expand beyond traditional fashion positions and seek entry-level opportunities in manufacturing, retail management, buying and merchandising, fashion publicity, and with experience even business ownership. Students have opportunities to develop real-world projects that are taken from concept to final product. This program also includes Internet and international components that respond to the rapidly changing world of retail.

### MISSION STATEMENT

The Fashion & Retail Management program provides graduates with relevant industry and professional development skills needed for entry-level careers within the retail industry. Course work will provide graduates with a strong academic and professional foundation through both applied coursework and technological applications. The market driven curriculum teaches students to utilize problem solving and critical thinking skills, which meet the expressed needs of the retail industry. Focusing on marketing, management, and interpersonal skills, graduates are prepared to seek entry-level opportunities in the retail industry.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates of the bachelor's degree program are prepared to seek entry-level positions in the fashion and retail management industry. Possible job titles include Department Store Salesperson, Merchandise Buyer, Retail Buyer, and Wholesale Buyer.

### STUDENT LEARNING OBJECTIVES

1. Graduates utilize advanced business and design software for marketing, management, publications, social media, communication and visual merchandising.
2. Graduates analyze consumer behavior utilizing target markets, demographics, product development, psychographics, and cultural, social and individual variables to influence the buyer decision process.
3. Graduates apply the elements of management processes including personnel, operations, finance, and supply chain distribution.
4. Graduates design and critique visual merchandising as a communication tool to target-market merchandise to the consumer.
5. Graduates demonstrate professional presentation skills through integrating and articulating appropriate communication skills, knowledge of fashion marketing and management and industry standards, professional practices, and ethics.
6. Graduates evaluate and assess fashion branding, utilizing product trends, brand identity, and forecasting as related to creating a brand image.

BACHELOR OF SCIENCE, 180 CREDITS

*Program Courses*

FRM110	Introduction to Retailing (3.0)
FRM111	Fashion History I (3.0)
FRM121	Fashion History II (3.0)
FRM130	Textiles (3.0)
FRM131	Fashion Drawing (3.0)
FRM132	Retail Math (3.0)
FRM210	Sales and Event Promotion (3.0)
FRM211	Apparel Evaluation and Construction (3.0)
FRM220	Elements of Retail Operations and Technology (3.0)
FRM222	Event and Fashion Show Production (3.0)
FRM223	Visual Merchandising (3.0)
FRM225	Consumer Behavior (3.0)
FRM230	Merchandise Management (3.0)
FRM232	Store Planning and Lease Management (3.0)
FRM233	Business Ownership I (3.0)
FRM235	Brand Marketing (3.0)
FRM310	Introduction to Manufacturing (3.0)
FRM311	Business Law (3.0)
FRM313	Business Ownership II (3.0)
FRM320	Trends and Concepts in Apparel (3.0)
FRM330	Product Development (3.0)
FRM334	Special Topics in Fashion Retail Management (3.0)
FRM400	Media Planning and Buying (3.0)
FRM410	International Marketing and Buying (3.0)
FRM420	Web Marketing for Fashion and Retail Management (3.0)
FRM431	Fashion Capstone (3.0)
FRM439	Internship (3.0)
GD212	Digital Photography for Designers (3.0)
IMD131	Introduction to Scripting Languages (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

*Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART109	Image Manipulation (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)
RS100	Fundamentals of Business (3.0)
RS104	Accounting (3.0)
RS105	Human Resource Management (3.0)
RS141B	Leadership (3.0)
RS321	Fundamentals of Marketing (3.0)
RS326	Sales Management (3.0)
RS345	Fundamentals of Advertising (3.0)

*General Education Courses*

ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Foreign Language Requirement (choose one):*

FREN1401	Introduction to French (4.0)
SPAN1401	Introduction to Spanish (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose three):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Fashion Retailing

## Diploma Program

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Fashion Retailing Diploma program is designed to teach students how to use their combined creative and business skills to display, market, and sell fashion merchandise. The well-trained student will be able to effectively understand and meet the customer's needs, and ultimately encourage sales. This is accomplished by having a keen awareness to the changing needs of the consumer, learning how to identify and predict new style trends, and by being able to conceptualize and promote fashion displays and sales campaigns. Individuals in Fashion Retailing will have the opportunity to learn how to evaluate apparel construction, and identify appropriate characteristics and uses of different textiles. They will also have the opportunity to gain knowledge of consumer behavior, retail operations, visual merchandising, the larger marketplace, and business skills.

### MISSION STATEMENT

The mission of the Diploma program in Fashion Retailing is to prepare students to seek entry – level positions in the field of fashion retailing. The program is intended for students who have a background in fashion and are interested in developing retail management and business skills, or who are preparing for a career in fashion retailing in boutiques, specialty stores, national department stores, and discount chains. Students primarily focus on retail sales, management, operations, fashion trends, and promotion.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates of the Fashion Retailing Diploma program are prepared to seek entry-level positions in the fashion retailing industry. Possible job titles include Department Store Salesperson, Merchandise Buyer, Retail Buyer, and Wholesale Buyer.

### STUDENT LEARNING OBJECTIVES

1. Graduates demonstrate proficiency in current industry technology and software related to business and marketing.
2. Graduates demonstrate knowledge of the four elements of marketing: product, place, promotion and price.
3. Graduates demonstrate the knowledge of visual merchandising as a communication tool.
4. Graduates apply and articulate professional standards and business concepts related to retail and fashion industries.
5. Graduates demonstrate awareness of product attributes, benefits, and consumer beliefs and values.

DIPLOMA PROGRAM, 48 CREDITS

*Program Courses*

FRM110	Introduction to Retail (3.0)
FRM121	Fashion History II (3.0)
FRM130	Textiles (3.0)
FRM210	Sales and Event Promotion (3.0)
FRM211	Apparel Evaluation and Construction (3.0)
FRM220	Elements of Retail Operations and Technology (3.0)
FRM223	Visual Merchandising (3.0)
FRM225	Consumer Behavior (3.0)
FRM230	Merchandise Management (3.0)
FRM235	Brand Marketing (3.0)
FRM310	Introduction to Manufacturing (3.0)
FRM320	Trends and Concepts in Apparel (3.0)
RS100	Fundamentals of Business (3.0)
RS321	Fundamentals of Marketing (3.0)
RS326	Sales Management (3.0)
RS345	Fundamentals of Advertising (3.0)

# Audio Production

## Bachelor of Science

Offered:

The Art Institute of Houston

The Art Institute of Austin

### PROGRAM DESCRIPTION

Today's professional audio engineers and producers must constantly stay abreast of current developments in equipment, technology, and production methods. To do this, they must have a solid foundation in the basic physics of sound and acoustics as well as skills in equipment operation, usage, and design. The Audio Production program is designed to meet the needs of the industry by offering a curriculum that is designed to provide students with a solid background in technology, theory, and industry practices.

### MISSION STATEMENT

The Audio Production program is designed to prepare graduates for careers in the field of Audio Engineering and Production. Through rigorous study of theoretical concepts, industry practices, and hands-on techniques, students work to develop the technical skills and aesthetic sensibilities needed to become professional audio engineers, technicians, and business people.

### ENTRY-LEVEL CAREER OPPORTUNITIES

The current market for entry-level workers trained in audio knowledge and production skills includes the following areas: audio engineering for radio and television broadcasting, audio sound design for film and video, audio engineering and production in music recording, audio engineering in equipment design, maintenance and repair, audio engineering for live venues and field recording and audio design for cell phone, electronic games and other digital applications. Graduates completing this program are prepared to seek entry-level opportunities at production houses, record labels, radio and TV stations, recording studios, single houses and production companies, CD manufacturing facilities, posting houses, mastering houses, film audio post studios, and sound design studios for games and the Internet. Possible job titles include Audio-Visual Production Specialist, Event AV Operator, Event Crew Technician, Multimedia Production Assistant, Audio Recording Engineer, Disc Recordist, Dub Room Engineer, Film Sound Engineer, Play Back Operator, Public Address Technician, Recording Engineer, Sound Assistant, Sound Cutter, Sound Designer, Sound Editor, Sound Effects Technician, and Sound Engineering Technician.

### STUDENT LEARNING OBJECTIVES

1. Graduates conceptualize, plan, execute, and deliver quality multitrack recordings and voiceovers, and post-production projects, integrating knowledge and application of audio theory, critical listening skills, and industry standards, using industry-related tools.
2. Graduates demonstrate an understanding of job responsibilities and industry standards.
3. Graduates efficiently troubleshoot and solve problems typically encountered by audio professionals.
4. Graduates evaluate and integrate the business and economic principles and practices of the audio industry in production and project management.

## BACHELOR OF SCIENCE PROGRAM, 180 CREDITS

### *Program Courses*

AP101	Survey of the Music Industry (3.0)
AP102	Fundamentals of Audio (3.0)
AP110	Audio Technology I (3.0)
AP111	Digital Audio I (3.0)
AP112	Music Theory I (3.0)
AP113	Audio Technology II (3.0)
AP114	Audio Recording I (3.0)
AP115	Music Theory II (3.0)
AP210	Acoustics (3.0)
AP211	Digital Audio II (3.0)
AP212	Listening and Analysis (3.0)
AP213	Audio Recording II (3.0)
AP214	Electronics I (3.0)
AP215	MIDI System I (3.0)
AP216	Digital Audio III (3.0)
AP217	Electronics II (3.0)
AP218	Live Sound Reinforcement I (3.0)
AP222	History of Western Music (3.0)
AP299	Internship I (3.0)
AP310	MIDI System II (3.0)
AP311	Electronics III (3.0)
AP312	Live Sound Reinforcement II (3.0)
AP314	Digital Audio IV (3.0)
AP315	Synthesis & Sound Design I (3.0)
AP316	Advanced Recording Techniques I (3.0)
AP317	Advanced Recording Techniques II (3.0)
AP318	Synthesis & Sound Design II (3.0)
AP320	Senior Project I (3.0)
AP399	Internship II (3.0)
AP420	Senior Project II (3.0)
AP430	Portfolio (3.0)

### *Audio Specialty Course (choose one, 3.0)*

AP406	Advanced Audio for Games and Film (3.0)
AP410	Mastering (3.0)
AP415	Surround Sound (3.0)

DFVP111	Fundamentals of Video Production (3.0)
DFVP113	Fundamentals of Editing (3.0)
IMD131	Introduction to Scripting Languages (3.0)
IMD273	Media Business Practices (3.0)
	Elective (3.0)
	Elective (3.0)
	Elective (3.0)

### *Foundational Courses*

ART109	Image Manipulation (3.0)
CD400	Career Development (3.0)
RS100	Fundamentals of Business (3.0)
RS318	Copyright and Intellectual Property (3.0)
RS350	Digital Marketing Strategies (3.0)

### *General Education Courses*

ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)

PHYS1301      Physics (4.0)  
PSYC2301      General Psychology (4.0)  
SOC11306      Social Problems (4.0)  
SPCH1315      Public Speaking (4.0)

*English Humanities Elective (choose one, 4.0):*

ENGL1302      Introduction to Literature  
ENGL2307      Creative Writing  
ENGL2311      Business Writing for Professionals  
ENGL3511      Literature and Film Analysis

*History Humanities Elective (choose two, 4.0):*

ARTS1303      Art History I  
ARTS1304      Art History II  
HIST1301      U.S. History I  
HIST1302      U.S. History II  
HIST2321      World Civilizations I  
HIST2322      World Civilizations II

*Math and Science Elective (choose two, 4.0):*

BIOL1308      Biology  
ENVR1401      Environmental Science  
MATH4332      Mathematics for Decision Making

*Social Science Elective (choose one, 4.0):*

PSYC2319      Social Psychology  
PSYC3019      Human Sexuality



# Digital Filmmaking & Video Production

## Bachelor of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Digital Filmmaking & Video Production program is intended for students who are committed to creative visual storytelling, mastery of video production equipment and computer software, and who enjoy working in a highly collaborative environment. Students have the opportunity to learn to create compelling television programming, use digital production tools, and receive a comprehensive education in the skills to reach any audience with video. From concept development and research, through scriptwriting, production, and distribution, graduates will have the opportunity to gain experience essential to entering careers in broadcasting, cable TV, advertising, corporate and educational video, and the growing field of video for interactive media—streaming media and webcasting on the internet, DVD, and soon, the new generation of video cell phone technology. Students have the opportunity to take advantage of studios, computer labs, a wide range of industry-utilized software, as well as from working closely with dedicated faculty, many of whom have extensive industry experience.

### MISSION STATEMENT

The mission of the Digital Filmmaking & Video Production program is to prepare students for the next generation of production and delivery of digital motion picture; thereby meeting the needs of corporate communication, television, narrative, and other media outlets for the existing markets. Students are both challenged and supported to create compelling, effective media with high production value, while preparing to seek entry-level careers in the field. Students will have the opportunity to learn to deliver across multiple media including the Cloud.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates of the bachelor's degree program are prepared to seek entry-level positions where they create dynamic content by formulating, constructing, combining, and delivering digital audio, video, broadcast graphics, and animation, using a variety of traditional and new media, including CD, DVD, television, and broadband Internet. Possible job titles include Broadcast Producer, Cinematographer, Cue Selector, Electronic News Gathering Camera Operator, Electronic News Gathering Editor, Film Editor, Film Maker, Independent Film Maker, Independent Video Producer, Motion Picture Camera Operator, Motion Picture Director, Movie Editor, Movie Producer, Movie Shot Camera Operator, Music Video Director, Music Video Producer, News Camera Operator, News Production Supervisor, News Video Editor, News Videographer, News Videotape Editor, Newscast Director, Newscast Producer, On-Air Director, Production Control Coordinator, Production Scheduler, Radio Television Technical Director, Tape Editor, Television Camera Operator, Television News Producer, Television News Video Editor, Television Newscast Director, Television Producer, Television Program Director, Video Camera Operator, and Video Producer.

### STUDENT LEARNING OBJECTIVES

1. Graduates will demonstrate the ability to conceptualize, plan and execute different styles of media productions. Graduates will demonstrate an understanding of their leadership and collaborative responsibilities in relationship to artistic partners, crews, clients, the wider community and their own personal development.
2. Graduates will demonstrate the ability to effectively communicate ideas, stories and expectations in written work. Graduates will have an understanding of the historical, cultural and social contexts for moving images.
3. Graduates will demonstrate control of camera, cinematic and lighting equipment in relation to a given subject.
4. Graduates will demonstrate control of audio recording and sound equipment in a variety of applications. Graduates will show ability to create a meaningful relationship between image and sound.
5. Graduates will demonstrate appropriate skill in editing with attention to duration, shot to shot relation, shot to scene and relation to the whole. Graduates will demonstrate a basic understanding of design principles in use of typography, motion graphics and animation, as well as compositing and image processing skills (where applicable).
6. Graduates present and conduct themselves professionally and demonstrate an understanding of specific career paths, job responsibilities, and industry expectations.

## BACHELOR OF FINE ARTS, 180 CREDITS

### *Program Courses*

AP102	Fundamentals of Audio (3.0)
AP111	Digital Audio I (3.0)
DFVP101	Survey of Digital Filmmaking & Video Production (3.0)
DFVP111	Fundamentals of Video Production (3.0)
DFVP113	Fundamentals of Editing (3.0)
DFVP121	Intermediate Video Production (3.0)
DFVP122	Conceptual Storytelling (3.0)
DFVP123	Lighting (3.0)
DFVP201	Digital Cinematography (3.0)
DFVP202	Fundamentals of Screenwriting (3.0)
DFVP203	Intermediate Editing (3.0)
DFVP204	Fundamentals of Producing and Directing (3.0)
DFVP211	Studio Production (3.0)
DFVP213	Motion Graphics I (3.0)
DFVP221	Electronic Field Production (3.0)
DFVP222	Scriptwriting (3.0)
DFVP223	Motion Graphics II (3.0)
DFVP224	Media Theory and Criticism (3.0)
DFVP301	Short Media Production (3.0)
DFVP302	Sound Design (3.0)
DFVP311	Senior Project Preparation (3.0)
DFVP312	Audio Post Production (3.0)
DFVP313	Advanced Editing (3.0)
DFVP314	Multi-Camera Production (3.0)
DFVP315	Documentary Production (3.0)
DFVP321	Senior Project Production (3.0)
DFVP322	Media Production Workshop (3.0)
DFVP323	Acting and Directing (3.0)
DFVP324	History of Filmmaking (3.0)
DFVP401	Senior Project Post Production (3.0)
DFVP402	Portfolio Preparation (3.0)
DFVP411	Media Delivery Systems and Distribution (3.0)
DFVP421	Senior Portfolio & Defense (3.0)
GD101	Digital Illustration I (3.0)
IMD131	Introduction to Scripting Languages (3.0)
IMD273	Media Business Practices (3.0)
INT419	Internship (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

### *Business Elective (choose one):*

RS100	Fundamentals of Business (3.0)
RS141B	Leadership (3.0)
RS321	Fundamentals of Marketing (3.0)

### *Foundational Courses*

ART109	Image Manipulation (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)

*General Education Requirements*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Foreign Language Requirement (choose one):*

FREN1401	Introduction to French (4.0)
SPAN1401	Introduction to Spanish (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Digital Image Management

## Diploma Program

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

Students will have the opportunity to gain knowledge in the key functions of digital photography and video; this involves the basics of how to produce digital photographs and videos that effectively communicate their ideas, the techniques of digital editing, asset management, and publishing and printing of digital files. The program is designed to teach students business principles including how to keep financial records, market their work, and the basic knowledge of licensing, copyright laws, contracts, and negotiation. Students will have the opportunity to develop an online portfolio that demonstrates their skills learned to effectively transition them into the workplace.

### MISSION STATEMENT

The mission of the Diploma program in Digital Image Management is to prepare students to seek entry-level positions in their chosen field and function as assistants for a professional photographer. Students primarily focus on the creation of digital photographs and videos, the development of websites, publishing electronic images for print and the web and basic business principles.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates are prepared to seek entry-level positions such as Advertising Photographer, Aerial Photographer, Industrial Photographer, Marine Photographer, Medical Photographer, News Photographer, Newspaper Photojournalist, Photojournalist, Portrait Photographer, School Photographer, Wedding Photographer, Digital Imaging Technician, Digital Photo Printer, Digital Photo Technician, Digital Retoucher, Photo Print Specialist, Photo Retoucher, and Print Retoucher.

### STUDENT LEARNING OBJECTIVES

1. Demonstrate knowledge and control of the photographic process, including image manipulation, photo retouching, color management, printing, network use and digital asset management
2. Demonstrate knowledge of the workings of a large, multi-functional commercial photographic studio, its business and operations, including key concepts of business plans, competitive business strategies, human resources, database management, and financial principles
3. Create advanced market research including branding, competitive analysis, and direct marketing

DIPLOMA PROGRAM 48 CREDITS

*Program Courses*

PHOT101	Principles of Photography (3.0)
PHOT112	Image Manipulation (3.0)
PHOT121	Lighting (3.0)
PHOT122	Digital Image Illustration I (3.0)
PHOT203	Printing (3.0)
PHOT204	Video for Photography (3.0)
PHOT205	Digital Retouching (3.0)
PHOT214	Business of Photography (3.0)
PHOT302	Digital Publishing (3.0)
PHOT313	Digital Image Illustration II (3.0)
PHOT322	Web Photographic Portfolio I (3.0)
PHOT332	Digital Asset Management and Workflow (3.0)
PHOT403	Portfolio II (3.0)
PHOT412	Web Photographic Portfolio II (3.0)
RS321	Fundamentals of Marketing (3.0)

*Photography Elective (choose one of the following):*

PHOT124	History of Photography (3)
PHOT211	Advanced Lighting (3)
PHOT323	Creative Concepts (3)
PHOT324	Business Operations and Management (3)
RS141B	Leadership (3)
RS318	Copyright and Intellectual Property (3)

# Digital Photography

## Bachelor of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Bachelor of Fine Arts degree program in Digital Photography is designed to reflect both the breadth of skills needed by students to meet the demands of a rapidly changing marketplace and the continued impact of technology on commercial photography. This course of study is designed to build a strong technical and creative foundation by increasing the student's level of skill in areas such as digital color management, digital asset management, lighting, composition, and image manipulation. Courses in business fundamentals, operations, marketing, and electives on special topics round out the program.

### MISSION STATEMENT

The Digital Photography program prepares students to seek careers in the field of commercial photography, by providing an educational environment that encompasses current trends in photography, market-place awareness in the photography field, and essential technical and conceptual photographic skills.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates are prepared to seek entry-level positions such as Advertising Photographer, Aerial Photographer, Industrial Photographer, Marine Photographer, Medical Photographer, News Photographer, Newspaper Photojournalist, Photojournalist, Portrait Photographer, School Photographer, Wedding Photographer, Digital Imaging Technician, Digital Photo Printer, Digital Photo Technician, Digital Retoucher, Photo Print Specialist, Photo Retoucher, and Print Retoucher.

### STUDENT LEARNING OBJECTIVES

1. Graduates produce a portfolio of original work for current media and multiple platforms, integrating industry standards, personal interest, and career specialization.
2. Graduates assess the historical and social impact of photography and evaluate how their photographs fit within this context.
3. Graduates develop a style and vision conveying a personal point of view using problem solving processes that integrate extraordinary print quality and skillful judgment of aesthetic value.
4. Graduates conceptualize, plan, and implement marketing strategies to create a successful business model.
5. Graduates exhibit technical excellence in lighting and demonstrate inclusion or exclusion of ambient light sources, placement of main light source, degree of diffusion, control of overall lighting contrast, and separation of subject and background.
6. Graduates exhibit technical excellence in post-production and demonstrate retouching based on professional parameters, integrate multiple images together to illustrate a concept, and use selection techniques, alpha channels, layer masks, blending modes, and layer techniques demonstrating a mastery of image manipulation techniques.
7. Graduates exhibit technical excellence in digital asset management and demonstrate how to process and manage images and time-based media, employ tools, menus, and keywords, manage and archive digital image files on external sources.

## BACHELOR OF FINE ARTS, 180 CREDITS

### *Program Courses*

PHOT101	Principles of Photography (3.0)
PHOT112	Image Manipulation (3.0)
PHOT113	Photographic Design (3.0)
PHOT121	Lighting (3.0)
PHOT122	Digital Image Illustration I (3.0)
PHOT124	History of Photography (3.0)
PHOT201	Photojournalism (3.0)
PHOT203	Printing (3.0)
PHOT204	Video for Photography (3.0)
PHOT205	Digital Retouching (3.0)
PHOT211	Advanced Lighting (3.0)
PHOT212	Editorial Photography (3.0)
PHOT214	Business of Photography (3.0)
PHOT221	Studio Photography (3.0)
PHOT222	Photo Criticism (3.0)
PHOT224	Portraiture Photography (3.0)
PHOT300	Advertising/Art Direction (3.0)
PHOT301	Architectural Photography (3.0)
PHOT302	Digital Publishing (3.0)
PHOT311	Location Photography (3.0)
PHOT313	Digital Image Illustration II (3.0)
PHOT314	Portfolio I (3.0)
PHOT321	Photo Essay I (3.0)
PHOT322	Web Photographic Portfolio I (3.0)
PHOT323	Creative Concepts (3.0)
PHOT324	Business Operations and Management (3.0)
PHOT331	Flash Photography (3.0)
PHOT332	Digital Asset Management (3.0)
PHOT400	Corporate/Industrial Photography (3.0)
PHOT402	Photo Essay II (3.0)
PHOT403	Portfolio II (3.0)
PHOT412	Web Photographic Portfolio II (3.0)
PHOT413	Portfolio III (3.0)
PHOT420	Exhibition Printing (3.0)
PHOT423	Portfolio IV (3.0)
INT419	Internship (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

### *Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)
RS321	Fundamentals of Marketing (3.0)

*General Education Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Foreign Language Requirement (choose one):*

FREN1401	Introduction to French (4.0)
SPAN1401	Introduction to Spanish (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)



# Game Art & Design

## Bachelor of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

In pursuing the Bachelor of Fine Arts Degree in Game Art & Design, students are encouraged to master traditional skills through a rich variety of fundamental art courses while learning to use 2D and 3D design tools to create characters, backgrounds, animations, and textures used in producing digital games and related interactive media. In addition, they have the opportunity to acquire a level of awareness and knowledge of the terminology used in programming and scripting to be able to converse intelligently with programmers. The bachelor's degree program is designed to provide a unique learning opportunity in the management of projects and game development teams. Anticipated assignments and projects include designing gameplay and back stories; creating characters and related environments; employing 3D modeling and animation software to create game art; employing 2D image software to create backgrounds and 3D textures; and applying knowledge of games to evaluate game products.

### MISSION STATEMENT

The Bachelors of Fine Arts in Game Art & Design prepares graduates to seek entry-level careers in the game and other industries as entry-level 2D and 3D artists, hard surface and organic modelers, level designers, texture mappers, and pipeline ready employees; with experience and advancement some graduates may become project managers. Graduates will have the opportunity to work as members of development teams to produce digital games, interactive entertainment, and educational and training software products.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Entry-level career opportunities identified for the Bachelor of Fine Arts in Game Art & Design degree include Game Artist, Asset Artist, Background Artist, Multimedia Artist, Special Effects Artist, Animator, and 3D Animator.

### STUDENT LEARNING OBJECTIVES

1. Graduates demonstrate the ability to apply design and art skills, both traditional and digital, towards game related projects.
2. Graduates employ the principles of gaming, to plan, design, and create environments, level play, background stories, and characters.
3. Graduates demonstrate the requisite skills in presentation, interviewing, networking, resume-building and game business knowledge critical to seeking an entry-level artist and/or designer position in the industry.
4. Graduates demonstrate the ability to apply the skills necessary to create quality game-ready assets using industry standard techniques and tools.
5. Graduates demonstrate knowledge of the managerial and developmental aspects of the game production pipeline and demonstrate knowledge of planning, budgeting, specifications, constraints, scope, teamwork, problem solving, and deadlines that go into making a market-ready game.

## BACHELOR OF FINE ARTS, 180 CREDITS

### *Program Courses*

GAD100	Introduction to Game Development (3.0)
GAD110	Interactive Story Telling (3.0)
GAD130	Game Design and Game Play (3.0)
GAD235	Texture Mapping for Games (3.0)
GAD240	Material and Lighting (3.0)
GAD255	Interior Spaces and Worlds (3.0)
GAD275	Character and Game Modeling (3.0)
GAD300	Level Design (3.0)
GAD310	Lighting and Texture (3.0)
GAD315	Programming for Artists (3.0)
GAD320	Advanced Level Design (3.0)
GAD325	Game Prototyping (3.0)
GAD330	Project Management for Game Art and Design (3.0)
GAD335	Sound Design for Games (3.0)
GAD340	Advanced Game Prototyping (3.0)
GAD345	Interface Design (3.0)
GAD350	Game Animation (3.0)
GAD400	Team Production Planning (3.0)
GAD405	Advanced 3D Animation (3.0)
GAD410	Team Production I (3.0)
GAD415	3D Scripting (3.0)
GAD420	Team Production II (3.0)
GAD425	Portfolio I (3.0)
GAD430	Portfolio II (3.0)
GD101	Digital Illustration I (3.0)
CA115	Drawing and Anatomy (3.0)
CA120	Concepts II: Storyboarding (3.0)
CA215	2D Animation Principles (3.0)
CA230	3D Modeling (3.0)
CA233	Life Drawing and Gesture (3.0)
CA251	Character and Object Design (3.0)
CA260	Background, Design and Layout (3.0)
CA265	3D Animation (3.0)
CA270	Hard Surface and Organic Modeling (3.0)
CA343	3D Character Rigging (3.0)
INT419	Internship (3.0)
	<i>Program Elective (3.0)</i>
	<i>Program Elective (3.0)</i>

### *Foundational Courses*

ART106	Design Fundamentals (3.0)
ART108	Observational Drawing (3.0)
ART109	Image Manipulation (3.0)
ART111	Perspective Drawing (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)

*General Education Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PHYS1301	Physics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Media Arts & Animation

## Bachelor of Fine Arts

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Bachelor of Fine Arts degree program is designed to provide students with an important foundation in drawing skills, color theory, design concepts, audio/video techniques, and basic computer applications. From this foundation, degree candidates can develop advanced skills in various aspects of computer graphics and animation. Students have the opportunity to explore the various tools used in computer animation, including operating systems, 3-D modeling and animation software, 2-D animation techniques, and desktop video production. These tools and concepts are designed to enhance our students' versatility and creativity, and enable them to produce a digital portfolio that demonstrates their practical and technical abilities to employers.

### MISSION STATEMENT

The Media Arts & Animation program is designed to provide graduates with the relevant career skills needed to seek entry-level careers as animators, 3D modelers, environment artist, and pipeline ready employees within the animation industry. Graduates have the opportunity to work as members of development teams to produce short animations, industrial presentations, educational and training demonstrations, medical simulations, and architectural visualization.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Animation use is widespread in advertising, broadcast television, film and video production, virtual reality, rides and location-based entertainment, games, architectural, educational, corporate communication, medical, petro-chemical, and the legal and insurance industries. Graduates may seek entry-level careers in positions as modelers, storyboard artists, animation artists, 3-D illustrators, FX artists, broadcast graphic designers, or other similar positions. Possible job titles include Multimedia Artist, Special Effects Artist, Animator, and 3D Animator.

### STUDENT LEARNING OBJECTIVES

1. Graduates will demonstrate application of learned concepts from foundation level art courses. These would include: drawing, color, form, design, composition and foundation level digital art skills.
2. Graduates will demonstrate an applied technical knowledge of animation tools and software according to current industry standards.
3. Graduates will demonstrate a practical understanding and application in the principles of animation, acting and movement and cinematic storytelling as it relates to 2D and 3D animation (as applicable).
4. Graduates will demonstrate professionalism, through the creation and presentation of a demo-reel and self-promotion package, according to current industry standards.
5. Graduates will demonstrate the ability to conceptualize, plan, execute, and deliver quality animation projects.
6. Graduates will demonstrate the ability to work on team-based projects.

## BACHELOR OF FINE ARTS, 180 CREDITS

### *Program Courses*

CA100	Acting and Movement (3.0)
CA110	Conceptual Storytelling (3.0)
CA115	Drawing and Anatomy (3.0)
CA120	Concepts II: Storyboarding (3.0)
CA130	Camera Techniques (3.0)
CA210	Editing Techniques (3.0)
CA215	2D Animation Principles (3.0)
CA220	Language of Animation and Film (3.0)
CA230	3D Modeling (3.0)
CA233	Life Drawing and Gesture (3.0)
CA235	Digital Ink and Paint (3.0)
CA251	Character and Object Design (3.0)
CA255	Audio for Animation (3.0)
CA260	Background, Design and Layout (3.0)
CA265	3D Animation (3.0)
CA270	Hard Surface and Organic Modeling (3.0)
CA305	Motion Graphics (3.0)
CA310	Character Modeling (3.0)
CA317	3D Character Animation (3.0)
CA321	Material and Lighting (3.0)
CA335	Compositing (3.0)
CA340	Animation Dynamic Systems (3.0)
CA343	3D Character Rigging (3.0)
CA345	Advanced Lighting and Texturing (3.0)
CA353	3D Visual Effects (3.0)
CA355	Industrial Design (3.0)
CA357	Advanced Drawing for Animation (3.0)
CA403	Portfolio Foundations (3.0)
CA407	Production Team (3.0)
CA411	Animation for Production (3.0)
CA413	Animation Portfolio Production (3.0)
CA417	Animation Studio (3.0)
CA423	Animation Portfolio (3.0)
GD101	Digital Illustration I (3.0)
INT419	Internship (3.0)
	<i>Elective (3.0)</i>
	<i>Elective (3.0)</i>
	<i>Elective (3.0)</i>

*Foundational Courses*

ART106 Design Fundamentals (3.0)  
ART108 Observational Drawing (3.0)  
ART109 Image Manipulation (3.0)  
ART111 Perspective Drawing (3.0)  
ART114 Color Fundamentals (3.0)  
CD400 Career Development (3.0)

*General Education Courses*

ARTS1303 Art History I (4.0)  
ARTS1304 Art History II (4.0)  
ENGL1301 English Composition (4.0)  
MATH1332 Contemporary Mathematics (4.0)  
PSYC2301 General Psychology (4.0)  
PHYS1301 Physics (4.0)  
SOC11306 Social Problems (4.0)  
SPCH1315 Public Speaking (4.0)

*Humanities English Elective (choose one):*

ENGL1302 Introduction to Literature (4.0)  
ENGL2307 Creative Writing (4.0)  
ENGL2311 Business Writing for Professionals (4.0)  
ENGL3511 Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301 U.S. History I (4.0)  
HIST1302 U.S. History II (4.0)  
HIST2321 World Civilizations I (4.0)  
HIST2322 World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308 Biology (4.0)  
ENVR1401 Environmental Science (4.0)  
MATH4332 Mathematics for Decision Making (4.0)

*Social Science Elective (choose one):*

PSYC2319 Social Psychology (4.0)  
PSYC3019 Human Sexuality (4.0)

# Visual Effects & Motion Graphics

## Bachelor of Science

Offered:

The Art Institute of Houston

The Art Institute of Austin

The Art Institute of San Antonio

### PROGRAM DESCRIPTION

The Bachelor of Science degree program in Visual Effects & Motion Graphics is designed to train students in the two interrelated fields of motion graphics and digital compositing. Motion graphics is graphic design for broadcast and film, requiring additional skills in television technology, audio, video, animation, and experimental graphics. A motion graphics specialist may make type, colors, and images move in order to communicate, educate, entertain, or build brand value.

### MISSION STATEMENT

The mission of the program is to prepare graduates to seek entry-level positions in the field of Visual Effects & Motion Graphics by providing them with relevant career skills needed to seek entry-level careers as matte painters, particle artists, motion graphic artists, compositors, and visual effects artists. Graduates may seek work as members of development teams in visual effects and motion graphics industry.

### ENTRY-LEVEL CAREER OPPORTUNITIES

Graduates of the program will be prepared to seek entry-level positions in broadcast and cable television, movie and television production, and in corporate video production. Possible job titles include VFX Specialist, Motion Graphics Artist, Multimedia Artist, Special Effects Artist, Animator, and 3D Animator.

### STUDENT LEARNING OBJECTIVES

1. Graduates will demonstrate the ability to use traditional design skills in the production of digital art projects.
2. Graduates will demonstrate an applied technical knowledge of compositing, effects, animation tools and software according to current industry standards.
3. Graduates will demonstrate professionalism through the creation and presentation of a demo-reel and self-promotion package, according to current industry standards.
4. Graduates will apply visual effects and motion graphics skills to meet the needs of corporate communication, television, motion picture, video production, and other media outlets.
5. Graduates will demonstrate the ability to conceptualize, plan, execute, and deliver quality visual effects and motion graphics projects.
6. Graduates will demonstrate the ability to work on team-based projects.

BACHELOR OF SCIENCE, 180 CREDITS

*Program Courses*

AP102	Fundamentals of Audio (3.0)
CA305	Motion Graphics (3.0)
DFVP111	Fundamentals of Video Production (3.0)
DFVP113	Fundamentals of Editing (3.0)
DFVP122	Conceptual Storytelling (3.0)
GD101	Digital Illustration I (3.0)
GD111	Typography—Traditional (3.0)
GD212	Digital Photography for Designers (3.0)
GD219	Graphic Symbolism (3.0)
GD416	Media Business Law (3.0)
VEMG105	Introduction to Visual Effects (3.0)
VEMG115	Storyboarding (3.0)
VEMG123	Two-Dimensional Animation (3.0)
VEMG125	Maps, Mattes, and Masks (3.0)
VEMG205	Three-Dimensional Modeling and Animation I (3.0)
VEMG211	Intermediate Visual Effects I (3.0)
VEMG215	Three-Dimensional Modeling and Animation II (3.0)
VEMG217	Intermediate Editing (3.0)
VEMG221	Intermediate Visual Effects II (3.0)
VEMG223	Intermediate Broadcast Graphics (3.0)
VEMG227	Advanced Editing (3.0)
VEMG301	Advanced Visual Effects I (3.0)
VEMG303	Interactive Visual Design (3.0)
VEMG305	Post-Production Management (3.0)
VEMG307	Three-Dimensional Effects (3.0)
VEMG311	Advanced Visual Effects II (3.0)
VEMG313	Video Production (3.0)
VEMG315	Art Direction (3.0)
VEMG321	Production Studio I (3.0)
VEMG323	Advanced Broadcast Graphics (3.0)
VEMG327	Advanced Sound Techniques (3.0)
VEMG401	Production Studio II (3.0)
VEMG403	Special Topics (3.0)
VEMG405	Portfolio Preparation (3.0)
VEMG411	Principles of Aesthetics (3.0)
VEMG415	Portfolio Development (3.0)
VEMG425	Portfolio Presentation (3.0)
INT419	Internship (3.0)
	<i>Program Elective (3.0)</i>

*Foundational Courses*

ART106	Design Fundamentals (3.0)
ART109	Image Manipulation (3.0)
ART111	Perspective Drawing (3.0)
ART114	Color Fundamentals (3.0)
CD400	Career Development (3.0)



*General Education Courses*

ARTS1303	Art History I (4.0)
ARTS1304	Art History II (4.0)
ENGL1301	English Composition (4.0)
MATH1332	Contemporary Mathematics (4.0)
PHYS1301	Physics (4.0)
PSYC2301	General Psychology (4.0)
SOCI1306	Social Problems (4.0)
SPCH1315	Public Speaking (4.0)

*Humanities English Elective (choose one):*

ENGL1302	Introduction to Literature (4.0)
ENGL2307	Creative Writing (4.0)
ENGL2311	Business Writing for Professionals (4.0)
ENGL3511	Literature and Film Analysis (4.0)

*Humanities History Elective (choose one):*

HIST1301	U.S. History I (4.0)
HIST1302	U.S. History II (4.0)
HIST2321	World Civilizations I (4.0)
HIST2322	World Civilizations II (4.0)

*Mathematics and Science Elective (choose one):*

BIOL1308	Biology (4.0)
ENVR1401	Environmental Science (4.0)
MATH4332	Mathematics for Decision Making (4.0)
PHYS1301	Physics (4.0)

*Social Science Elective (choose one):*

PSYC2319	Social Psychology (4.0)
PSYC3019	Human Sexuality (4.0)

# Course Descriptions

COURSE DESCRIPTIONS DESCRIBE THE LEARNING OPPORTUNITIES THAT ARE PROVIDED THROUGH THE CLASSROOM AND COURSEWORK. IT IS EACH STUDENT'S RESPONSIBILITY TO PARTICIPATE IN THE ACTIVITIES THAT WILL LEAD TO SUCCESSFULLY MEETING THE LEARNING OUTCOMES.

## **ADV110 Creative and Strategic Planning (3.0)**

(Prerequisites: none) Students will learn basic skills that will support their learning throughout the course and help them create a foundation for nurturing creativity in their work and lives. They will be given the tools to help them identify and solve problems, formulate objectives, and create a plan to reach their objectives.

## **ADV120 Organizational Behavior (3.0)**

(Prerequisites: none) This course is an examination of human relations theory and individual, group, and organizational performance in relation to the organizational structures of contemporary businesses and public agencies.

## **ADV130 Advertising Copywriting (3.0)**

(Prerequisites: none) Through materials presented in this course, students learn the techniques to develop effective advertising strategies that underlie and enable creative executions, and to cultivate clear, logical, and creative copywriting skills.

## **ADV210 Storyboarding and Scriptwriting (3.0)**

(Prerequisites: none) This course focuses on applying industry-standard storyboarding and scripting techniques to communicate effectively for various forms of media. Contents to be covered include the various purposes and formats of storyboards, the basic terminology and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script.

## **ADV220 Consumer Behavior (3.0)**

(Prerequisites: none) This course examines the cultural, social, and individual variables involved in consumer behavior. It also reviews how they are incorporated into buyer decision processes and marketing practices.

## **ADV230 Advertising Design (3.0)**

(Prerequisites: none) This course will further define the role of graphic design in an advertising context. Students will be introduced to informational and administrative approaches to the development of advertising. Campaign strategies, based on media and marketing realities, will also be defined and applied.

## **ADV240 Principles of Marketing Research (3.0)**

(Prerequisites: RS321 Fundamentals of Marketing) The use of the marketing research process as a tool for solving management problems is a focus of this course. The source of data, sampling procedures, questionnaire design, data collection, and analysis will be covered.

## **ADV250 Sales and Persuasive Techniques (3.0)**

(Prerequisites: none) An understanding of the sales process and the steps to sell a product or service is essential to a student who works in any area of business. Selling is an essential skill for the sales function of a business, but is also part of the job for many other employees. This course focuses on the essential skills and knowledge one needs to affect a sale, as well as the ways that the sales pitch can be focused to solve customer problems. This course also covers persuasive communication techniques in the area of advertising. Areas covered include the fields of logic and psychology. Among the topics to be covered are the framing effect, emotional hot buttons, mass appeal, snob appeal, subliminal messages, and the band wagon effect. Maslow's hierarchy of needs, emotional reactions and how to achieve them, and the various types of media that could be used to achieve the appropriate desired response are also covered.

## **ADV310 Account Planning (3.0)**

(Prerequisites: none) Account planning demands a mixture of account services and research. Stated simply, an account planner frequently takes responsibility for ensuring that the client's needs are met. This usually requires managing communication between departments in an advertising agency as well as being the point of contact between an agency and the client. Inside the agency, an account planner helps choose and integrate research and considers proposed advertising decisions from the perspective of consumer behavior. This course helps the student understand these functions and integrate them into a successful approach to advertising and advertising campaigns.

## **ADV320 Public Relations and Promotion (3.0)**

(Prerequisites: none) This course examines the historical development of public relations, showing the principles, methods, and means of influencing public opinion.

## **ADV330 Brand Strategy (3.0)**

(Prerequisites: ADV240 Principles of Marketing Research) Although good brands are easy to identify, they are hard to create. This course addresses the factors which make a brand successful, and then approaches the factors—like price pressure, fragmented markets and media, and proliferating competition—that businesses must control to build a strong, successful brand.

## **ADV340 Media Planning and Buying (3.0)**

(Prerequisites: none) Media as part of a delivery channel for a marketing message will be the focus of this course. Topics include media as critical to the fulfillment of the overall marketing strategy, cost effectiveness, and alternative and new media.

## **ADV350 Advertising Sales and Ratings (3.0)**

(Prerequisites: none) This course focuses on a review of advertising fundamentals, their potential and limitations, advertising methods, objectives, copy, federal regulations, salesmanship, and the proper positioning of a client. Servicing accounts and interfacing with advertising agencies will also be covered.

## **ADV410 Interactive Advertising (3.0)**

(Prerequisites: RS345 Fundamentals of Advertising) The astonishing growth of interactive commerce is one factor that has led to the demand for advertising and marketing on-line. In this course, students compare traditional and interactive outlets in order to develop a clear understanding of the differences and similarities between businesses in this new environment. Students learn to apply traditional principles where they are appropriate and to discover and apply a new fundamental understanding to developing and working within the various interactive environments. Marketing, advertising and sales on the Web, and addressing the elements and requirements of information distribution will also be covered. This rapidly developing area both expands the use of traditional market research and creates new kinds of data. Students will be introduced to the concepts, availability, and use of this data.

## **ADV420 Introduction to Advertising Campaign (3.0)**

(Prerequisites: none) Students in the course research, create, and present mixed media campaigns. The students learn the fundamentals of conceiving and executing an integrated local/regional advertising campaign that utilizes major advertising media.

**ADV430 Advertising Media Production (3.0)**

(Prerequisites: none) This course advances students' skills enabling them to prepare and present various forms of information (media) to professional audiences. Students will develop, prepare, and present videos, moving graphics, graphics, and copy. They will create several short projects and a final project applying techniques and aesthetics discussed in the lectures, demos, and readings. Professionalism and presentation techniques are also covered.

**ADV440 Intermediate Advertising Campaign (3.0)**

(Prerequisites: none) Students during this course create a promotional/advertising campaign for an organization with publishing as a goal. The student designs and develops multiple projects from concept to Final Comp based on the specific needs of the client. Students will learn the importance of deadlines, budget, client relationship, presentation, and its relationship to the design process.

**ADV450 Portfolio Preparation (3.0)**

(Prerequisites: none) This course prepares students for the transition to the professional world. This course will prepare students for job interviews by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio pieces. Working individually with an instructor, each student will select representative pieces, showcasing work that reflects a unique style. Particular emphasis is placed on identifying short- and long-term professional employment goals, as well as related strategies and resources.

**ADV460 Advanced Advertising Campaign (3.0)**

(Prerequisites: none) Students research and develop a fully integrated advertising/promotional campaign for a national name-brand account in this course. The student's senior project documents, supports, and argues the rationale and effectiveness of the campaign in written form. Students prepare, present, and defend a graduate project suitable for a professional audience.

**ADV470 Portfolio (3.0)**

(Prerequisites: none) This course focuses on the completion of the portfolio. Your final portfolio should focus on your individual strengths. This work should reflect your uniqueness and your ability to meet demanding industry standards.

**AH101 The Art Institute of Houston Seminar (0.0)**

(Prerequisite: none) This course introduces students to the general academic culture of The Art Institute of Houston. It also provides students an opportunity to practice their critical thinking skills through the analysis of case studies, discussion of issues, brainstorming of solutions, and various in-class and homework assignments. The course will also cover self-awareness, interpersonal skills and professionalism.

**AP101 Survey of the Music Industry (3.0)**

(Prerequisites: none) Students explore the music industry and its constituent sectors, including music performing recording, promoting, and record distribution. Lectures and projects focus on identifying various careers opportunities and typical career paths in the music industry and knowledge and skill sets needed to succeed as an entry level professional.

**AP102 Fundamentals of Audio (3.0)**

(Prerequisites: none) This course addresses the principles of recording sound and covers the study of sound characteristics, basic acoustics, ergonomics, and basic techniques for field recording. The role of sound in media production is explained and exemplified

**AP110 Audio Technology I (3.0)**

(Prerequisite: AP102 Fundamentals of Audio) This course examines the principles of audio signals and the equipment used to record, process, and distribute audio content. Students will begin to develop an understanding of signal flow of audio systems using block

diagrams. A survey of audio transmission, manipulation, and delivery systems including cables, connectors, basic stereo mixers, microphones, amplifiers, and loudspeakers will be presented.

**AP111 Digital Audio I (3.0)**

(Prerequisites: AP102 Fundamentals of Audio) This course introduces students to the theories, practices, and tools used in digital audio production and techniques of non-linear digital audio editing, focusing on the fundamental theories and concepts behind various types of digital audio tools. Through lectures and in-class projects, students develop knowledge and skills needed to operate non-linear audio workstations.

**AP112 Music Theory I (3.0)**

(Prerequisites: none) This course introduces students to the rudiments of music theory. Students learn to identify notes and common scales as well as the notation of notes, scales and simple rhythms. The concept and structure of the lead sheet will be introduced. An ear-training component will develop the students' skill in identifying and transcribing simple chords, melodies, and rhythms.

**AP113 Audio Technology II (3.0)**

(Prerequisite: AP110 Audio Technology I, concurrent enrollment in AP114 Audio Recording I) In this course students continue to study the principles of audio signals and the equipment used to record, process, and distribute audio content. Sound in acoustical form is discussed in relation to studio acoustics. Students expand their understanding of signal flow of advanced audio systems by creating and reading complex block diagrams. Some of the topics studied in depth are: signal processors, dynamic range, distortion, analogue recording, and SMPTE time code.

**AP114 Audio Recording I (3.0)**

(Prerequisites: AP101 Survey of the Music Industry, concurrent enrollment in AP113 Audio Technology II) This course runs in conjunction with Audio Technology II. The theoretical foundations presented in Audio Technology II are reinforced in this course through practical, hands-on applications. Students learn the operational techniques of basic audio systems with an emphasis on mix down of prerecorded multi-track tapes and eight-track recording projects.

**AP115 Music Theory II (3.0)**

(Prerequisite: AP112 Music Theory I) This course continues with the development of the rudiments of music theory and expands into an introduction to harmony, voice leading, modes and compound time signatures. Students will learn to create simple lead sheets. An ear-training component will extend the work from Music Theory I to include more complex chords and intervals.

**AP210 Acoustics (3.0)**

(Prerequisite: AP114 Audio Recording I, MATH1332 Contemporary Mathematics) This course examines the physical behavior of sound indoors and outdoors. Topics include human hearing and the principles of psychoacoustics, sound propagation, transmission, reflection, diffraction, diffusion, noise reduction, basic studio and room acoustics, and sound isolation. Concepts will be presented through lectures and case studies.

**AP211 Digital Audio II (3.0)**

(Prerequisite: AP101 Survey of the Music Industry, AP111 Digital Audio I) Students learn the concepts and production techniques used with Pro Tools integrated into a digital audio workstation. Topics include computer based digital audio workstations, sound design, field recording, digital audio transfer protocols, software-based effects plug-ins, and online automation.

**AP212 Listening and Analysis (3.0)**

(Prerequisite: AP115 Music Theory II) This course introduces the student to ear-training and critical listening from the perspective of the audio engineer and contemporary production techniques. The student will learn to aurally analyze and identify typical contemporary popular song forms and the production techniques used to create them.

**AP213 Audio Recording II (3.0)**

(Prerequisite: AP114 Audio Recording I) Students expand and develop the skills learned in Audio Recording I through multi-track recording projects. The course focuses on recording techniques used in music production. Emphasis is placed on signal flow for basic tracks, mix down, and overdubs. Other topics include close and distant microphone techniques, recording session management, analog tape recorders, studio documentation, signal processing, and moving fader automation systems.

**AP214 Electronics I (3.0)**

(Prerequisite: MATH1332 Contemporary Mathematics) This course introduces students to the fundamental concepts of electronics as they relate to audio production. Topics include Ohm's Law, AC and DC circuits, basic troubleshooting for audio equipment, AC line voltage and filtered DC voltage, etc.

**AP215 MIDI System I (3.0)**

(Prerequisites: AP112 Music Theory I, AP115 Music Theory II, AP211 Digital Audio II) This course allows students to develop a working theoretical and skills-based knowledge of the multi-timbral synthesizer and the sequencing environment within the context of the contemporary MIDI production studio. Both live and studio applications are covered, and full use is made of the digital signal processing resources available within the equipment.

**AP216 Digital Audio III (3.0)**

(Prerequisite: AP211 Digital Audio II) This course covers in depth the use of Pro Tools in a number of different professional studio operation scenarios. Topics include SMPTE time code and synchronization, digital console automation, OMF file transfers, synchronization and machine control in post-production, and introduction to surround mixing and surround formats.

**AP217 Electronics II (3.0)**

(Prerequisite: AP214 Electronics I) In the second electronics course, students explore the concepts, building, and application of transformers and filter and learn to read, interpret, and utilize data from schematic circuit diagrams. Emphasis is placed upon applying these electronic devices to the operation and troubleshooting of audio equipment.

**AP218 Live Sound Reinforcement I (3.0)**

(Prerequisites: AP114 Audio Recording I, AP210 Acoustics) In this course students learn to set up and operate various audio equipment for a typical live sound reinforcement. Topics include reading block diagrams of audio systems, wiring speakers, connecting powers, testing and adjusting microphones, troubleshooting sound systems, and fine-tune reinforcement effects.

**AP222 History of Western Music (3.0)**

(Prerequisite: none) This course presents a survey of major events and developments in the history of Western music. Students will examine the music on its own terms; but also consider the social, philosophical and political place of the music in the world at the time it was written. An overarching theme will be to explore the impact music has on society.

**AP299 Internship I (3.0)**

(Prerequisite: AP213 Audio Recording II, AP218 Live Sound Reinforcement I) Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses

related to their fields of study. Students will gain the experience they need to enter the field upon graduation. 90 internship hours are required.

**AP310 MIDI System II (3.0)**

(Prerequisite: AP215 MIDI System I) In MIDI System II students develop a detailed knowledge of the MIDI language and learn to apply more flexible and in-depth uses of sequencers involving graphical and list based editing, static and dynamic parameter and tempo automation, and the basic recording of MIDI messages. Students gain greater proficiency in MIDI production processes through small group and individual production projects.

**AP311 Electronics III (3.0)**

(Prerequisite: AP217 Electronics II) In Electronics III, students focus on the theoretical principles, physical properties, build, and characteristics of various microphones. They will learn to take apart and assemble the components of a microphone and perform basic troubleshooting and repairing of microphones.

**AP312 Live Sound Reinforcement II (3.0)**

(Prerequisite: AP218 Live Sound Reinforcement I) This course presents students more sophisticated and complex situations for live sound reinforcement. Through studio settings or real world events, students learn to operate large format analogue and digital mixing consoles and solve signal manipulation problems with transformers. Students also learn professional protocols in live sound reinforcement settings.

**AP314 Digital Audio IV (3.0 cr)**

(Prerequisite: AP216 Digital Audio III) In this course, students explore digital audio theory and interact with analog consoles, digital recorders, external DSP, software signal routing, interfacing equipment, and synchronizing digital audio streams. Topics include analog-to-digital/digital-to-analogue conversion, dithering, error correction and concealment, digital storage media, encoding methods involving data compression, digital audio interface standards, DAW interchange standards and synchronization methods.

**AP315 Synthesis and Sound Design I (3.0)**

(Prerequisite: AP310 MIDI System II) This course develops advanced skills using synthesizers and samplers. Students study the elements of sound and how they apply to simple and complex waveforms, envelopes, LFOs, filters, and keyboard architecture. Theory and practice with sampling and subtractive synthesis using software and hardware sound sources.

**AP316 Advanced Recording Techniques I (3.0)**

(Prerequisite: AP213 Audio Recording II) This course covers the techniques and technology typical to professional music recording and mixing using advanced large format consoles. Topics include: studio procedures and professionalism, SSL Console operation, advanced signal flow, signal processing, analytical and critical listening skills, close, distant and stereo mic techniques for a variety of musical instruments, and basic mix down strategies. 90 internship hours are required.

**AP317 Advanced Recording Techniques II (3.0)**

(Prerequisite: AP316 Advanced Recording Techniques I) This course provides the student a greater understanding of SSL consoles and VCA automation systems. Students use SMPTE Time Code for synchronization to a variety of multi-track formats, use digital audio sampling for sound replacement, and integrate Pro Tools and MIDI sequencers into the analog studio mixing environment. Critical listening skills and critical analysis of master tapes are emphasized. Students participate in in-class recording sessions and engineer recording projects during and out of class hours, which may be included in their portfolio.

**AP318 Synthesis and Sound Design II (3.0)**

(Prerequisite: AP315 Synthesis and Sound Design I) This course will survey both commercially available synthesis methods and recent developments at audio research institutes. Students will also survey the current market for hardware and software implementations of various synthesis methods. Analytical listening sessions will expose students to synthesis methods in various musical contexts. Detailed study of subtractive, FM, physical modeling and granular synthesis will culminate in original sound design projects.

**AP320 Senior Project I (3.0)**

(Prerequisite: AP317 Advanced Recording Techniques II) This course initiates a two quarter long comprehensive project which will be integral to students' final portfolios. Students will employ their cumulative skills to pre-produce a significant, sophisticated, multi-track digital audio work. Committee and/or faculty will approve the project content and type of the audio work. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

**AP399 Internship II (3.0)**

(Prerequisites: AP299 Internship I and completion of 150 credit hours) Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. Students will gain the experience they need to seek opportunities in the field upon graduation. 90 internship hours are required.

**AP406 Advanced Audio for Games and Film (3.0)**

(Prerequisites: AP310 MIDI System II and AP318 Synthesis & Sound Design II) This is an upper level class in which the students will explore in detail the creation and application of audio as it pertains to film and games. All aspects of audio production and post-production, including interactive aspects, as related to the industry will be covered through discussion, research and hands-on experience. Discussions and projects are designed to focus on identifying various career opportunities and career paths, as well as obtaining the knowledge and skill sets needed to succeed.

**AP410 Mastering Audio (3.0)**

(Prerequisites: AP211 Digital Audio II, AP213 Audio Recording II) Mastering is the process of preparing and transferring recorded audio from a source containing the final mix to a storage media known as the Master. This is the source from which all copies will be produced by duplication or replication. This course teaches the techniques needed for the last creative step in the process of producing audio. It unravels the technical mysteries and explains the artistic techniques. Topics include: sequencing, leveling, processing; mixing as it relates to mastering and managing dither and word lengths; high sample rates; distortion, headroom; monitor calibration; metering; and how to make an album radio-ready.

**AP415 Surround Sound (3.0)**

(Prerequisites: AP314 Digital Audio IV, AP316 Advanced Recording Techniques I)

In this course students learn the principles behind surround sound and study its various implementations in reproduction and recording. Topics include a review of stereo theory and its extension in surround sound, Quadraphonics, Ambisonics, 5.1, use of surround in movies, surround media and recording/playback conventions. Students will gain practical experience in recording and mixing surround recordings, both from array and multi-mic sources.

**AP420 Senior Project II (3.0)**

(Prerequisite: AP320 Senior Project I) This course continues the two-quarter long comprehensive project begun in Senior Project I. Students will employ cumulative skills to produce a significant, sophisticated, multi-track digital audio work. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

**AP430 Portfolio (3.0 cr)**

(Prerequisites: AP320 Senior Project I) Built on the preliminary collection of work from earlier classes, this course allows each student to determine and design the final organization and presentation of the graduation portfolio. Each student is expected to verbally present the portfolio and address audience questions as a format of defense

**ART106 Design Fundamentals (3.0)**

(Prerequisites: none) This introductory course will explore the principles of design, and introduce and develop the creative process. Design elements and relationships will be identified and employed to establish a basis for aesthetic sensitivity and critical analysis. Design will be presented as a tool of communication.

**ART108 Observational Drawing (3.0)**

(Prerequisites: none) This course involves the observation and translation of three-dimensional form into two-dimensional drawings. Starting with simple shapes and progressing to more complex organic forms, students will build skill levels in composition and line quality, through the use of tone, light, and shadow.

**ART109 Image Manipulation (3.0)**

(Prerequisites: none) In this introduction to raster-based digital image manipulation, students become acquainted with the concepts, hardware, and software related to digital image acquisition, image editing, manipulation, color management basics, masking, layering, retouching, scanning, and output.

**ART111 Perspective Drawing (3.0)**

(Prerequisites: none) This course is a fundamental drawing course where the students will explore various art and media and learn to use a variety of drawing tools with an emphasis on perspective, where the students will draw three-dimensional objects in one-, two-, and three-point perspective.

**ART114 Color Fundamentals (3.0)**

(Prerequisites: none) This fundamental course will provide an introduction to the principles of color, and an exploration of color theory as it relates to design. Students will learn how to use color in both traditional and contemporary media, and to render color effects for print and electronic production methods. In addition, the psychological and cultural aspects of color will be explored, as well as their role in the design process.

**ART200 Introductory Digital Sketching (3.0)**

(Prerequisites: ART108 Observational Drawing, ART111 Perspective Drawing) This laboratory course teaches students to produce graphic images for both applied and fine art applications using a digital tablet and stylus. Students master the use of digital image data entry through freehand sketching, design ideation, concept development, and rendered illustration in a graduated series of exercises and design problems. Course deliverables include concept studies, product visualizations, illustrated storyboards, and rendered orthogonal and projected views.

**ARTS1303 Art History I (4.0)**

(Prerequisites: none) This course conducts a comparative study of the visual arts from ancient times to the Renaissance. It concentrates on the chronological progression of techniques and the evolving styles of artistic expression.

**ARTS1304 Art History II (4.0)**

(Prerequisites: none) This course is a comparative study of art, sculpture, and architecture, which addresses evolving styles and artistic expression from the Renaissance to the present.

**BIOL1308 Biology (4.0)**

(Prerequisites: none) Students study basic concepts in biology. Topics discussed include the following: beginnings of life, genetics, evolution, living plants, animals, humans, ecosystems, and our planet and its special needs.

**CA100 Acting and Movement (3.0)**

(Prerequisites: none) This course introduces acting as a tool of research through studies of animated movement. Character personality, expression, motivation, body language, and posture will be studied through classroom exercises in a variety of media. Exploration in the twelve principles of animation will be introduced. Students will learn through process, practical research, critical analysis, brainstorming, and improvisational techniques to create ideas for effective animation.

**CA110 Conceptual Storytelling (3.0)**

(Prerequisite: CA100 Acting and Movement) The course is an introduction to storytelling and the components of story. The goal is to develop storytelling skills, and an understanding of story form.

**CA115 Drawing and Anatomy (3.0)**

(Prerequisites: ART111 Perspective Drawing) This course explores the fundamentals of drawing the human figure. Observation and rendering skills are developed, and the use of various drawing media is examined.

**CA120 Concepts II: Storyboarding (3.0)**

(Prerequisite: ART111 Perspective Drawing) This course focuses on applying industry-standard storyboarding and scripting techniques to animation. Contents to be covered include the various principles and formats of storyboards, basic cinematic terminology and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script. Students will learn through process, practical research, critical analysis, brainstorming, and improvisational techniques to create ideas for effective animation.

**CA130 Camera Techniques (3.0)**

(Prerequisites: none) In this course students learn techniques used in pre-production and production including cameras, lenses, mounting equipment, framing and composition, and natural and studio lighting.

**CA210 Editing Techniques (3.0)**

(Prerequisites: CA130 Camera Techniques) In this course, students use the features and functions of video editing systems. Students also explore various media available for video input and output.

**CA215 2D Animation Principles (3.0)**

(Prerequisite: ART109 Image Manipulation) Students will study timing and weight through a series of projects designed to demonstrate the principles of animation. Issues such as keyframing, in-betweening, and cycling will be addressed.

**CA220 Language of Animation and Film (3.0)**

(Prerequisites: none) Fundamentals of animated cinematography addressed through a historical survey. Course will consider trends and genres of animated film in a variety of media.

**CA230 3D Modeling (3.0)**

(Prerequisite: ART109 Image Manipulation) Through critical analysis, the student will apply basic design principles to the solution of visual problems using elements of 3D design. The student will conceptualize 3D coordinate systems, construct 3D models, and apply them to geometric construction.

**CA233 Life Drawing and Gesture (3.0)**

(Prerequisite: CA115 Drawing and Anatomy) Students will focus on depicting gesture and motion, capturing the essence of movement and form in space. Students will simplify drawing through contour lines, generating impressions of form under time constraints, and expressing emotion through the use of abstract line, form and color.

**CA235 Digital Ink and Paint (3.0)**

(Prerequisite: CA215 2D Animation Principles) This course is an introduction to the computer as an ink and paint medium for

animation. Basics of scanning, clean up, ink and paint, and camera will be explored.

**CA251 Character and Object Design (3.0)**

(Prerequisite: CA115 Drawing and Anatomy) Students will design and draw characters for animation using line to accurately delineate the form. Appropriate proportions and form for an animated character will be studied.

**CA255 Audio for Animation (3.0)**

(Prerequisites: none) This course is a conceptual introduction to audio production techniques for animation. Students will learn to digitize sound and apply it for audio enhancement of their animations. Students will also learn how to produce appropriate audio effects and transition in computer animation.

**CA260 Background, Design and Layout (3.0)**

(Prerequisite: ART109 Image Manipulation) This course focuses on the fundamentals of background layout with an emphasis on perspective, composition, design basics, staging, mood, texture, and lighting. Students will also learn the basics of using props as background and foreground design elements.

**CA265 3D Animation (3.0)**

(Prerequisites: CA230 3D Modeling or Academic Approval Required) Students are introduced to basic 3D animation techniques. Topics to be covered include hierarchical linking, key framing, function curves, animated modifiers, basic morphing, animated cameras, and an introduction to character animation.

**CA270 Hard Surface and Organic Modeling (3.0)**

(Prerequisite: CA230 3D Modeling) This course covers advanced modeling techniques used for building organic and hard surface objects and environments.

**CA305 Motion Graphics (3.0)**

(Prerequisite: CA210 Editing Techniques or DFVP113 Fundamentals of Editing) This course is an introduction to the use of titling in theatrical and broadcast graphics. Techniques for design and implementation will be covered. Students will produce title sequences and montages integrating image manipulation applications and other image processing support.

**CA310 Character Modeling (3.0)**

(Prerequisite: CA270 Hard Surface and Organic Modeling) In this course students will use advanced modeling techniques to create 3D characters. Students will research and create character models based on anatomy, using industry-standard techniques.

**CA313 Advanced Acting and Movement (3.0)**

(Prerequisite: CA100 Acting and Movement) This course is a continuation of CA 100 Acting & Movement with special emphasis on the development of techniques for character creation through improvisation and the presentation of monologues and scenes. Students will also apply and develop basic skills for directing other actors in a scene.

**CA317 3D Character Animation (3.0)**

(Prerequisite: CA265 3D Animation) This is an advanced-level 3D animation course building on techniques learned from previous modeling and animation courses. Students will learn how to apply real-life action sequences to characters.

**CA321 Material and Lighting (3.0)**

(Prerequisite: CA270 Hard Surface and Organic Modeling) In this class, students will be introduced to materials, textures, and lighting strategies to add detail and realism to objects without adding complexity to the model. Students will simulate real-world surfaces and textures.

**CA332 Advanced Concept Design (3.0)**

(Prerequisite: CA260 Background Layout and Design, CA335 Digital Ink and Paint) This course focuses on creating concept art based on one story with the result being fully fleshed out character, environment and prop concepts. There will be an emphasis on perspective, composition, staging, mood, texture, color and lighting.

**CA335 Compositing (3.0)**

(Prerequisite: CA305 Motion Graphics) Students in this course learn the concepts, techniques, and vocabulary of compositing. Students apply rotoscope, matchmoving, keying, layering, and alpha channel to final animation projects.

**CA340 Animation Dynamic Systems (3.0)**

(Prerequisite: CA265 3D Animation) Students will learn advanced 3D computer-generated animation techniques. Topics include exploration of character movement, embedding of behavior attributes into characters, forward and inverse kinematics, skinning, deformers, and rigid and soft body dynamics.

**CA343 3D Character Rigging (3.0)**

(Prerequisite: CA230 3D Modeling, CA265 3D Animation) This course is designed to introduce the student to fundamentals of character setup. The character setup will be tested by animation assignments. During the course, each student will create, set up, and test a character model.

**CA345 Advanced Lighting and Texturing (3.0)**

(Prerequisite: CA321 Material and Lighting) In this course students will continue to develop lighting and texturing skills.

**CA353 3D Visual Effects (3.0 cr)**

(Prerequisite: CA305 Motion Graphics, CA317 3D Character Animation) Effects animation takes students through the basics of making special effects. Students will be using such tools as particles, soft bodies, dynamics, and expressions to create several scenes.

**CA355 Industrial Design (3.0)**

(Prerequisites: CA270 Hard Surface and Organic Modeling) This course continues to explore the various techniques used to create 3D computer-generated animation. Specific animation features and functions of the given software will be discussed and applied to the production of a 3D computer-generated animation. Emphasis will be placed on creation of a short animated piece focusing on Industrial Design.

**CA357 Advanced Drawing for Animation (3.0)**

(Prerequisite: CA233 Life Drawing and Gesture) Building on knowledge from preceding drawing courses, students will develop their drawing skills in the context of professional media arts and animation applications. This course will place emphasis on advanced drawing techniques and strengthening skills through real world observation.

**CA403 Portfolio Foundations (3.0)**

(Prerequisite: CA340 Animation Dynamic Systems) In this course, students begin production of their digital portfolio. Through class activities, students organize their work to reflect and enhance their individual strengths in computer animation.

**CA406 Web Animation (3.0)**

(Prerequisite: CA235 Digital Ink and Paint) This course investigates the use of animation in the development of interactive as well as non-interactive digital media art. The class will emphasize the mechanics of 2-D animation with audio and interactivity. Focused consideration of the Internet will be conducted by emphasizing related parameters and protocols.

**CA407 Production Team (3.0)**

(Prerequisite: CA317 3D Character Animation) In this course, students will work in a studio environment and will focus on the production and post-production of an animated short.

**CA411 Animation for Production (3.0)**

(Prerequisite: CA317 3D Character Animation) This course prepares students for the production environment. Advanced skills in modeling, texturing, lighting, and rendering will be used to produce professional-quality animation.

**CA413 Animation Portfolio Production (3.0)**

(Prerequisite: CA403 Portfolio Foundations) In this course, students focus on the production phase of their digital portfolio. Through class activities, students organize their work to reflect and enhance their individual strengths in computer animation.

**CA417 Animation Studio (3.0)**

(Prerequisite: CA411 Animation for Production) Students will use advanced animation techniques to create, design, produce, and edit a fully realized concept.

**CA423 Animation Portfolio (3.0)**

(Prerequisite: CA413 Animation Portfolio Production) Through this course, students complete the digital portion of their portfolio. The students assess the strengths and weaknesses of their work to augment the final presentation. The course stresses the importance of professional presentation.

**CD400 Career Development (3.0)**

(Prerequisites: none) This course is designed to prepare students for the business environment and the transition into an applied arts profession. It emphasizes the concepts of professionalism and an overall understanding of self-marketing in the field. Professional development tools are presented, including resume and cover letter writing, networking, and interviewing skills. Freelance business operating practices such as negotiations of contracts, pricing and estimation of services, ethical guidelines, and pertinent tax laws will be addressed.

**CUL102 Fundamentals of Classical Techniques (6.0)**

(Prerequisites: none) The fundamental concepts, skills, and techniques involved in basic cookery are covered in the course. Students learn the preparation of stocks, broths, glazes, soups, thickening agents, the grand sauces, and emulsion sauces. Lectures and demonstrations teach organizational skills in the kitchen, work coordination, and knife skills. The basics of vegetable cookery, starch cookery, and meat, fish, and poultry cookery are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising, and frying. Students must successfully pass a practical cooking examination covering a variety of cooking techniques.

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**CUL104 Concepts and Theories of Culinary Techniques (3.0)**

(Prerequisites: none) The fundamental concepts, theories and techniques involved in basic cookery are covered in the course. Special emphasis is given to the study of ingredients and cooking theories. Lectures teach organization skills in the kitchen and work coordination. The basics of stocks, soups, sauces, vegetable cookery, starch cookery, meat and poultry are covered. Emphasis is given to basic cooking techniques such as sautéing, roasting, poaching, braising, and frying.

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**CUL132 Management by Menu (3.0)**

(Prerequisites: none) This course prepares future culinarians and foodservice managers by giving a clear picture of the important role menu planning plays within operations. It covers topics ranging from menu development and pricing, to evaluation of the facilities, design, and layout. Students will learn that understanding menus is crucial to the success of any foodservice operation, i.e., a planning tool, source of operational information, and a merchandising method for reaching patrons.

### **CUL137 Sustainable Purchasing and Controlling Costs (3.0)**

(Prerequisites: none) This course introduces the student to the methodologies and tools used to control costs and purchase supplies. This course helps the student value the purchasing, planning, and control processes in the food and beverage industry. Primary focus is on supplier selection, planning, and controlling costs, with an emphasis on the study of sustainable products and approaches. Topics include planning and controlling costs using budgeting techniques, standard costing, standardized recipes, performance measurements, and food, beverage, and labor cost controls.

### **CUL141 American Regional Cuisine (6.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course reinforces the knowledge and skill learned in the preceding classes and helps students build confidence in the techniques of basic cookery. The development of knife skills is accented. American regional cuisine explores the use of indigenous ingredients in the preparation of traditional and contemporary American specialties. The concepts of mise en place, time-lines, plate presentation, and teamwork in a production setting are introduced and accentuated. Timing and organization skills are emphasized.

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### **CUL152 Latin Cuisine (3.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course emphasizes both the influences and ingredients that create the unique character of selected Latin cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Mexico, South America, and the Caribbean Islands. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

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### **CUL201 Garde Manger (6.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course provides students with skills and knowledge of the organization, equipment and responsibilities of the "cold kitchen." Students are introduced to and prepare cold hors d'oeuvres, sandwiches, salads, as well as basic charcuterie items while focusing on the total utilization of product. Reception foods and buffet arrangements are introduced. Students must pass a written and practical exam.

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### **CUL215 Management, Supervision and Career Development (3.0)**

(Prerequisites: none) This is a multifaceted course which focuses on managing people from the hospitality supervisor's viewpoint and developing job search skills. The management emphasis is on techniques for increasing productivity, controlling labor costs, time management, and managing change. It also stresses effective communication and explains the responsibilities of a supervisor in the foodservice industry. Students develop techniques and strategies for marketing themselves in their chosen fields. Emphasis will be placed on students assessing their more marketable skills, developing a network of contacts, generating interviews, writing a cover letter and résumé, preparing for their employment interview, developing a professional appearance, closing, and interview follow-up.

### **CUL244 Asian Cuisine (3.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course

emphasizes both the influences and ingredients that create the unique character of selected Asian cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of the four regions of China, Japan, Korea, Vietnam, Thailand, and Indonesia. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

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### **CUL248/CUL248A Introduction to Baking and Pastry Techniques (6.0)**

(Prerequisites: none) This course is a combination of theory, lecture, demonstration, and hands-on production to provide an introduction to baking and pastry techniques for use in a commercial kitchen. Special focus is placed on the study of ingredient functions, product identification, and weights and measures as applied to baking and pastry techniques. Instruction is provided on the preparation of yeast-raised dough mixing methods, roll-in doughs, pie doughs, basic cake mixing methods, fillings, icings, pastry cream, and finishing techniques. Emphasis is also placed on dessert plating and presentation. Students must pass a practical exam.

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### **CUL252 Food and Beverage Operations Management (3.0)**

(Prerequisites: none) This course addresses front-of-the-house operations and is designed to provide students with an introduction from a managerial perspective of providing exceptional service to increasingly sophisticated and demanding guests. Survey of the world's leading wines classified by type, as well as other distilled beverages. Topics covered include the management and training of personnel to be responsible, professional alcohol servers, product knowledge, the income statement, job descriptions, sales, forecasting, and cost control. The students will produce a complete dining room and bar operation manual. This project should be saved on diskette or jump drive, as it will be used during Capstone or the development of a business plan.

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### **CUL253 Internship (3.0)**

(Prerequisite: none) Students work in positions in commercial foodservice and hospitality establishments approved by The Art Institute of Houston. Students are responsible for securing an internship job and may seek assistance through The Art Institute of Houston. 90 internship hours are required.

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### **CUL254 Artisan Breads and Baking Production (6.0)**

(Prerequisite: CUL248/CUL248A Introduction to Baking and Pastry Techniques) This course provides the information, tools and instruction to gain proficiency in the preparation of a variety of artisan breads. Emphasis will be placed upon learning to mix, ferment, shape, bake and store handcrafted breads. Students will focus on traditional fermentation, as well as the science of the ingredients. Students learn assembly speed and increased their proficiency in meeting production deadlines with quality products.

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**CUL255 European Cakes and Tortes (3.0)**

(Prerequisite: CUL248/CUL248A Introduction to Baking and Pastry Techniques) Students will build on methods previously learned in Introduction to Baking and Pastry, and apply those skills into new products to create more elaborate tortes and gateaus using complex finishing methods by applying glazes, using decorative sponges, and building multi-component cakes. Topics to be covered include comparison of classical and modern preparations; classical cakes; and glazed, iced, molded, and cream-filled tortes.

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**CUL258 Management Internship I (3.0)**

(Prerequisites: none) Students observe and participate in the supervisory operation of a successful professional in the foodservice business. They apply their professional skills to gain experience in order to seek entry into the foodservice business. Emphasis is placed on developing hospitality management skills. 90 internship hours are required.

**CUL261 À La Carte Kitchen (6.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) The course introduces students to the A La Carte kitchen, with an emphasis on the "a la minute" method of food preparation, plus dining room service standards. Industry terminology, correct application of culinary skills, plate presentation, organization and timing in producing items off both a fixed-price menu and an a la carte menu are stressed. The principles of dining room service are practiced and emphasized. The philosophy of food is further explored and examined in light of today's understanding of food, nutrition, and presentation. Prior work experience or field study experience requires supervised, verifiable experience in the culinary field with a minimum of 90 work hours in food production. Students are responsible for securing the field experience site and may seek assistance through The Institute. Field Experience is a semi-structured and supervised situation in which students receive basic training and directed work experience in select entry-level positions consistent with career preference. Emphasis is on job competence, performance, and professionalism, and work relations. Documentation must be completed during the course.

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**CUL264 Advanced Patisserie and Display Cakes (6.0)**

(Prerequisite: CUL248/CUL248A Introduction to Baking and Pastry Techniques) This course explores the techniques of plated desserts and the theory behind building edible art of A la Carte service, competition or banquet functions. Methods and procedures for producing high quality specialty decorated cakes, as well as the design, assembly, and decorating of wedding cakes will be introduced.

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**CUL265 Chocolate, Confections and Centerpieces (6.0)**

(Prerequisite: CUL248/CUL248A Introduction to Baking and Pastry Techniques) Students are introduced to the fundamental concepts, skills, and techniques of chocolates and confections. Students are introduced to the basic techniques used in forming simple centerpieces. Lectures and demonstrations teach chocolate tempering, candy production and the rules that apply when creating centerpieces.

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**CUL271 Art Culinaire (6.0)**

(Prerequisites: CUL343 Classical European Cuisines) This class will celebrate the culinary styles, restaurants, restaurateurs, and chefs who are in the current industry spotlight. Their style, substance, and quality will be discussed and examined. During the hands-on production aspect of the class, students will have the opportunity to be exposed to specialty produce and product.

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**CUL272 Capstone (3.0)**

(Prerequisites: CUL132 Management by Menu, CUL252 Food and Beverage Operations Management) Through competencies developed in previous course work, students will develop a complete business plan for a minimum 100-seat restaurant. This project will include: market analysis and marketing strategy; operating budget; sales projections; opening inventories; capital equipment; standardized recipes and costing for all standardized recipes; and menu and facilities design. The student will have the assistance of Chef/Instructor to assist with the completion of the capstone restaurant project.

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**CUL280 Meat Fabrication (3.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This class will emphasize skill development in the recognition and fabrication of meats, poultry and fish. Preparation methods, storage and sanitation will also be covered. Students will break down beef, lamb, pork, chicken, and fish. Students will receive hands on training in portioning for restaurant and hotel use.

**CUL285 Advanced Cakes and Decorating (3.0)**

(Prerequisites: CUL248/CUL248A Introduction to Baking and Pastry) In this course, students learn the art of celebration cakes, such as the wedding cake; including baking, decoration and assembly work. Students will bake sponge cakes, create buttercream fillings, make gum paste flowers, royal icing piped decorations, and rolled fondant. Students will then produce cakes incorporating these elements, from design, baking and assembly, to covering and decorating.

**CUL310 Human Resource Management (3.0)**

(Prerequisites: none) This course introduces the principles and practices of human resources management relevant to hospitality organizations, with emphasis on the entry-level manager's role. Topics covered will include employment laws, workforce management, compensation and benefits administration, labor unions, employee safety, diversity, and ethics.

**CUL320 Hospitality Marketing (3.0)**

(Prerequisites: none) This course is an introduction to service marketing as applied to the Hospitality industry. This course will cover application of basic marketing concepts and research methods. Design and delivery of marketing components for a hospitality business will be covered. Topics include but are not limited to: unique attributes of service marketing; consumer orientation; consumer behavior; market segmentation principles; target marketing; product planning; promotion planning; market research; and competitor analysis.

**CUL330 Legal Issues and Ethics for Culinaris (3.0)**

(Prerequisites: none) The course is designed to give the student an overview of legal issues arising in the foodservice environment. The students will examine laws pertinent to the hospitality/foodservice industry and will investigate the relationship of these laws to the administration of a service organization. This course also identifies common ethical dilemmas encountered by culinarians and introduces the student to the foundations, purpose, and content of ethical codes and approaches to ethical decision-making.

### **CUL340 Leadership and Organizational Development (3.0)**

(Prerequisites: none) Students examine leadership, organizational management, and culture by focusing on the role of the manager as a facilitator of change within the organization. The course emphasizes the concepts of motivation, interpersonal relationships, group dynamics, leadership, and organizational culture. Examination of leadership styles, development of strategic plans, and critical problem solving in the hospitality industry are covered in the course.

### **CUL343 Classical European Cuisines (3.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course emphasizes both the influences and ingredients that create the unique character of selected Classical European Cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of the British Isles, Italy, France, Germany, Austria, Switzerland, and Scandinavian countries. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

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### **CUL345 World Cuisine (3.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques) This course emphasizes both the influences and ingredients that create the unique character of selected World cuisines. Students prepare, taste, serve, and evaluate traditional, regional dishes of Spain, Middle East, Turkey, Greece, Africa, and India. Importance will be placed on ingredients, flavor profiles, preparations, and techniques representative of these cuisines.

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### **CUL350 Catering and Event Management (3.0)**

(Prerequisites: none) This course introduces students to the fundamentals of catering, special events, and sales in the hospitality industry. The course focuses on understanding the catering manager's role within the hospitality industry and the various catering disciplines. Students also discuss topics such as contracts, checklists, legal considerations, staffing and training, food production, and sanitation. This course is project-driven and requires significant creative and independent work.

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### **CUL360 Quality Service Management and Training (3.0)**

(Prerequisites: none) This class will examine the role of service in the foodservice industry and explore how to give quality customer service. Service systems and training programs in quality operations will be examined through the use of case studies and hypothetical scenarios. The course will cover employee training and development from both a strategic and operational perspective.

### **CUL380 Plated Desserts (3)**

(Prerequisites: CUL248/CUL248A Introduction to Baking and Pastry) Students are introduced to the fundamental concepts, skills and techniques of plated desserts focusing on a la carte and banquet service. Special significance is placed on the study of ingredient functions, product identification and weights and measures as applied to baking and pastry. Lectures and demonstrations teach sponge cake mixing methods, proper assembly of fillings, and techniques of designing plated desserts based on specific needs.

### **CUL381 Nutritional Cooking (3.0)**

(Prerequisites: CUL102 Fundamentals of Classical Techniques, CUL104 Concepts and Theories of Culinary Techniques, HECO1322 Nutrition) This course centers on an explanation of the basic principles of nutrition and their relationship to health. The structure, functions, and sources of

nutrients, including carbohydrates, fats, vitamins, minerals, and water are discussed. Current issues in nutrition are reviewed, including dietary guidelines, energy balance, vitamin supplements, and food fats. Students also focus on the principles of planning wholesome, nutritionally balanced meals using traditional foods and ingredients. Students will plan, analyze, and prepare menus that meet nutritional guidelines.

### **CUL410 Foodservice Financial Management (3.0)**

(Prerequisites: none) In this course, the students develop a working knowledge of the current theories, issues, and challenges involved with financial management. Students are introduced to the tools and skills that financial managers use in effective decision-making. Topics include budgeting, cash management, cost concepts and behavior, investment analysis, borrowing funds, and financial forecasting.

### **CUL420 Facilities Management and Design (3.0)**

(Prerequisites: none) This course provides students with information related to hospitality facility design and maintenance. Foodservice layout and design is related to operating issues, new building construction, and renovations. Course also focuses on planning and design of facilities including equipment, space and functional relationships, cost and operating efficiencies; and emphasis on maintenance programs, safety regulations, building code requirements, and energy conservation.

### **CUL430 Foodservice Technology and Information (3.0)**

(Prerequisites: none) This course is a survey course in foodservice information systems and technology (IS&T) designed to introduce students to the many diverse facets of IS&T in the foodservice industry. Current systems and issues of major importance in the field of IS&T will be considered as they relate to the foodservice industry. Emphasis will be placed on the managerial and business aspects of IS&T rather than the technical perspectives. Core topics will include key foodservice systems (e.g., accounting and property management systems, point-of-sale, sales and catering, etc.), guest service and customer relationship management (CRM), knowledge management, and IS&T strategy.

### **CUL450 Management Internship II (3.0)**

(Prerequisites: none) Students observe and participate in the supervisory operation of a successful foodservice business. They apply their professional skills to gain experience in order to enter and become successful in the foodservice business. Emphasis is placed on developing hospitality management skills. 90 internship hours are required.

### **CUL455 Management Externship (3.0)**

(Prerequisites: none) Students observe and participate in the supervisory operation of a successful foodservice business. They apply their professional skills to gain experience in order to gain entry into the foodservice business. Emphasis is placed on developing hospitality management skills. 90 externship hours are required.

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### **CUL460 Exploring Wines and the Culinary Arts (3.0)**

(Prerequisites: none) This course provides an introduction to the production of wine from vineyard to bottle, as well as a review of the basic grape varieties that are used to make wine. Through lectures, research and tasting, students are exposed to different types, styles, and quality levels of wine. Students will become familiar with the world's most important wine regions and learn the common criteria by which wines from these different regions are evaluated. This course is designed to teach students the applied approach to matching wine and food using flavors, textures, and components present in food and wine as complementing strategies. The course emphasizes menu planning, preparation of foods, cooking methods, and tasting wines with food.

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**CUL470 Senior Culinary Practicum (3.0)**

(Prerequisites: none) This course is intended to be a practical Capstone for the Culinary Management, Food and Beverage Management, and Hospitality Management curricula. It will draw on the majority of disciplines presented earlier in the program. In this class, students will plan, organize, and execute functions that will be booked and sold to the public. Students will experience the necessary functions of catering and event management.

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**CUL480 Innovation and Entrepreneurship (3.0)**

(Prerequisites: none) This course provides an introductory overview to the knowledge and skills needed for entrepreneurship. The course offers a chance to gain new knowledge and skills about how to identify and pursue entrepreneurial opportunities that can be applied to a student's own interests. The course will examine how entrepreneurs find, screen, and evaluate ideas and new business opportunities.

**CUL490 Global Management and Operations in the Hospitality Industry (3.0)**

(Prerequisites: none) This course provides students with an introduction to the dimension and nature of the international hospitality industry. It is designed to review the principles of management and to apply management theory to the global marketplace. Students examine the social, cultural, political, and economic environments within which international hospitality operators compete for survival and growth. Topics emphasized include cultural dimensions of management, international management strategy, international marketing, and international human resource management.

**CUL498 Baccalaureate Capstone (3.0)**

(Prerequisite: Academic Approval Required) This course is a continuation of the Associates level Capstone. While the Associates level Capstone focuses on the operational aspects of the business plan, the Baccalaureate Capstone focuses on the managerial aspects of the business plan. Through the competencies developed with previous related studies course work, students will continue the development of a business plan for a minimum one hundred-seat restaurant. The project will include: Market Analysis and marketing Strategy, Operating Budget, Sales Projections, Opening Inventories, Capital Equipment, Balance Sheet, Income Statement, and Cost Analysis, Standardized Recipes and Costing for all standardized recipes, Menu and Facilities Design. The course covers the components of a business plan as well as techniques for developing and presenting sections of the plan. Business related competencies are reviewed as necessary for completion of the project.

*Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact Academic Affairs for information.*

**DFVP101 Survey of Digital Filmmaking and Video Production (3.0)**

(Prerequisites: none) This course will present a survey of the digital filmmaking and video production industries. It will focus on entry-level jobs and career paths, as well as the responsibilities and skills necessary for success. Students will also explore media's impact on society and gain an overview of the program.

**DFVP111 Fundamentals of Video Production (3.0)**

(Prerequisites: none) Students will study the technical terms of video production and learn to operate basic video production equipment, using typical industry techniques.

**DFVP113 Fundamentals of Editing (3.0)**

(Prerequisites: DFVP111 Fundamentals of Video Production) This course introduces the student to the editing of visuals and sound. The

course covers using video recorders and players, and the techniques of dubbing, assembling, and inserting visuals from source to record.

**DFVP121 Intermediate Video Production (3.0)**

(Prerequisites: DFVP 111 Fundamentals of Video Production, AP102 Fundamentals of Audio) This course introduces the student to the digital video camera as a technical and creative tool for communication. Students will recognize the principles of visual design for motion pictures, develop their ability to evaluate the visual potential of locations, interpret the technical requirements of motion picture photography, and operate professional video cameras.

**DFVP122 Conceptual Storytelling (3.0)**

(Prerequisites: ENGL1301 English Composition) The course introduces students to storytelling and the various elements of an effective story. Students will also translate a written story into visual elements in a storyboard.

**DFVP123 Lighting (3.0)**

(Prerequisites: DFVP111 Fundamentals of Video Production) In this course, students will be introduced to the basic concepts and principles of lighting for photography. The fundamentals of recognizing and controlling both natural and studio lighting with emphasis on the quality, direction, and effect on the photographic image will be covered.

**DFVP201 Digital Cinematography (3.0)**

(Prerequisites: DFVP123 Lighting) This course explores the various camera and lighting techniques used in digital filmmaking and video production. Discussions will cover the general concepts and principles of camera moves and lighting techniques. Focus will be placed on applying lighting techniques to create the desired visual effects.

**DFVP202 Fundamentals of Screenwriting (3.0)**

(Prerequisites: DFVP122 Conceptual Storytelling) Students explore the writing and creative elements needed to create scripts. Emphasis is on format, structure, and character development. They will also acquire knowledge of all elements including research, proposal, treatment, and script.

**DFVP203 Intermediate Editing (3.0)**

(Prerequisites: DFVP113 Fundamentals of Editing) This course will focus on the postproduction experience using non-linear editing software. Students will learn to utilize creative problem-solving skills through editing. Approach, pace, tone, and rhythm of sequences are explored.

**DFVP204 Fundamentals of Producing and Directing (3.0)**

(Prerequisites: DFVP101 Survey of Digital Filmmaking & Video Production, DFVP121 Intermediate Video Production) It is an art in itself to organize and direct digital filmmaking and video production. This course focuses on the production processes and performances from the perspectives of a producer and director, and develops the student's talent for this unique form of art.

**DFVP211 Studio Production (3.0)**

(Prerequisites: DFVP121 Intermediate Video Production, DFVP123 Lighting) This course focuses on broadcast studio operation, live production, studio management, lighting, crew, and sound. Students will also explore the theoretical basis of the electronics behind the equipment needed for studio production. Students will produce their own studio multi-camera program.

**DFVP212 DVD Authoring (3.0)**

(Prerequisites: DFVP113 Fundamentals of Editing) An introduction to creating interactive DVD titles. This course will focus on production techniques of DVD authoring, proofing, and pre-mastering.

### **DFVP213 Motion Graphics I (3.0)**

(Prerequisites: DFVP203 Intermediate Editing) In this course, students study the nature and attributes of motion and broadcast graphics and learn to generate, select, and manipulate still and motion graphics for broadcast and other media delivery. Students not only produce graphics but also apply them to media content design.

### **DFVP221 Electronic Field Production (3.0)**

(Prerequisites: DFVP201 Digital Cinematography) Students are immersed in the process of professional video field production in two styles: ENG (Electronic News Gathering) and EFP (Electronic Field Production). News encompasses on-the-spot coverage and storytelling in a spur-of-the-moment reporting format. The class will also examine single-camera location shooting as expressed in documentaries, corporate projects, or commercials.

### **DFVP222 Scriptwriting (3.0)**

(Prerequisites: DFVP202 Fundamentals of Scriptwriting) Students write two polished scripts in two different areas or genres for subsequent production courses. The business side of the different scripting fields is also explored.

### **DFVP223 Motion Graphics II (3.0)**

(Prerequisites: DFVP213 Motion Graphics I) Students explore the disciplines used in finalizing a digital film or video project using compositing software. The class reinforces compositing concepts, techniques, and vocabulary from previous classes and introduces more sophisticated tools and techniques. Technical skills utilized will include advanced compositing techniques, typography, animation, and design.

### **DFVP224 Media Theory and Criticism (3.0)**

(Prerequisites: none) In this course, students explore the different theories and approaches to media and their impact on society and culture so as to inform and enrich their own work.

### **DFVP301 Short Media Production (3.0)**

(Prerequisites: DFVP201 Digital Cinematography, DFVP202 Fundamentals of Scriptwriting, DFVP204 Fundamentals of Producing and Directing, DFVP221 Electronic Field Production) This course discusses short form as a genre of media production and its features in subject matter and style. Students learn to produce short-form news, information, and dramatic content for multiple delivery platforms.

### **DFVP302 Sound Design (3.0)**

(Prerequisites: AP111 Digital Audio I) This course further explores the methods and techniques for digital sound composition and design. Students utilize multi-track audio software to digitally manipulate and layer sound that will enhance mood, tone, and atmosphere for various motion picture content.

### **DFVP303 Compression (3.0)**

(Prerequisites: DFVP213 Motion Graphics I, DFVP311 Senior Project Preparation) Students will learn to analyze, prepare, and compress media content for distribution on the Web, CD-R, and DVD using compression codes and techniques.

### **DFVP311 Senior Project Preparation (3.0)**

(Prerequisites: DFVP301 Short Media Production, DFVP323 Acting and Directing) This course initiates a three-quarter long comprehensive project which will be integral to students' final portfolios. Students will employ their cumulative skills to pre-produce a significant, sophisticated, digital film in a chosen genre. Committee and/or faculty will approve the project content and genre of the digital film. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

### **DFVP312 Audio Post Production(3.0)**

(Prerequisites: AP111 Digital Audio I, DFVP203 Intermediate Editing, and DFVP302 Sound Design) This post-production audio class requires students to bring together appropriate sonic elements for a final production. This will include fully automatic dialogue replacement, editing of music, and sound sweetening. Once all the sound is locked, the

student will mix down to a final audio format, which can then be incorporated with picture into an industry standard format.

### **DFVP313 Advanced Editing (3.0)**

(Prerequisites: DFVP203 Intermediate Editing, DFVP302 Sound Design) Focused on advanced editing systems and methods, this course enables students to process audio and video elements in media content and organize such content for total effect and final delivery. Students apply a comprehensive set of critical and evaluative skills to make sound judgment calls and sophisticated editing decisions.

### **DFVP314 Multi-Camera Production (3.0)**

(Prerequisites: DFVP211 Studio Production) Synchronizing multiple cameras and equipment, students work in teams to execute a production, typically of a live performance or function. Emphasis is placed on operating multiple pieces of equipment simultaneously and working as a production team.

### **DFVP315 Documentary Production (3.0)**

(Prerequisite: DFVP221 Electronic Field Production) This is an advance video production course designed to develop hand-on skills in creating audio-visual projects from concept to delivery through hand-on exercises in story, editing, cinematography, sound, and producing. The course establishes and reinforces skills in visual storytelling and aesthetic criticism.

### **DFVP321 Senior Project Production (3.0)**

(Prerequisites: DFVP311 Senior Project Preparation) This course continues the three-quarter long comprehensive project begun in Senior Project Preparation. Students will employ cumulative skills to produce a significant, sophisticated, digital film in a chosen genre. Projects will be carried out individually or in groups based on the needs of the class as determined by the instructor.

### **DFVP322 Media Production Workshop (3.0)**

(Prerequisites: DFVP221 Electronic Field Production) Working in production teams, students in this workshop class will deal with real clients, typically representatives of nonprofit organizations. Guided by faculty, students interview the client to determine expectations and work in a team to design and produce the media content for an intended delivery system.

### **DFVP323 Acting and Directing (3.0)**

(Prerequisites: DFVP204 Fundamentals of Producing and Directing) This course exposes students to the role and responsibilities of a director in helping actors bring their characters to life. Acting fundamentals will be studied through classroom exercises, assignments, observations and critiques. In addition, this course helps students understand the process of reading a script, conceiving a vision, and communicating it to cast members to enhance performance.

### **DFVP324 History of Filmmaking (3.0)**

(Prerequisites: none) The History of Filmmaking offers an exhaustive, even if very selective, overview of cinema history, and explores the basic tools for analyzing the art of film. Throughout the course students learn how to develop a historical appreciation of film based on a survey of cinematic traditions contained within narrative, documentary, and experimental forms, and acquire a critical, technical, and aesthetic vocabulary relating to particular cinematic practices and structures. Students examine how meaning in films is conditioned by the uses of camera, editing, lighting, sound and acting, explore the impact of technological developments on film production, and evaluate the importance of genre and the legacy of individual "auteurs" throughout the history of cinema.

### **DFVP401 Senior Project Post Production (3.0)**

(Prerequisites: DFVP321 Senior Project Production) This course concludes the three-quarter long comprehensive project begun in DFVP 311 Senior Project Preparation and created in DFVP 321 Senior Project Production. Students will employ cumulative skills to post-produce a significant, sophisticated digital film in a chosen genre.

**DFVP402 Portfolio Preparation (3.0)**

(Prerequisites: DFVP321 Senior Project Production) In this first portfolio course, students will assess personal strengths to establish a career goal and decide how to organize their digital filmmaking and video production work in a graduation portfolio. Guided by a faculty member or a team of faculty, each student assembles a preliminary portfolio and identifies areas for more work and/or content enhancement.

**DFVP411 Media Delivery Systems and Distribution (3.0)**

(Prerequisites: DFVP113 Fundamentals of Editing) This course addresses the end part of digital filmmaking and video production—delivery and distribution. Students will study a variety of delivery methods and systems and determine the advantages and limitations of each. They will also examine the relationship between delivery systems and distribution methods and evaluate the relative efficiency, cost, and effectiveness of each.

**DFVP421 Senior Portfolio & Defense (3.0)**

(Prerequisites: DFVP401 Senior Project Post Production, DFVP402 Portfolio Preparation) Built on the preliminary collection of work from DFVP402 Portfolio Preparation, this course allows each student to determine and design the final organization and presentation of the graduation portfolio. Each student is expected to verbally present the portfolio and address audience questions as a format of defense.

**DTG110 Presentation and Delivery Technology (3.0)**

(Prerequisites: ART106 Design Fundamentals) This is a laboratory course that exposes students to various file output and delivery options. Students create single images, charts, graphs, presentation boards, small publications, electronic slide shows, and animation for specified projects using traditional and digital media.

**DTG120 Concept Drawing (3.0)**

(Prerequisites: none) In this course, students apply drawing techniques to investigate design concepts and represent manufactured objects. One-point and two-point perspective methods are enhanced. Students use a variety of media such as pencil, ink, and markers to simulate a variety of natural and man-made materials in their drawings.

**DTG130 Material and Processes (3.0)**

(Prerequisites: none) This course introduces students to the means, materials, and methods of basic manufacturing processes. Students consider how various raw materials are transformed by fabrication and finishing techniques into end products.

**DTG210 Computer-Aided Industrial Design (3.0)**

(Prerequisite: ID139 CAD I) In this course, students use 3-D modeling software to build models for conceptual designs. Manufacturing details are incorporated into the models considering requirements such as parting lines, draft angles, and preparation for rapid prototyping.

**DTG215 Technical Illustration I (3.0)**

(Prerequisite: None) This is a laboratory course wherein students use traditional and digital media to depict objects, with an emphasis on industrial, mechanical, and consumer products.

**DTG220 Fabrication Techniques (3.0)**

(Prerequisite: DTG 130 Materials and Processes) This is an introductory course in which students are taught the fundamentals of hand and power tool operations and applications. Various projects are assigned along with written and practical tests to verify students' course competency.

**DTG230 Computer-Aided Modeling (3.0)**

(Prerequisite: DTG210 Computer-Aided Industrial Design) This course builds on concepts and skills introduced in Computer-Aided Industrial Design. Course material will develop digital modeling and surface techniques. Computer software will be used to visually communicate and present design concepts.

**DTG240 Principles of Mechanical Engineering (3.0)**

(Prerequisite: PHYS1301 Physics) In this course, students are introduced to fundamental mechanical engineering principles that are important to the design of functional, manufacturable products. An exploration of engineering concepts will include engineering properties of materials, simple machines, principles of mechanical advantage, manufacturing tolerances, and basic structural design.

**DTG250 Storyboarding and Scriptwriting (3.0)**

(Prerequisites: ART108 Observational Drawing) This course focuses on applying industry-standard storyboarding and scripting techniques to communicate effectively for various forms of media. Contents to be covered include the various purposes and formats of storyboards, the basic terminology and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script.

**DTG260 Interactive 3-D Visualization (3.0)**

(Prerequisite: ID139 CAD I) This course introduces simulated visual environments. Using the principles of linear perspective, visual composition, theatrical staging, spatial sound, and lighting, students will design and construct a virtual environment, including real-time models with associated behaviors, and an interactive user interface.

**DTG270 Design for Manufacturing (3.0)**

(Prerequisites: DTG130 Material and Processes, DTG220 Fabrication Techniques, DTG240 Principles of Mechanical Engineering) Students will learn about production and advanced manufacturing and processes in detail, focusing on tolerances, details, capabilities, and limitations of manufacturing processes, and materials. Student will study the effects on product costs and viability.

**DTG310 Package and Point of Sale Design (3.0)**

(Prerequisites: GD214 Typography—Hierarchy) Students learn to understand the role of packaging and point-of-sale in product protection and presentation. Students focus on the structural integrity of products, marketing objectives, and the need for unique display aesthetics.

**DTG315 Technical Illustration II (3.0)**

(Prerequisite: DTG215 Technical Illustration I) This is a laboratory course wherein students use traditional and digital media to depict singular events, conditions, results, activities, and sequential processes where the emphasis is on information design, the use of graphic symbols, and visual storytelling and exposition.

**DTG320 CAD for Civil Engineering (3.0)**

(Prerequisites: ID139 CAD I) This course introduces Computer-Aided drafting for civil engineering. Site planning, grading and drainage plans, boundary surveys, road and utility construction and detailing are presented to students in the form of design problems.

**DTG330 Training and Instructional Design (3.0)**

(Prerequisite: GD214 Typography—Hierarchy) This course is a design studio where students create training and instructional documents in support of an instructional plan. The principles and practices of instructional design, learning styles, and instructional methodology are explored as students create instruction sheets, maps, process diagrams, step-by-step graphic instructions, and interactive tutorials.

**DTG340 CAD for Process Piping (3.0)**

(Prerequisite: ID139 CAD I) This is a laboratory course that builds on mechanical drafting skills with an emphasis on orthographic, paraline, and auxiliary views of process plant construction, process equipment, and process piping. Pipe runs, flow controls, and rack assemblies are described using drawings, schedules, flow diagrams, control sequences, symbol conventions, and technical specifications.

**DTG350 Visualization Information (3.0)**

(Prerequisite: GD214 Typography—Hierarchy) This course introduces the student to approaches to designing charts, maps, graphics, posters, signs, and other displays. In addition, students are introduced to standard software tools.

**DTG410 Event Design (3.0)**

(Prerequisite: GD214 Typography—Hierarchy) Design work is developed for commercial event environments, using structural systems that reflect portability and user-interface such as museums, trade shows, interactive kiosks, or themed environments. Concepts, working drawings, and presentation will address business and marketing criteria.

**DTG420 Special Topics: Industrial Design (3.0)**

(Prerequisite: ID323 3-D Digital Rendering) This course explores the various techniques used to create 3-D computer-generated animation. Specific animation features and functions of the given software will be discussed and applied to the production of a 3-D computer-generated animation. Emphasis will be given on the creation of a short animated piece focusing on Industrial Design.

**DTG425 Advanced CAD for Civil Engineering (3.0)**

(Prerequisite: DTG320 CAD for Civil Engineering) This is a laboratory course wherein students extend their use and understanding of traditional and digital media to solve civil engineering problems and document their findings using a widely-used digital computer program.

**DTG440 Consumer Product Design (3.0)**

(Prerequisites: GD214 Typography Hierarchy) This course is an advance study of product design and processes. Students learn product development and teamwork processes, and focus on developing and completing a model or prototype.

**DTG 445 Advanced CAD for Process Plant Design (3.0)**

(Prerequisite: DTG340 CAD for Process Piping) This is a laboratory course wherein students extend their use and understanding of traditional and digital media to solve process plant design problems and document their findings using a widely-used digital computer program.

**DTG450 Portfolio Preparation (3.0)**

(Prerequisite: CD400 Career Development) This course prepares students for the transition to the professional world. This course will prepare students for job interviews by helping them compile a portfolio. Students will demonstrate their conceptual design, craftsmanship, and other skills as they assemble and refine their portfolio pieces. Working individually with an instructor, each student will select representative pieces, showcasing work that reflects a unique style. Particular emphasis is placed on identifying short- and long-term professional employment goals, as well as related strategies and resources.

**DTG460 Portfolio (3.0)**

(Prerequisite: DTG450 Portfolio Preparation) This course focuses on the completion of the portfolio. Your final portfolio should focus on your individual strengths. This work should reflect your uniqueness and your ability to meet demanding industry standards.

**ENGL1301 English Composition (4.0)**

(Prerequisites: College English Competency) This course emphasizes the principles and techniques of textual interpretation, textual analysis, written composition, and critical thinking.

**ENGL1302 Introduction to Literature (4.0)**

(Prerequisite: ENGL1301 English Composition) Through advanced critical reading and analysis of imaginative forms of writing, students gain insight into the richness of language resources and learn to write well developed critical essays that effectively communicate the writer's viewpoints. Readings include fiction, poetry, and drama.

**ENGL2307 Creative Writing (4.0)**

(Prerequisite: ENGL1301 English Composition) This course is designed to teach students the principles and techniques of writing for individual expression, emphasizing the genre of poetry and forms within that genre.

**ENGL2311 Business Writing for Professionals (4.0)**

(Prerequisite: ENGL1301 English Composition) This course emphasizes the principles and techniques of writing for the common business environment. Everyday writing formats and deliverables are examined and practiced. Specific emphasis is placed on thoroughness and completeness of all materials produced.

**ENGL3511 Literature and Film Analysis (4.0)**

(Prerequisite: ENGL1301 English Composition) This course emphasizes the principles and techniques of thematic interpretation, textual analysis, written composition, and critical thinking. Five famous written stories and novels will be read and examined. Each will be closely compared to the five films made from those original sources. Contrast and comparison of the stories and films will yield analysis, synthesis, and evaluation in written form, and be supported by research and documentation of sources. Historical trends in filmmaking will be examined.

**ENVR1401 Environmental Science (4.0)**

(Prerequisites: none) This is a general interest course that relates scientific knowledge to problems involving energy and the environment.

**FB325 Merchandising for Foodservices (3.0)**

(Prerequisites: none) This course will focus on the study of visual merchandising in varied foodservice settings. Students will apply merchandising theory, principles, and practices to solve industry case studies and emerging trends. Merchandising formats will consist of traditional, nontraditional, and virtual. Upon successful completion of the course, the student should be able to define visual merchandising, explain how customers process visual merchandising messages, describe how retailers communicate through visual images, identify why visual merchandising efforts increase sales, explain how visual merchandising efforts support foodservice trends, utilize case studies to increase problem solving skills, explore visual merchandising strategies on the Internet, and develop a visual merchandising concept.

**FB335 Sales and Public Relations (3.0)**

(Prerequisites: none) This course will focus on the sales function in varied hospitality settings. The relationship of sales to marketing will be explored, and the process involved in making a successful sales call will be emphasized. The role of a successful public relations plan will also be examined, as well as the benefits of favorable public impression on the hospitality operation.

**FB340 Beverage Purchasing, and Inventory Control and Menu Authoring (3.0)**

(Prerequisites: none) In this course, students acquire an understanding of the planning and control processes in the beverage industry. Principles covered include purchasing procedures for beverage operations, the culture between purveyor and client, tailoring buying decisions based on concept, pricing negotiations, and payment terms. The basics of inventory management, including manual and automated loss prevention measures, will be given particular focus.

*Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact Academic Affairs for information.*

**FB345 Club Operations Management (3.0)**

(Prerequisites: none) This course is designed to give students a foundational understanding of the organization and management of various types of private clubs including city, country, and other recreational and social clubs. It will provide students with exposure to the unique sensitivities required in managing and operating in the club management market.

**FB350 Etiquette of Professional Service (3.0)**

(Prerequisites: none) This course is designed to teach students appropriate professional business etiquette necessary for success in the food and beverage segment of the hospitality industry. The ability to respond confidently to most social and business situations will be addressed beginning with introduction of oneself, as well as introducing others. The importance of food and beverage operational functions such as table settings, written communications, stationery, gifts, cards, determination of who is the host, and the consideration of time and setting priorities will all be discussed in detail. Additionally, the key aspects of business etiquette, business dress, and the history of good manners will be discussed in a manner that is reflective of early citations of accepted codes of conduct then moving forward to the increasing informality we experience today.

*Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact Academic Affairs for information.*

**FB470 New World Wines and Emerging Regions (3.0)**

(Prerequisites: CUL460 Exploring Wines and the Culinary Arts) This class provides comprehensive information pertaining to the New World's wine regions and the varietals, vineyard conditions, and cellar practices essential to their production. Economic, political, and sociological conditions, as well as historical context are explored. Particular attention will be given to developing the student's skills with wine selection and food pairing.

*Various wines and spirits are used as part of the curriculum. These products are tightly controlled and monitored in the storeroom and kitchen. Participation in this program may be limited by local drinking age requirements. Please contact Academic Affairs for information.*

**FD101 Survey of the Fashion Industry (3.0)**

(Prerequisites: none) This course provides an overview of the fashion industry, examining how garments are designed, created, produced, and marketed.

**FD161 Fundamentals of Patternmaking (3.0)**

(Prerequisites: FD211 Fundamentals of Construction) This course is an introduction to the principles of patternmaking. Working from the flat pattern, students will draft basic blocks, and make patterns and muslins.

**FD211 Fundamentals of Construction (3.0)**

(Prerequisite: none) This course provides an introduction to apparel industry sewing standards and techniques. Fundamental skills are applied to the construction of a basic garment utilizing industrial equipment.

**FD213 Intermediate Construction (3.0)**

(Prerequisite: FD211 Fundamentals of Construction) Students will apply intermediate and industrial construction techniques to further refine construction skills.

**FD215 Advanced Construction (3.0)**

(Prerequisite: FD213 Intermediate Construction) This course applies advanced construction techniques to a structured garment.

**FD217 Draping (3.0)**

(Prerequisite: FD215 Advanced Construction) The course is an introduction to the principles and techniques of draping. Proportion, line, grain, and fit are analyzed.

**FD219 Fit Analysis (3.0)**

(Prerequisite: FD217 Draping) This course focuses on principles and techniques for fitting garments on a body and translating changes back to a flat pattern.

**FD262 Intermediate Patternmaking (3.0)**

(Prerequisite: FD161 Fundamentals of Patternmaking) Flat pattern techniques are considered in accordance with garment trade practices. Emphasis will be on the manipulation of patterns for more complex designs.

**FD264 Technical Drawing (3.0)**

(Prerequisite: FRM131 Fashion Drawing) This course focuses on the development of presentation boards and technical illustrations manually and by Computer-Aided design technology.

**FD266 Advanced Fashion Illustration (3.0)**

(Prerequisite: FD 264 Technical Drawing) Students learn advanced drawing techniques for rendering the fashion figure, utilizing a variety of media to render garment and fabric types.

**FD280 Applied Textiles (3.0)**

(Prerequisite: FRM130 Textiles) This course develops textiles for manufacturers through the use of industry-standard design software. Students create complete boards, catalogs, and swatches.

**FD285 Research and Sourcing Fundamentals (3.0)**

(Prerequisite: FRM320 Trends and Concepts in Apparel) This course considers manufacturing sources and costs that affect production of a garment. Students conduct in-depth research to analyze the financial viability of their choices.

**FD321 Advanced Sewing Techniques (3.0)**

(Prerequisite: FD219 Fit Analysis) Students learn couture sewing and patternmaking techniques. Considerations include fitting, fabric selection, proper cutting techniques, and inner construction methods.

**FD323 Surface Design (3.0)**

(Prerequisites: none) The design applications of colors, prints, and motifs on a variety of fabrications are considered.

**FD340 Concept Development (3.0)**

(Prerequisite: FRM320 Trends and Concepts in Apparel) Design principles are applied to the creation of marketable concepts and designs derived from research and practices within the fashion industry.

**FD342 Advanced Concept Development (3.0)**

(Prerequisite: FD340 Concept Development) Students learn advanced design processes and presentation skills, utilizing Computer-Aided design technology.

**FD344 Digital Textile Design (3.0)**

(Prerequisites: none) Students use pixel- and vector-based software to explore applied and structural techniques for textile print design and fabric development.

**FD350 Design Studio Menswear (3.0)**

(Prerequisites: none) Students design and construct apparel for the men's market.

**FD370 Specialized Patternmaking (3.0)**

(Prerequisite: FD262 Intermediate Patternmaking) The course explores patternmaking and construction techniques for stretch fabrics.

**FD372 Computer Patternmaking (3.0)**

(Prerequisite: FD370 Specialized Patternmaking) The course entertains patternmaking utilizing industry-standard software.

**FD374 Computer Production Systems (3.0)**

(Prerequisites: FD344 Digital Textile Design, FD372 Computer Patternmaking) This course is concerned with the industrial application of patternmaking, including revising style lines, grading, and creating production-ready patterns and marker making.

**FD380 Technical Design (3.0)**

(Prerequisites: FD321 Advanced Sewing Techniques, FD342 Advanced Concept Development, FD370 Specialized Patternmaking) Students produce a computer-generated production package consisting of costing analysis, size specification, construction standards, materials and production methods, and front and back flats.

**FD425 Senior Collection Concept (3.0)**

(Prerequisites: FD321 Advanced Sewing Techniques, FD342 Advanced Concept Development, FD374 Computer Production Systems, FD380 Technical Design) The course takes up market research, development of concepts, technical drawings, and the sourcing of materials for students' final collections.

**FD427 Senior Collection Technical (3.0)**

(Prerequisite: FD425 Senior Collection Concept) Students complete the technical drawings, specifications, patternmaking, and fit of their senior collections.

**FD429 Senior Collection Production (3.0)**

(Prerequisite: FD427 Senior Collection Technical) This course is the final development phase of collection, including specification package. The emphasis is on finish construction and the presentation of an original line.

**FD450 Design Studio Women's Wear (3.0)**

(Prerequisites: none) Students design and construct apparel for the women's market.

**FD455 Fashion Entrepreneurship (3.0)**

(Prerequisites: none) The course takes up business plan development for the opening of a fashion business. The plan will include market research, financial planning, staffing, pricing, and promotional strategies.

**FD470 Applied Product Development (3.0)**

(Prerequisite: FD374 Computer Production Systems) Students simulate product development processes from concept to consumer within a group setting.

**FD480 Portfolio Preparation (3.0)**

(Prerequisites: FD425 Senior Collection Concept and FD470 Applied Product Development) This course prepares students for the transition to the professional world. It will prepare students for job interviews by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio pieces. Working individually with an instructor, each student will select representative pieces, showcasing work that reflects a unique style. Particular emphasis is placed on identifying short- and long-term professional employment goals, as well as related strategies and resources.

**FD490 Portfolio (3.0)**

(Prerequisite: FD480 Portfolio Preparation) This course focuses on the completion of the portfolio. The final portfolio will showcase the individual's strengths and demonstrate the student's ability to meet demanding industry standards.

**FREN1401 Introduction to French (4.0)**

(Prerequisites: none) This course is designed to introduce students to the French language and culture. Instruction will focus on preparing students to communicate in our expanding multi-lingual society.

**FRM110 Introduction to Retailing (3.0)**

(Prerequisites: none) Students will be introduced to all major retailing topics involving both large and small retailers, brick and mortar retailers and their combinations, and direct marketers. Topics to be discussed will include consumer behavior, information systems, store locations, operations, human resource management, customer communications, computerization, and integrating and controlling the retail strategy in the twenty-first century. Careers in retailing will also be discussed.

**FRM111 Fashion History I (3.0)**

(Prerequisites: none) Students study the development of clothing from the earliest time to the Renaissance, and the silhouette reflected through the eyes of the designer.

**FRM121 Fashion History II (3.0)**

(Prerequisite: none) Students study evolution of garments and accessories from the French Revolution to the present.

**FRM130 Textiles (3.0)**

(Prerequisites: none) Explores the nature of man-made and natural fibers, their product uses, and characteristics. Content includes discussion of yarns, fabrics, finishes, design methods, aesthetic application, and ordering specifications.

**FRM131 Fashion Drawing (3.0)**

(Prerequisites: none) The goal of this course is to provide fashion-drawing experience to Fashion and Retail Management students. The students will experiment with different media and techniques. This will enable the student to express fashion ideas in a professional way.

**FRM132 Retail Math (3.0)**

(Prerequisite: MATH1332 Contemporary Mathematics) This course provides an understanding of the various financial tools used by retailers to evaluate performance. Students calculate, analyze, and interpret financial concepts associated with accounting from a merchandising perspective.

**FRM210 Sales and Event Promotion (3.0)**

(Prerequisites: none) This course is a workshop in which students design and prepare a sales and promotion package. The instructor acts as a facilitator and guide to ensure that upon completion of this course, students will have thoroughly explored the process of crafting a marketing and sales promotion that is carefully targeted and positioned to reach the goal of generating sales.

**FRM211 Apparel Evaluation and Construction (3.0)**

(Prerequisites: none) This course is designed for fashion marketing students to evaluate the equation between quality and cost in garments. Students will be able to identify and analyze quality of trims, fabrics, and construction in relationship to price point. Included will be women's sportswear, children's wear, and men's wear in a range of price points from high end to discount.

**FRM220 Elements of Retail Operations and Technology (3.0)**

(Prerequisite: FRM210 Sales and Event Promotion) The course develops the student's understanding of operational objectives in a retail structure. An emphasis will be placed on planning, control, profitability, and staffing in a retail environment. The use of technology in the industry and the responsibilities of retail executives will be examined as well. Also career opportunities and ethical behavior of those individuals who choose to enter the retail arena will be discussed. Articles pertaining to current issues (found in trade publications and newspapers) will be reviewed and discussed in order to understand methods that have been created to expedite and increase profitability for the retailer.

**FRM222 Event and Fashion Show Production (3.0)**

(Prerequisite: FRM211 Apparel Evaluation and Construction) The student will be introduced to a range of skills needed to produce a successful store event or fashion show. During this course, the student will gain insight into the role of creative and technical experts involved with the runway, backdrop, special effects and lighting, music, models and choreography, hair and make-up, and video teams.

**FRM223 Visual Merchandising (3.0)**

(Prerequisites: none) Students learn the importance of eye appeal and consumer buying habits. Students create their own displays using the latest principles and techniques in the visual organization of merchandise.

**FRM225 Consumer Behavior (3.0)**

(Prerequisites: none) This course examines the cultural, social, and individual variables involved in consumer behavior. It also reviews how they are incorporated into buyer decision processes and marketing practices.



**FRM230 Merchandise Management (3.0)**

(Prerequisite: FRM211 Apparel Evaluation and Construction) Students study the categorizations of stores, organizational components, and the characteristics of various wholesale and retail markets. They will explore the Private Label and Brand Name businesses, develop customer profiles and look at franchising as a means of entering the retail world. Students will become familiar with merchandise accounting as it relates to the various retail formats.

**FRM232 Store Planning and Lease Management (3.0)**

(Prerequisite: FRM220 Elements of Retail Operations and Technology) Students explore and learn the elements that combine to make a successful store layout, traffic patterns, furnishings, fixtures, and security.

**FRM233 Business Ownership I (3.0)**

(Prerequisite: 75 credits successfully completed in the Fashion & Retail Management program) Students plan the foundation for opening and management of a small store: sales, budgets, market research, and staffing. This course is a workshop in which students design and prepare the beginning business plans necessary to open a retail store. The instructor acts as facilitator and advisor to the student, but all decisions and choices will be made solely by the student. Upon completion of the course, the student will have a foundation for a business plan that can be developed into a model for actually opening a business. Final preparation of the plan will be completed in FRM313 Business Ownership II.

**FRM235 Brand Marketing (3.0)**

(Prerequisites: none) Branding became a buzzword in 1990s advertising and marketing, but this process has evolved into a powerful way to organize and utilize an understanding of consumer needs and motivations in a changing marketplace. As the retail environment changes, marketing people can rely less on the traditional tools of print and broadcast media. Marketing strategists need to learn how to create an identity for their products and services and how to use that identity to support sales. This course is an introduction to the essential concepts and skills of brand marketing.

**FRM310 Introduction to Manufacturing (3.0)**

(Prerequisites: none) Overview of the fashion industries, including the terminology of fashion and an explanation of the three levels of the industry: design, production and sales. Careers and the organization, structure, and problems of the garment industry are studied.

**FRM311 Business Law (3.0)**

(Prerequisite: ENGL1301 English Composition) This course gives an overview of basic legal principles related to starting and conducting a business. Topics include legal systems, litigation, dispute resolution, and contracts. The protection of intellectual property, including patents, copyrights, trademarks, and service marks are emphasized.

**FRM313 Business Ownership II (3.0)**

(Prerequisite: FRM233 Business Ownership I) Students complete the planning of a small retail store: financing, budgets, market research, and inventory. This course is a final workshop in which students design and prepare all business plans necessary to open a retail store. Students will base all plans for this course on initial sales plans completed in FRM233 Business Ownership I. The instructor acts as facilitator and advisor to the student, but all decisions and choices will be made solely by the student. Upon completion of the course, the student will have a comprehensive business plan that can be used as a model for actually opening a business sometime in the future and can be used as a portfolio piece to show prospective employers.

**FRM320 Trends and Concepts in Apparel (3.0)**

(Prerequisite: FRM211 Apparel Evaluation and Construction or FD211 Fundamentals of Construction) The course is a comprehensive study of cultural and social issues that affect fashion and the emergence of trends. Students will analyze the meanings and

importance of clothing and apply these concepts to contemporary society.

**FRM330 Product Development (3.0)**

(Prerequisites: none) In this course, students will review design concepts and technology and the development of merchandising in the modern market; analyze target markets; and source, cost and develop a product for that market in presentation form including a prototype.

**FRM334 Special Topics in Fashion Retail Management (3.0)**

(Prerequisite: FRM320 Trends and Concepts in Apparel) This course is designed to give students an opportunity for in-depth study of a current topic in fashion and retail management. Students will learn through lecture, field trips, hands-on experience, and experimentation, and will create a final project in this specific area.

**FRM335 Special Topics in Fashion Retail Management II (3.0)**

(Prerequisite: FRM320 Trends and Concepts in Apparel) This course is designed to give students an opportunity for in-depth study of a current topic in fashion and retail management. The topic of the course will be distinct from that considered in FRM334. Students will learn through lecture, field trips, hands-on experience and experimentation and will create a final project in this specific area.

**FRM400 Media Planning and Buying (3.0)**

(Prerequisites: none) Media as part of a delivery channel for a marketing message will be the focus of this course. Topics include media as critical to the fulfillment of the overall marketing strategy, cost-effectiveness, and alternative and new media.

**FRM410 International Marketing and Buying (3.0)**

(Prerequisite: RS321 Fundamentals of Marketing) Students will gain an understanding of global marketing opportunities, problems, and strategies that impact the international environment. In addition, students will become knowledgeable about international marketing concepts, cross-cultural sensitivities, political and legal influences, and economic considerations and how these concepts relate to decision-making in an international environment.

**FRM420 Web Marketing for Fashion and Retail Management (3.0)**

(Prerequisite: IMD131 Introduction to Scripting Languages) This course focuses primarily on marketing on the Web, addressing the elements and requirements of information distribution, advertising, or sales in this new medium. The content of the course includes an overview of major online services, portals, and developing content aggregators. Students learn how to modify traditional marketing theories and strategies, as well as the demands and opportunities unique to the Web. One of these opportunities receives special attention: using server push or other push technologies to develop "shows" or "magazines" online.

**FRM431 Fashion Capstone (3.0)**

(Prerequisite: 160 credits successfully completed in the Fashion & Retail Management program) Students plan the opening and management of a traditional business: financing, budgets, market research, inventory, and staffing. This course is a workshop in which students design and prepare all business plans necessary to open a traditional retail business. The instructor acts as facilitator and advisor, but all decisions and choices will be made solely by the student. Upon completion of the course, the student will have a comprehensive business plan that can be used as a model for actually opening a business sometime in the future and can be used as a portfolio to show prospective employers.

**FRM439 Internship (3.0)**

(Prerequisite: 150 credits successfully completed in the Fashion & Retail Management program) Students are given the opportunity to practice the skills and knowledge they have learned in a real-world situation by working in an approved industry internship site. 90 internship hours are required.

**GAD100 Introduction to Game Development (3.0)**

(Prerequisites: none) This course introduces students to the game industries. It will focus on entry-level employment opportunities and responsibilities, career paths, industry products, and their characteristics. The course will also expose students to the processes through which games are developed.

**GAD110 Interactive Story Telling (3.0)**

(Prerequisites: ENGL1301 English Composition) This course will focus on the aspects of interactive and multi-threaded storytelling. Narrative scripting techniques will also be taught. Scripts will be developed with an emphasis on characterization, plotting, target audience, messages, and script format.

**GAD130 Game Design and Game Play (3.0)**

(Prerequisites: ART109 Image Manipulation) A well-designed game is an integration of artistic and technological components that must have a clearly defined goal, set of game criteria, and rules for game play. Students learn the fundamentals of what makes a game enjoyable, playable, challenging, and marketable by creating a game document.

**GAD235 Texture Mapping for Games (3.0)**

(Prerequisites: ART109 Image Manipulation, CA230 3D Modeling) In this class students will be introduced to the process of creating and working with textures for the game genre. Advanced image manipulation techniques will be learned and applied here. Introduction to a shading network as it applies in a 3D software package will be explored.

**GAD240 Material and Lighting (3.0)**

(Prerequisites: CA230 3D Modeling) In this class, students will be introduced to materials, textures, and lighting strategies to add detail and realism to objects without adding complexity to the model. Students will simulate real-world surfaces and textures.

**GAD255 Interior Spaces and Worlds (3.0)**

(Prerequisites: GAD235 Texture Mapping for Games, GAD240 Material and Lighting) Most levels of popular games are designed as building interiors and contain characteristics common to interior design layouts. This course provides the opportunity for students to create architectural interiors representing houses, buildings, and entire worlds in which to place animation and game characters.

**GAD275 Character and Game Modeling (3.0)**

(Prerequisites: CA270 Hard Surfaces and Organic Modeling) Real-time 3D animation requires a thorough understanding and ability to create scenes and characters in such a way as to minimize the time it takes for a computer to redraw the scene as it moves in a game. Students will learn level detail creation techniques using industry-standard 3D modeling software and computers.

**GAD300 Level Design (3.0)**

(Prerequisites: GAD255 Interior Spaces and Worlds) Using learned concepts from the game design and game play course, students analyze and extract level design needs. Students begin the process of determining the basic design elements and assets necessary to create a level.

**GAD310 Lighting and Texture (3.0)**

(Prerequisites: GAD235 Texture Mapping for Games, GAD240 Material and Lighting) In this course, students will continue to develop lighting and texturing skills for Game Art & Design and carry out professional-quality lighting and texturing projects to be used for their portfolio.

**GAD315 Programming for Artists (3.0)**

(Prerequisites: MATH1332 Contemporary Mathematics) This course introduces basic scripting to extend the capabilities of the artist working in media applications. Students will be introduced to data structures, constructs, classes, and high level scripting languages. A functional application relating to their field of study will be produced utilizing a scripting language.

**GAD320 Advanced Level Design (3.0)**

(Prerequisites: GAD300 Level Design) Create playable levels using an industry-standard level editor and tools. Emphasis is on implementation of the design and assets. Building on abilities gained in the GAD 300 Level Design course, students will create more intricate design elements.

**GAD325 Game Prototyping (3.0)**

(Prerequisites: GAD300 Level Design) In this course, students will perform as members of a pre-determined team to create a game level within an existing engine. Students will implement a pre-existing design determined by the teacher to create the game environment.

**GAD330 Project Management for Game Art & Design (3.0)**

(Prerequisites: GAD315 Programming for Artists) A specialized project management course for Game Art & Design. Students learn to organize personnel, equipment, and a variety of other media assets for production purposes. Emphasis is placed upon skills and techniques for goal-setting, strategic planning, organization, communication, risk management, efficiency, and cost effectiveness. Legal aspects of the game production business are also covered.

**GAD335 Sound Design for Games (3.0)**

(Prerequisites: GAD325 Game Prototyping) In this course, the student studies sound characteristics of digital games and explores the various methods for creating and adapting audio effects. Basic principles of acoustics, voice recording, music selection and editing and digital audio processes will be covered. Various sound design techniques within a gaming context and principles of audio fidelity, format conversion, and compression will be introduced. The student will create and assemble audio assets for a targeted project.

**GAD340 Advanced Game Prototyping (3.0)**

(Prerequisites: GAD325 Gam Prototyping) In this course, students will perform as members of a pre-determined team to create a game level within an existing engine. Students will continue to develop a project that began in the GAD 325 Game Prototyping class by a different team of students. Final will be complete delivery of project through a presentation and use of marketing materials.

**GAD345 Interface Design (3.0)**

(Prerequisites: GAD300 Level Design, GAD315 Programming for Artists) This course focuses on the nature and principles of interface design. Students will learn the functions of flowcharting, linking, branching, and the basic principles of interactivities between action and response. Students will develop a concept, produce a flowchart, and complete the design of an interface using principles of design aesthetics and usability.

**GAD350 Game Animation (3.0)**

(Prerequisites: CA265 3D Animation) This class explores game specific animation and how it is applied in real-time environments. It looks at creative solutions to handling constraints unique to individual game engines.

**GAD400 Team Production Planning (3.0)**

(Prerequisites: GAD340 Advanced Game Prototyping) During the course, students research a Game Art & Design topic and begin the preproduction process for their team projects. The emphasis is on quantitative and qualitative research, scheduling of the project, methods of presentation, and qualitative results.

**GAD405 Advanced 3D Animation (3.0)**

(Prerequisites: GAD350 Game Animation) This course is the culmination of all modeling and animation courses. Students will create work based on understanding of modeling, animation and rigging.

**GAD410 Team Production I (3.0)**

(Prerequisites: GAD400 Team Production Planning) This course will build upon the GAD400 Team Production Planning course. Students will either select or accept a specific role on the production team and, acting in a timely and professional capacity, ensure that the game project is completed. Students will create and refine the game production document, level designs, basic 2D art, and 3D models to be combined into a playable game demo in GAD420 Team Production II.

**GAD415 3D Scripting (3.0)**

(Prerequisites: GAD315 Programming for Artists) This course applies scripting skills to a 3D engine in order to extend the capabilities of the artist in creating a prototype game or demonstration. Students will implement scripts to incorporate interface elements, alter in-game assets, and manipulate the in-game camera.

**GAD420 Team Production II (3.0)**

(Prerequisites: GAD410 Team Production I) This is a team production course. Under the guidance of an instructor, students will continue to work in teams and complete the game project started in GAD410 Team Production I.

**GAD425 Portfolio I (3.0)**

(Prerequisites: GAD320 Advanced Level Design) This course will focus on the refinement of previous work into a comprehensive collection representative of Game Art & Design skills. Emphasis will be on development, design, craftsmanship, and presentation. This course begins the process of examining the student's strengths and building upon them to produce a marketable portfolio.

**GAD430 Portfolio II (3.0)**

(Prerequisites: GAD425 Portfolio I) This course focuses on the completion of a student's portfolio and enables the student to begin their career search. Students will present work for the portfolio, and will review and determine the quality of the work and make any enhancements necessary. The student will also complete several targeted, professional résumés and an extensive job search.

**GD101 Digital Illustration I (3.0)**

(Prerequisites: none) This course advances the students' understanding of the computer as an artistic tool. Students will be asked to generate a number of expressive solutions that address specific illustrative problems, both technical and creative. As part of this course, students will be given the opportunity to develop their digital illustration skills by exploring numerous tools and techniques to obtain desired results.

**GD111 Typography—Traditional (3.0)**

(Prerequisite: None) This course is an introduction to lettering skills and the history and foundation of letterforms. The placement of display and text type in a formatted space and the relationship between the appearance and readability of letterforms are also studied. Students will work in a traditional context of hand-rendering type and also be introduced to contemporary typesetting technology.

**GD114 Concept Design (3.0)**

(Prerequisite: ART106 Design Fundamentals) This course emphasizes the conceptualization process of design and its function in solving given problems. The student uses creative problem-solving and research techniques; specifically, problem identification, analysis, thumbnail development, brainstorming, and idea refinement.

**GD200 Design History (3.0)**

(Prerequisites: none) Examines the places, people, events, historical and cultural factors, and technological innovations that have influenced the development of graphic design as practiced in the 21st Century.

**GD204 Layout Design (3.0)**

(Prerequisites: GD111 Typography—Traditional and ART109 Image Manipulation, or Academic Approval Required) This class will concentrate on utilizing design principles and theories in problem solving, focusing on the importance of layout composition. Emphasis will be on the process of design development from roughs to comprehensives, layout, and the use of grid systems for multi-component layouts.

**GD205 DIGITAL IMAGING II (3.0)**

(Prerequisites: ART109 Image Manipulation) This course builds upon the Image Manipulation class to integrate raster and vector graphics with concerns for varied formats, including Web and print graphics. Students will create visual messages and focused visual statements and gain an understanding of the differences in Web and print graphics.

**GD207 Advanced Image Manipulation (3.0)**

(Prerequisite: ART109 Image Manipulation) This course builds upon the ART109 Image Manipulation course to integrate raster and vector graphics with concerns for varied formats, including web and print graphics. Upon successful completion of the course, the student will demonstrate advanced research, conceptual development, and execution through the use of industry-standard raster-image software.

**GD212 Digital Photography for Designers (3.0)**

(Prerequisite: ART109 Image Manipulation) This course introduces students to the fundamental terminology, concepts, and techniques of digital photography. It focuses on the principles of using color, composition, lighting, and other techniques for overall thematic and visual effects of photographic images.

**GD214 Typography—Hierarchy (3.0)**

(Prerequisite: GD111 Typography—Traditional or expressed permission by program director) This course is a continuation of the study of traditional typography. Exercises and projects focus on the hierarchical qualities of typography. The development of marketable, original, and creative problem solving solutions will also be examined with an emphasis on creative techniques. Industry standard software will be used in the development of digital typography and hierarchal skills.

**GD216 Digital Layout (3.0)**

(Prerequisite: GD204 Layout Design, GD212 Digital Photography for Designers) This course will explore various means of indicating, placing and manipulating visual elements in page design, systematically developing strong and creative layout solutions by means of a cumulative, conceptual design process. The ability to effectively integrate photographs, illustrations, and display and text type will be developed using page composition software.

**GD217 Typography—Expressive & Experimental (3.0)**

(Prerequisites: GD212 Digital Photography for Designers, GD214 Typography—Hierarchy,) Emphasis is placed on the expressive potential of typography. How the form of the written word(s) affects the meaning is studied experimentally. The emphasis is on design elements from the perspective of history, psychology, and artistic interpretation executed with digital tools.

**GD218 Print Production (3.0)**

(Prerequisite: GD204 Layout Design) This course prepares students in the electronic preparation of simple designs. Image reproduction, color specification, file preparation procedures, and binding and finishing techniques will be explored. Discussion of various printing processes and paper selections are covered in this class.

**GD219 Graphic Symbolism (3.0)**

(Prerequisite: ART106 Design Fundamentals) This course examines the importance of graphic symbols in design. Logos and other symbolic images will be examined in historic and contemporary contexts. Graphic elements including typography, simplified imagery, and abstract shapes will then be utilized to create individual logo designs and other symbolic images.

### **GD220 Digital Grid Systems (3.0)**

(Prerequisites: GD204 Layout Design, GD212 Digital Photography for Designers, and GD214 Typography—Hierarchy) This advanced layout course enhances and reflects skills developed in fundamental design courses. Critical analysis will be applied through the usage of type and layout to create clear, communicative design. Portfolio-quality projects will be developed as part of this process.

### **GD224 Corporate Identity (3.0)**

(Prerequisites: GD204 Layout Design and GD219 Graphic Symbolism) The role of communication design in creating comprehensive corporate identity systems is the focus of this course. An analysis of corporate objectives and practical applications will be the basis for developing a structured corporate identity system, including logo design, color, symbols, and branding. Other business collateral may also apply (stationery, business cards, signage and packaging vehicles). Students will study and analyze effective corporate identity systems through case studies. Project solutions will require innovative thinking and alternative design approaches with creative, intense use of otherwise traditional media output.

### **GD226 Conceptual Imagery (3.0)**

(Prerequisites: GD101 Digital Illustration I, GD212 Digital Photography for Designers) This course concentrates on image concepts, content, symbolism, and narrative potential for advanced portfolio applications and provocative expression. Students will develop the techniques and abilities to create personal, conceptual, and experimental imagery to enhance design projects while increasing their flexibility as artists and designers. Issues of style, consistency, content, and presentation will help students develop a wider range of communication resources.

### **GD227 Digital Pre-Press (3.0)**

(Prerequisites: GD204 Layout Design, GD212 Digital Photography for Designers, and GD218 Print Production) Students complete multiple-page electronic pre-press documents that include scanned and edited images, object-defined graphics and text through the integration of a variety of file types. The place of electronic page make-up in modern print production is studied.

### **GD313 Environmental Design (3.0)**

(Prerequisite: GD216 Digital Layout) Students will study a range of examples of exhibition/environmental design measured against conventions of 2D display/informational systems. Conventions of two-dimensional graphic design such as typography, layout, image use, and visual hierarchy will be expanded into the three-dimensional environment. Elements such as scale, light, color, typography, viewer placement, conceptual sketching, 3D model building, and various computer programs will be used to present and define the chosen message.

### **GD314 Collateral Design (3.0)**

(Prerequisites: GD204 Layout Design and GD224 Corporate Identity) This course introduces the role of graphic design in collateral materials with a focus on brochures, posters, point-of-sale materials, direct mail pieces, sales promotion materials, etc. The process of developing unified collateral materials involving multiple presentations will be emphasized.

### **GD316 Introduction to Web (3.0)**

(Prerequisite: GD216 Digital Layout) This course introduces some of the techniques, tools, and technologies associated with web development. By identifying, interpreting, and implementing the roles and responsibilities of web industry team members, students will define, design and develop an HTML-based website using standard authoring tools.

### **GD317 Web Scripting (3.0)**

(Prerequisite: GD 316 Introduction to Web) Students integrate design skills with the basic computer language skills (HTML) required in order to create web pages. Emphasis is balanced between the design and technical elements of web page design and production.

### **GD321 Portfolio I (3.0)**

(Prerequisites: GD217 Typography—Expressive & Experimental, GD314 Collateral Design, and GD331 Publication Design) This course prepares

students for the transition to the professional world. This course will prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and develop them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources, and portfolio development strategies.

### **GD327 Package Design (3.0)**

(Prerequisite: GD216 Digital Layout) Exploration of the design process in package design and the challenges of adapting 2D designs to 3D forms, both simple and complex. Projects will explore materials, structure, aesthetics, production methods, marketing objectives, and budgetary constraints.

### **GD331 Publication Design (3.0)**

(Prerequisites: GD216 Digital Layout or expressed permission by program director) This class will focus on creating a publication, hierarchy, grid, page sequence, and spreads. The publication will be typographically oriented with a combination of images, color and texture, as well as a typographical relationship to the subject of the publication.

### **GD350 Portfolio (Associate Level) (3.0)**

(Prerequisites: none) This course aims to prepare students for entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas as process, production, craftsmanship, and other skills as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development, and presentation strategies.

### **GD402 Design Team (3.0)**

(Prerequisite: GD314 Collateral Design, may be taken concurrently) This is a special projects course in which students will utilize their knowledge of design, typography, and production skills to execute various design projects. Students also apply communication, teamwork, and organizational skills. The students work cooperatively to achieve a common goal, similar to industry experience.

### **GD409 Sustainable Design Issues and Topics (3.0)**

(Prerequisites: GD216 Digital Layout and GD226 Conceptual Imagery) This course will address the fundamental issues of sustainable design and introduce a broad range of frameworks and concepts for tackling the fundamental changes that are required in how a company approaches design and manufacturing. Drawing from a wide range of sources and case studies, we will discuss the key issues framing sustainable design, how it can be initiated in an organization, and how it impacts choices of product planning, production partners, brand and marketing.

### **GD414 Web Layout (3.0)**

(Prerequisite: GD317 Web Scripting) This course focuses on graphical user interface design as it relates to the Internet, handheld devices, kiosks and other digital media. Parameters relating to certain technical specifications will mediate the design process. Students will also employ principles of user experience design appropriate for the client and target audiences.

### **GD415 Web Animation (3.0)**

(Prerequisite: GD414 Web Layout) This course investigates the use of animation in the development of interactive, as well as non-interactive, digital media art. The class will emphasize the mechanics of 2-D animation with audio and interactivity. Focused consideration of the Internet will be conducted by emphasizing related parameters and protocols.

**GD416 Media Business Law (3.0)**

(Prerequisites: none) This course covers the multiple facets of media business law. Topics include: an overview of the legal system, contracts, personal property, intellectual property, copyright, and additional legal and ethical business issues as it impacts media and design professionals.

**GD417 Senior Project (3.0)**

(Prerequisite: GWDA272 Corporate Identity) Students will develop an independent project. Developing a long-term assignment and extending the skills learned in previous studio classes are emphasized.

**GD420 Portfolio II (3.0)**

(Prerequisite: GD417 Senior Project) This course is designed to prepare students to seek entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas as process, production, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development, and presentation strategies.

**GD421 E-Portfolio (3.0)**

(Prerequisite: GWDA223 Intermediate Web Page Scripting or permission of Academic Affairs) This course will guide students through the process of compiling their work into a final interactive portfolio. This course will also stress the importance of professional development and help the student obtain the necessary completion of the initial job search requirements.

**GD430 Art Direction (3.0)**

(Prerequisite: None) This course will examine the role of the art director in producing multi-faceted design projects. Working in teams, students will coordinate their creative efforts, from concept to finished output. By encouraging a team approach, the course will further enhance students' leadership, communications, and negotiation skills.

**GD435 Graphic Design Studio (3.0)**

(Prerequisite: GD321 Portfolio I) This course provides an in-depth evaluation of projects to be utilized in each student's professional portfolio. Portfolio materials will be evaluated, refined, and finalized. The student also has an opportunity to do individualized research on a topic that is of particular interest to their area of study.

**GD470 Graphic Design Capstone (3.0)**

(Prerequisites: GD321 Portfolio I) This course presents a comprehensive understanding of students' academic experience. Proficiency will be demonstrated in both studio and general education courses through a written, oral, and visual presentation.

**GWDA101 Applications and Industry (3.0)**

(Prerequisites: none) Web design and graphic design applications, tools, and industry practices. Includes file management practices, basics of markup language and styling. Introduction to illustration and image manipulation software relevant to the web design and graphic design industries.

**GWDA102 Rapid Visualization (3.0)**

(Prerequisites: none) This course introduces the philosophy behind illustration, emphasizing conceptual visual problem solving and quick sketching methods to portray ideas. It also highlights the uses of illustration in the graphic design and advertising industries. Assignments will focus on black and white and color techniques, using contrast, values, composition and function.

**GWDA105 Concept Design(3.0)**

(Prerequisites: GWDA111 Introduction to Layout Design) This course will emphasize the conceptualization process of design and its function in solving given problems. The student will use creative problem solving and research techniques, specifically: problem identification, analysis, brainstorming and idea refinement.

**GWDA111 Introduction to Layout Design (3.0)**

(Prerequisites: GD111 Typography - Traditional, ART109 Image Manipulation) This class will concentrate on utilizing design principles and theories in problem solving, focusing on the importance of layout composition. Emphasis will be on the process of design development from thumbnails to comprehensives, layout, and the use of grid systems for multi-component layouts.

**GWDA122 -Typography - Hierarchy (3.0)**

(Prerequisites: GD111 Typography - Traditional) This course is a continuation of the study of traditional typography. Exercises and projects focus on the hierarchical qualities of typography. The development of marketable, original, and creative problem solving solutions will also be examined with an emphasis on creative techniques. Industry standard software will be used in the development of digital typography and hierarchal skills.

**GWDA123 Programming Logic (3.0)**

(Prerequisites: none) Students acquire basic programming skills needed to design, develop, and produce practical applications using a specific scripting or programming language. The course addresses sound programming practices, structured logic, and object-oriented concepts, including methods, properties, events, and handlers.

**GWDA132 Information Architecture (3.0)**

(Prerequisites: GWDA223 Intermediate Web Page Scripting) An introduction to the concepts and processes of planning interactive projects that solve business and user needs. Students research users, goals, competition, and content, and develop the navigation structure, process flow, layouts and labeling systems that best address these needs. They prepare and present a professional information architecture proposal.

**GWDA201 Audio and Video (3.0)**

(Prerequisites: GD212 Digital Photography) Students will develop editing skills while communicating messages and telling stories through the introduction of various media and technology. Examining the latest advances in audio and video, computer graphics, special effects, editing, and the important role these new technologies play in digital video production will be employed.

**GWDA202 Interface Design (3.0)**

(Prerequisites: GWDA111 Introduction to Layout Design) An exploration of the synthesis of visual and information design principles. This course will examine the conceptual and practical design of interfaces. Students discuss interface design heuristics and user interface patterns and explain their importance. The components of the interface design process such as sketches, mood boards, wireframes, visual comprehensives, and prototypes are executed.

**GWDA203 Pre-Press Production (3.0)**

(Prerequisites: GWDA222 Intermediate Layout Design) This course prepares students in the electronic preparation of simple designs. Image reproduction, color specification, file preparation procedures, and binding and finishing techniques will be explored. Discussion of various printing processes and paper selections are covered in this class.

**GWDA205 Desktop Video (3.0)**

(Prerequisites: GWDA201 Audio and Video) Students will demonstrate knowledge of editing using non-linear editing software and hardware in a computer lab. Students will produce and edit video and audio using digital desktop video techniques.

**GWDA207 Design History (3.0)**

(Prerequisites: none) This course examines the influences of societal trends, historical events, technological developments and the fine arts on contemporary graphic design, illustration, typographic design, architectural design, photography and fashion design trends in general. Through lectures, supplied visual examples, independent research and design assignments, the student's study a variety of major design influences. The students also study how to research and utilize a wide variety of design styles.

**GWDA209 Graphic Design Portfolio I (3.0)**

(Prerequisites: GWDA282 Collateral Design, GWDA312 Publication Design) This course prepares students for the transition to the professional world. This course will prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and developing them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources and portfolio development strategies.

**GWDA210 Web Portfolio I (3.0)**

(Prerequisites: GWDA413 Design Team: Production) This course will focus on the refinement of previous work into a comprehensive collection representative of Web Design skills. Emphasis will be on development, design, craftsmanship, and presentation. This course begins the process of examining the student's strengths and building upon them to produce a marketable portfolio.

**GWDA212 Typography - Expressive and Experimental (3.0)**

(Prerequisites: GWDA122 Typography - Hierarchy) Emphasis is placed on the expressive potential of typography. How the form of the written letter affects meaning is studied experimentally. The emphasis is on design elements from the perspective of history, psychology, and artistic interpretation executed with digital tools.

**GWDA213 Timeline Animation and Interaction (3.0)**

(Prerequisites: GD101 Digital Illustration I) Use timeline animation in the development of interactive interfaces and experiences. Concept development and storyboarding will be explored. Designing and delivering low-bandwidth animations, presentations, and web sites will be explored, as well as, basic scripting capabilities. The course covers design, standards, procedures, and delivery. Emphasis is placed on industry standards, ensuring compatibility (browser/ platform), and developing a complete product from concept to delivery.

**GWDA222 Intermediate Layout Design (3.0)**

(Prerequisites: GWDA111 Introduction to Layout Design) This advanced layout course enhances and reflects skills developed in fundamental design courses. Critical analysis will be applied through the usage of type and layout to create clear, communicative design. Portfolio-quality projects will be developed as part of this process.

**GWDA223 Intermediate Web Page Scripting (3.0)**

(Prerequisites: IMD131 Introduction to Scripting Languages) Students expand their prior knowledge of HTML and CSS by learning additional methods for structuring and styling web page content. The ability to style multi-column layouts and various interface components is explored. Students participate in visual design critiques, evaluate the designs and code of existing websites, and use CSS to visually design the presentation of HTML content.

**GWDA232 Form and Space (3.0)**

(Prerequisites: ART106 Design Fundamentals) Form and Space involves the formal understanding and manipulation of the basic-organizing principals of the 3 dimensional worlds. Point, line, plane, mass, volume, density and form are discussed. Students learn to create and discuss 3-D situations using basic hand tools and readily available materials. Form and Space also involves the relationship of perceptual issues to manipulate the 3-D situation.

**GWDA233 Advanced Style Sheet Scripting (3.0)**

(Prerequisites: GWDA223 Intermediate Web Page Scripting) An exploration of advanced methods for styling websites and creating page layouts. This course will examine the practical application of styling web page content, understanding cross-browser compatibility, and creating designs that display effectively on various devices.

**GWDA234 The Bauhaus and Industrial Culture (3.0)**

(Prerequisites: none) This class considers the personalities, practices, and impact of the Bauhaus, the most significant cultural event of the 20th Century. From its roots in precursor movements such as the English Arts and Crafts and German Deutsche Werkbund, through its turbulent transition through three separate incarnations in the 1920s and 1930s, on to its final triumphant adoption in post-war America and Europe, the school's transformative influence is discussed and analyzed. Students will present oral reports and a final paper for evaluation.

**GWDA242 Graphic Symbolism (3.0)**

(Prerequisites: ART106 Design Fundamentals) This course examines the importance of graphic symbols in design. Logos and other symbolic images will be examined in historic and contemporary contexts. Graphic elements including typography, simplified imagery, and abstract shapes will then be utilized to create individual logo designs and other symbolic images.

**GWDA243 Object Oriented Scripting (3.0)**

(Prerequisites: GWDA233 Advanced Style Sheet Scripting) Students will be introduced to JavaScript utilizing the Document Object Model. Refining and enhancing programming skills will be employed. The student gains experience developing advanced applications using specific computer languages.

**GWDA252 Advanced Layout Design (3.0)**

(Prerequisites: GWDA222 Intermediate Layout Design) This course will explore various means of indicating, placing and manipulating visual elements in page design, systematically developing strong and creative layout solutions by means of a cumulative, conceptual design process. The ability to effectively integrate photographs, illustrations, and display and text type will be developed using page composition software.

**GWDA253 Authoring and Interaction (3.0)**

(Prerequisites: GWDA223 Intermediate Web Page Scripting ) Students combine experience design concepts with advanced programming solutions. Emphasis is placed on learning object-oriented approaches to developing dynamic/reusable rich media modules combined with data applications.

**GWDA262 Package Design (3.0)**

(Prerequisites: GWDA222 Intermediate Layout Design) Exploration of the design process in package design and the challenges of adapting 2D designs to 3D forms, both simple and complex. Projects will explore materials, structure, aesthetics, production methods, marketing objectives and budgetary constraints.

**GWDA263 Web Standards (3.0)**

(Prerequisites: GWDA223 Intermediate Web Page Scripting) An investigation into the importance of adhering to web standards and following accessibility guidelines. Students gain an understanding of how these best practices enable inclusive designs that address diverse user needs, contribute to improved Search Engine Optimization, and meet legal requirements such as Section 508. Students code and test sites for cross-browser compatibility, valid markup, and compliance with accessibility guidelines.

**GWDA272 Corporate Identity (3.0)**

(Prerequisites: GWDA111 Introduction to Layout Design) Students will investigate the use of corporate design and identity for branding. Further exploration of corporate ID as a branding tool in advertising, marketing and social media will be employed. Comprehensive corporate identity systems, as well as, additional business collateral and a Graphic Standards Manual will be developed.

### **GWDA282 Collateral Design (3.0)**

(Prerequisites: GWDA272 Corporate Identity) The role that collateral design plays in the support of advertising campaigns is introduced and developed. Students explore various collateral design techniques, direct mail, business-to-business, business-to-consumer, non-profit, trade, and social media. The process of multiple-presentation techniques and media formats are emphasized.

### **GWDA292 Experience Design (3.0)**

(Prerequisites: GWDA223 Intermediate Web Page Scripting) An examination of user-centered experience and its relationship to information architecture, interface design, and usability. Concepts such as storytelling, immersion, flow, affordances, and wayfinding are explored in terms of their impact on the user experience of interactive interfaces. Students explore how to design engaging and usable digital experiences.

### **GWDA302 Information Design (3.0)**

(Prerequisites: GWDA111 Introduction to Layout Design, GWDA242 Graphic Symbolism) In this course we will explore the role of visual communication design (graphic design) in communicating information in visual form. Emphasis is placed on competency in research, production, and presentation of advanced-level projects that encompass the use of information design in graphic visual communication.

### **GWDA303 Interactive Motion Graphics (3.0)**

(Prerequisites: GWDA213 Timeline Animation and Interaction) Students expand on the narrative structure in a time-based environment. The advanced principles and practices of digital audio and media in an interactive design setting are explored. Preparing and using current digital audio and video programs for delivery online is employed. Emphasis is placed on the implementation via scripting in an interactive authoring application.

### **GWDA305 Art Direction (3.0)**

(Prerequisites: GWDA282 Collateral Design) This course will examine the role of the art director in producing multi-faceted design projects. Working in teams, students will coordinate their creative efforts, from concept to finished output. By encouraging a team approach, the course will further enhance students' leadership, communications and negotiation skills.

### **GWDA312 Publication Design (3.0)**

(Prerequisites: GWDA222 Intermediate Layout Design) This intermediate course focuses on computer based page layout. Emphasis will be placed on design, multiple page layout, type management, high-end output file management, and static and digital publications.

### **GWDA313 Emerging Technologies (3.0)**

(Prerequisites: GWDA353 Server-Side Scripting) An examination of concepts and methodologies used in emerging technology. Students will research technical requirements for implementing the emerging technology and also discuss the potential impact on technological, social, and cultural change. A prototype and/or interactive marketing campaign will be produced to demonstrate understanding of the emerging technology.

### **GWDA315 Contemporary Issues In Typography (3.0)**

(Prerequisites: GWDA122 Typography - Hierarchy) The use of typographic techniques inspired by contemporary type designers will also be explored. Students will define multiple typographic styles found in history. Development of type centered visual communications will be implemented to create marketable pieces.

### **GWDA323 Design Team: Pre-Production (3.0)**

(Prerequisites: GWDA292 Experience Design) Real-world web pre-production through small teams is examined. Assessing client needs, pre-production assets, project management, and communication will be emphasized. Students will work in production groups to examine business problems and must determine the source problem, ascertain

a working solution and implement a functional model complete with proposals, design, technical, and quality assurance documentation.

### **GWDA333 Senior Project: Pre-Production (3.0)**

(Prerequisites: GWDA132 Information Architecture, GWDA243 Object Oriented Scripting) Planning of an advanced interactive project. Students submit and present an individualized proposal and concept prototype for a project. In-depth research and planning of the content, design, and technology is emphasized, as well as formal written communication, independent critical analysis, and ability to defend the interactive solution proposed.

### **GWDA352 History of Typography (3.0)**

(Prerequisites: GWDA212 Typography – Expressive and Experimental) Students will explore the history of typographic styles from the historical through the present day. The study of type, type faces and the evolution of printed letters from hand type to metal type to digital type will be discussed. The difference between typographers and printers of type will be investigated.

### **GWDA353 Server-Side Scripting (3.0)**

(Prerequisites: GWDA363 Client-Side Scripting) Through this course students learn advanced programming skills. Students will gain experience developing web applications using specific computer languages. Application in fundamentals of Interactive Web development will be explored. Students will be introduced to concepts related to data-driven dynamic web site creation based on Server Side processing. Emphasis is placed on forms and content management.

### **GWDA362 Font Design (3.0)**

(Prerequisites: GWDA212 Typography – Expressive and Experimental) Students will explore the creation of typographic form. The discussion of type nuances, legibility and reader comprehension will be researched. Development of a personalized typeface will be implemented.

### **GWDA363 Client-side Scripting (3.0)**

(Prerequisites: GWDA233 Advanced Style Sheet Scripting) This course provides a further exploration to designing dynamic sites. Students explore the components of software that makes up a web server, the differences between server-sided and client-sided authoring and basic scripting that uses this information to help design more dynamic sites. Client-side scripting, as a method to develop advanced dynamic web applications will be developed.

### **GWDA372 Content Management Systems (3.0)**

(Prerequisites: GWDA253 Authoring for Interaction) Using an open source database program (MySQL), students practice the theory of database design by normalizing data, defining integrity relationships, and creating tables. Students also develop forms, reports, and search queries (MySQL) as they learn how to manage and manipulate data within a database.

### **GWDA373 Advanced Server-Side Scripting (3.0)**

(Prerequisites: GWDA353 Server-Side Scripting) Through this course students learn advanced programming skills. Students will gain experience developing web applications using specific computer languages. Application in advanced Interactive Web development will be explored. Students will further explore concepts related to data-driven dynamic web site creation based on Server Side processing. Advanced server-side scripting skills and CMS utilization will be developed.

### **GWDA382 Design for Mobile Devices (3.0)**

(Prerequisites: GWDA233 Advanced Style Sheet Scripting) Students will learn to create custom solutions for content delivery on mobile devices by developing web application and device application user interface tools optimized for delivery on mobile devices. Students will work in class with mobile devices to learn needs, restrictions of designing for mobile devices as well as test student-designed interfaces.

**GWDA403 Advanced Motion Graphics (3.0)**

(Prerequisites: GWDA122 Typography - Hierarchy) Students expand on the narrative structure in a time-based environment. The advanced principles and practices of digital audio and media in an interactive design setting are explored. Preparing and using current digital audio and video programs, for delivery online is employed. Emphasis is placed on the implementation via scripting in an interactive authoring application.

**GWDA409 Graphic and Web Design Capstone (3.0)**

(Prerequisites: GWDA272 Corporate Identity) Students in this course present a comprehensive understanding of their academic experience. Proficiency will be demonstrated in both studio and general education courses through a written, oral, and visual presentation.

**GWDA413 Design Team: Production (3.0)**

(Prerequisites: GWDA323 Design Team: Pre-Production) A continuation of Design Team Pre-Production. Real-world web production and delivery through small teams is further explored. Emphasis on assessing client needs, utilizing pre-production assets, production scripting, as well as, project management, and communication. The application and implementation of business, design and programming skills students have acquired will be demonstrated. Design solutions appropriate to a targeted market will be emphasized. Critical analysis, problem identification, and idea refinement/implementation will be the focus in producing a portfolio quality project.

**GWDA419 Graphic Design Portfolio II (3.0)**

(Prerequisites: GWDA209 Graphic Design Portfolio I) This course aims to prepare students for entry-level employment within the industry by assisting them with the development and presentation of a graphic design portfolio that reflects the stated exit competencies. Students will demonstrate an advanced skill-set in areas as process, conceptual thinking, design, web design, craftsmanship, and other skills, as projects are refined and assembled into a cohesive, comprehensive body of work. Particular emphasis will be placed on identifying short- and long-term professional employment goals, industry and professional related resources and standards, portfolio development and presentation strategies.

**GWDA420 Web Portfolio II (3.0)**

(Prerequisites: GWDA210 Web Portfolio I) This course focuses on the completion of a student's portfolio and enables the student to begin their career search. Students will present work for the portfolio, and will review and determine the quality of the work and make any enhancements necessary. The student will also complete several targeted, professional résumés and an extensive job search.

**GWDA422 Hand Lettering (3.0)**

(Prerequisites: GWDA212 Typography - Expressive and Experimental) Various media will be utilized to create market-specific hand-drawn word mark families. Students will learn to create visual messages through the use of hand lettering.

**GWDA423 Senior Project Production (3.0)**

(Prerequisites: GWDA333 Senior Project: Pre-Production) A continuation of Senior Project Pre-Production. Students prepare, present, and defend an advanced interactive project. The course emphasizes production values, technical sophistication, quality assurance, evaluation of the effectiveness of the product, conceptual thinking, critical analysis, written communication, and presentation skills.

**HECO1322 Nutrition (4.0)**

(Prerequisites: none) This course centers on an explanation of the basic principles of nutrition and their relationship to health. The structure, functions, and source nutrients, including proteins, carbohydrates, fats, vitamins, minerals, and water are discussed. Current issues in nutrition are reviewed, including dietary guidelines, energy balance, vitamin supplements, and food fads.

**HIST1301 U.S. History I (4.0)**

(Prerequisites: none) This course will introduce students to United States history by addressing colonial developments in North America, the American Revolution, the emergence of the United States as a nation, the Civil War, and Reconstruction. This course will also pay attention to the role of women and minorities in the development of the United States. Students will learn to discuss these topics, both in oral and written exercises.

**HIST1302 U.S. History II (4.0)**

(Prerequisites: none) This course will introduce students to United States history. It will cover Reconstruction, the Industrial Revolution, the nation's emergence as a world power, the Cold War, and developments since that time. We will pay particular attention to the contributions of women and minorities, and how history has molded an American identity.

**HIST2321 World Civilizations I (4.0)**

(Prerequisites: none) This course is a survey of ancient and medieval history with an emphasis on the multicultural heritage of our world, including Asia, Africa, Europe, and the Americas. The course considers historical changes and relationships between cultures in this period.

**HIST2322 World Civilizations II (4.0)**

(Prerequisites: none) This course covers some of the forces that have shaped world history from the sixteenth century to the present. Topics include the Renaissance, the Reformation, the Muslim empires, China and Japan, the Enlightenment, Imperialism, the Industrial Revolution, the military upheavals of the 20th century, and the post-modern world.

**HOS171 Introduction to Hospitality (3.0)**

(Prerequisites: none) This course represents an introduction to the organization and structure of hotel, restaurants, and clubs. Students will also be introduced to the importance of industry contacts, resume writing, time management, and will perform hospitality occupational interviews. The student will receive an overview pertaining to forces that shape the hospitality industry, tourism, destinations, and how those forces interact with the hospitality industry and related businesses that serve the traveler. Students will study how particular services affect the industry, how to manage and work in the international market, and what the future holds for the industry.

**HOS232 Lodging Operations (3.0)**

(Prerequisites: none) This course is designed to assist students in developing the ability to analyze and understand the inter-reliant environment of major departments within a hotel/resort operation. Students develop competency-based skills through analyses, written reports, and on-site learning opportunities in major departments of a hotel/resort including General & Administrative, Rooms Division, Food & Beverage, Sales & Marketing, and Sports & Activities.

**HOS234 Introduction to Tourism (3.0)**

(Prerequisites: none) This course will introduce the student to the fundamentals and nature of the tourism industry, its problems, economics, and opportunity trends. Students will also study technological changes and planning, including location, design, selection of material supplies, financing, essential forms and procedures.

**HOS235 Casino Operations (3.0)**

(Prerequisites: none) This course provides an overview of the casino industry and the management issues that are unique to gaming. This course is not intended to be a hands-on training manual for how to become a manager or dealer.

**HOS321 Senior Living and Special Needs (3.0)**

(Prerequisites: none) In this course, students will learn the management skills necessary in the rapidly growing senior services industry. Students will study the socio-economic impact of the aging population and associated trends. Emphasis will be placed on the medical, nutritional, spiritual, technological and legal needs of the generation. The role of HMOs and insurance carriers will also be explored.



**HOS322 Risk Management (3.0)**

(Prerequisites: none) This course explores risk management issues in the business property and liability area. It includes the operation of insurance companies, as well as the duties and functions of the hospitality manager as risk manager at the property level. An analysis of commercial property, business interruption, owners, surety, general liability, workers compensation, health, life and professional insurance needs and coverage will be examined in the context of the hospitality operation.

**HOS323 Multi-Unit Franchising (3.0)**

(Prerequisites: none) This course will examine franchising as a business form. During the semester, we will study franchising from the perspectives of both franchisor and franchisee, covering all relevant issues including franchising agreements and related documents, financing, site selection, marketing, financial management, and operations. We will also examine the franchisee-franchisor relationship, contractual requirements, trademarks, territorial rights, compliance issues, legal considerations, and current issues in franchising.

**HOS361 Hospitality Law (3.0)**

(Prerequisites: none) This course covers the legal rules that apply to the hospitality industry. It is designed to give the student an excellent overview of operations, particularly of law, combined with a historical perspective and present-day application. The course will also address pertinent key industry issues with a critical eye towards those laws that may hinder the industry's growth, as well as those laws that strengthen our rights as hospitality professionals.

**ID104 Drafting I (3.0)**

(Prerequisites: none) After having examined the language, tools, and techniques of drafting, the students learn to communicate relevant information through orthographic drafting. Dimension, scale, lettering, plans, elevations, sections, details, and graphic symbols are primary elements of this course.

**ID124 Introduction to Interior Design (3.0)**

(Prerequisites: none) Students are introduced to the elements and principles of design as they relate to interior design. Students will also be introduced to the various aspects of commercial and residential design.

**ID126 Drafting II (3.0)**

(Prerequisite: ID104 Drafting I) A studio course in architectural drafting and design. Students advance their design and drafting skills, focusing on interior design details, orthographic sections, and construction conditions as they solve intermediate design problems.

**ID128 Design Basics 3-D (3.0)**

(Prerequisite: ID104 Drafting I) The course is an introduction to the basic elements and principles of three-dimensional design and exploration of the visual and structural qualities of objects. Students solve problems by organizing and constructing three-dimensional forms within spatial environments.

**ID136 Human Factors (3.0)**

(Prerequisites: none) This course covers the principles and considerations related to human factors, anthropometrics, ergonomics, and the psychological response of users to interior spaces.

**ID137 Programming and Space Planning I (3.0)**

(Prerequisite: ID124 Introduction to Interior Design, ID126 Drafting II) A foundation course introducing the basic techniques and concepts of model building. This course will progress from skill-building exercises to the representation of designs through models. The focus will be on concept models to be used as a tool in design development.

**ID138 Sketching and Rendering (3.0)**

(Prerequisite: ART108 Observational Drawing, ART111 Perspective Drawing, ID104 Drafting I) This course focuses on the development of sketching and rendering techniques from basic concept studies to presentation drawings. Students learn to replicate specific patterns, textures, and forms using various media, applying those techniques to perspectives, exteriors, and rendered floor plans.

**ID139 CAD I (3.0)**

(Prerequisites: ID104 Drafting I) With this laboratory course in Computer-Aided drafting, students apply their architectural drafting skills to the digital desktop through guided practice and the delineation of interior design conditions using a widely-adopted CAD program as a learning tool.

**ID140 Textiles (3.0)**

(Prerequisites: none) Soft goods are explored from their raw state through processing, spinning, weaving and finishing. In order to facilitate an understanding of correct application, the characteristics of fibers, yarns, and fabrics are studied.

**ID141 Presentation Techniques (3.0)**

(Prerequisites: ART106 Design Fundamentals) This is a laboratory class using digital imaging software. Students practice image input, editing, and output, using hardware and software solutions. The emphasis is on the application of digital technology to presentation graphics.

**ID143 History of Architecture, Interiors and Furniture I (3.0)**

(Prerequisites: none) A study and analysis of the history of furniture and architectural motifs in their historical settings. This covers the ancient world up to the Baroque.

**ID145 Textile Design (3.0)**

(Prerequisites: none) This course considers fabric design and applications as they relate to interior spaces. Students examine various aspects of fabric design such as composition, manufacturing, design theory and history, cultural differences, and the role of the fabric designer in modern textile design.

**ID146 Retail Store Design (3.0)**

(Prerequisites: none) The student will space plan and design a retail store. The project proceeds in two phases: first, identifying and analyzing the client's needs and goals using The Design Process; and second, detailing and refining a conceptual idea from the schematic design phase through design development and on to a complete design solution.

**ID147 Special Purpose Hospitality Studio (3.0)**

(Prerequisites: none) A studio course that considers the client profile, market niche, industry characteristics and project requirements of a small, specialty boutique hospitality facility located in a local or world setting. Emphasis is on the integration of the design solution with the prevailing culture, and how traditional themes may be adapted and updated in a contemporary hotel.

**ID216 Hospitality Design (3.0)**

(Prerequisites: ID219 Codes and Regulations, ID244 Fundamentals of Construction Documents, ID404 Commercial Design II, ID414 Residential Design II) The student will design and space plan a hospitality project within the parameters of a client profile. Appropriate architectural detailing and the efficient use of space will be studied.

**ID219 Codes and Regulations (3.0)**

(Prerequisite: none) This course surveys the principles of interior construction and the interrelationship between materials, systems, structure, and environmentally sensitive issues. It includes research and application of building codes and other environmental regulations covering the health, safety, and welfare of the public.

**ID221 Residential Design I (3.0)**

(Prerequisite: ID136 Human Factors, ID137 Programming and Space Planning,) Students are introduced to a residential design project. The instructor will guide the students through the design phases, taking into consideration specific client needs. Space planning, furniture placement, and interior finish selection will be studied and presented.

**ID223 CAD II (3.0)**

(Prerequisite: ID139 CAD I) This is a second laboratory course in Computer-Aided drafting in which students advance their CAD skills, with the emphasis on 2-D production graphics for interior projects, using a widely-adopted CAD program as a learning tool.

**ID240 Kitchen and Bath Design (3.0)**

(Prerequisites: ID136 Human Factors, ID137 Programming and Space Planning, ID139 CAD I) Kitchen and bath design deals with the design process, space planning, historical styles, and lighting related to kitchens and baths. The course considers ergonomics, anthropometrics, universal design, and behavioral considerations.

**ID244 Fundamentals of Construction Documents (3.0)**

(Prerequisite: ID104 Drafting I) The course introduces students to the process of producing and using a set of contract architectural documents for interior spaces. Students focus on formatting and cross-referencing drawings and how to present floor plans, sections, elevations, details, notes, legends, and schedules.

**ID254 Materials and Specifications (3.0)**

(Prerequisite: ID124 Introduction to Interior Design) A basic course to introduce the various types of products used in interiors as well as how to estimate accurately the material and labor costs for draperies, carpeting, upholstery, wall coverings, masonry, wood, metal, and other finishes. Financial and specification documentation is introduced.

**ID272 Building and Mechanical Systems (3.0)**

(Prerequisite: ID124 Introduction to Interior Design) The student is introduced to the construction techniques of residential framing and lightweight commercial systems. Terminology of construction, products, and mechanical systems is also explored.

**ID301 Commercial Design I (3.0)**

(Prerequisites: ID136 Human Factors, ID137 Programming and Space Planning, ID139 CAD I) This course is a study of the design process as it applies to commercial/corporate environments. Studio work includes problem solving, space planning, systems furniture application, code application, furniture, material, and finish selection and presentation. Discussions of branding and corporate identity are included.

**ID307 Interior Detailing (3.0)**

(Prerequisite: ID272 Building and Mechanical Systems) A study of the materials and fabrication techniques involved in the design and construction of basic interior details and how these details are communicated in the documents package. Content includes floors, ceilings, walls, and millwork.

**ID310 3-D Digital Modeling (3.0)**

(Prerequisites: ID139 CAD I) Through critical analysis, the student will apply basic design principles to the solution of visual problems using elements of 3-D design. The student will conceptualize 3-D coordinate systems, construct 3-D models, and perform mathematical computations as they apply to geometric construction.

**ID311 Environmental and Sustainable Design (3.0)**

(Prerequisites: ID219 Codes and Regulations, ID272 Building and Mechanical Systems) This course covers the principles and practices of the design of environmentally sensitive interior spaces. Topics may include HVAC, electrical and plumbing, as well as sustainability, LEED, and green design issues related to interior spaces.

**ID312-C Advanced Construction Documents (3.0)**

(Prerequisite: ID244 Fundamentals of Construction Documents) This course provides students with the knowledge to develop a complete set of working drawings and specifications for a commercial or residential project. The use of CAD software is emphasized.

**ID320 Lighting Design (3.0)**

(Prerequisites: ID136 Human Factors, ID139 CAD I, ID272 Building and Mechanical Systems) This course will familiarize students with typical lighting products and their application in both residential and commercial situations.

**ID323 3-D Digital Rendering (3.0)**

(Prerequisite: ID310 3-D Digital Modeling) This course introduces students to the basic features and functions of 3-D computer software applications and enables them to develop 3-D models of interior and architectural designs. Principles and techniques of 3-D rendering will also be addressed.

**ID324 Green Design Principles (3.0)**

(Prerequisite: ID311 Environmental and Sustainable Design) This course examines the principles and practices of green design in accordance with the Leadership in Energy and Environmental Design (LEED) rating systems developed by the U. S. Green Building Council.

**ID333 Designing for Children (3.0)**

(Prerequisites: ID221 Residential Design I, ID240 Kitchen and Bath Design) This special topics course addresses the standards of design for learning environments through the construction of new paradigms in pedagogy, play and participatory experiences for children. Students will attain course objectives through the simple implementation of healthy, safe, and creative environments.

**ID342 History of Architecture, Interiors and Furniture II (3.0)**

(Prerequisites: none) A study and analysis of the history of modern architecture, furniture, and interiors from the late 19th century to the present.

**ID346 Institutional Design (3.0)**

(Prerequisites: ID219 Codes and Regulations, ID244 Fundamentals of Construction Documents ID301 Commercial Design I,) This course is a special-purpose design studio. Students consider client profile, industry standards, and project needs as they program, plan and design a complete special-purpose design solution. Detailing, fabric, furniture and finishes, and equipment are specified through research, manufacturer contact, and site visits.

**ID 351 Furniture Design From the Baroque to the Rococo (3)**

(Prerequisites: none) Students will research architecture from the period of Louis XIV to the world of Queen Victoria, including historical detail as well as a discussion of the developing periods of European decorative arts. Students will make presentations on specific works of art and furniture, and produce a written research notebook. Students will be exposed to various decorative motifs and furniture styles identified with the "European antique." This course lays the foundation for study of the Industrial Revolution of the 18th Century as well as the 19th Century evolution into the "machine age."

**ID377 Rapid 3-D Visualization (3.0)**

(Prerequisites ID126 Drafting II) This course uses rapid 3D visualization to solve design problems. Students consider alternative design idea, concepts, and conclusions using widely-deployed 2D and 3D digital imaging software programs.

**ID400 Furniture Design (3.0)**

(Prerequisite: ID342 History of Architecture, Interiors, and Furniture II) This course deals with the human psychological and physical factors affecting design. Course material progresses from general theory to the development of furniture designs based on human factors.

**ID404 Commercial Design II (3.0)**

(Prerequisites: ID219 Codes and Regulations, ID244 Fundamentals of Construction Documents, ID301 Commercial Design I) The student will design and space-plan a commercial project within the parameters of a client profile. Appropriate architectural detailing and the efficient use of space will be studied. The design will involve open office system planning as well as a series of closed office spaces.

**ID405 Professional Practice (3.0)**

(Prerequisite: ID124 Introduction to Interior Design) A study of business practices and procedures, which include business formations, contracts, setting fees, billing, collections, record keeping, and dealing with supplies.

**ID414 Residential Design II (3.0)**

(Prerequisites: ID219 Codes and Regulations, ID221 Residential Design I, ID244 Fundamentals of Construction Documents) Students learn to develop a project in residential design that meets the physical and psychological needs of a given client. This course will address the parameters of an existing structure with interior load-bearing walls and an addition to the space. The project must address interior load-bearing construction and plumbing cores.

**ID424 Project Management (3.0)**

(Prerequisite: ID124 Introduction to Interior Design) A lecture course in Interior Design project management. Students examine the pre-bid and post-bid phases of Interior Design projects, including standard-form contract documents, bid forms, insurance and surety forms, and related documentation. The emphasis is on the practical effect of contract documents, as well as the legal liability they impose on the parties.

**ID426 Portfolio Preparation (3.0)**

(Prerequisites: ID141 Presentation Techniques) A workshop where students demonstrate their strengths, skills, and talents through the design of the student portfolio. Students select the binding, page layout, paper, color scheme, typographic, and graphic design of their portfolio. Required work product includes a complete identity package, a compilation of certain aspects of the student's work while in school, and a finished resume.

**ID 434 Design and Technology in the Modern Era (3.0)**

(Prerequisites: none) A historical study covering the period between the Industrial Revolution and Post-Modernism that focuses on the intersection of science, technology, culture and architecture; and how these separate forces combine to produce changes in the form of furniture, furnishings, fixtures, buildings, and the communities they comprise.

**ID436 Portfolio (3.0)**

(Prerequisite: ID426 Portfolio Preparation) The student will develop a portfolio in preparation for entering the job market. Students and faculty work closely together in an effort to bring out individual qualities, strengths, skills, and talents.

**ID 441 Set Design (3.0)**

(Prerequisites: none) An advanced design studio in which students conduct research regarding a designated client profile, theatrical production industry standards, and individual project requirements as they program, plan, design, and prepare specifications for a complete theatrical set. Students build study models based on recognized scripts, plays, and librettos, as well as promotional posters for dramatic, grand opera, and musical theater productions.

**ID444 Historical Preservation in Interior Design (3.0)**

(Prerequisite: Academic Approval Required) The course surveys the principles of historical preservation and the strategies used to obtain historical certification of a project. The students will be tested on these strategies and a project produced to learn what it takes to obtain or maintain the historical preservation status and to understand the role of the design professional. Historical Preservation and Adaptive Reuse will be compared as the trend across the country to save historical buildings thrives. The course will reinforce the need for conservation practices, how conservation efforts support the core of the environmental movement, and how ADA can effectively be woven into the architectural elements and material selections.

**ID447 Art for Interior Design (3.0)**

(Prerequisites: none) The course addresses art as it relates to an interior designer's needs. Topics will include: galleries in Houston, working with out-of-town galleries, how interior designers work with galleries, types of visual images, placing art in spaces, framing art, and clients and commissioned art. Class will consist of lectures and gallery visits. There will also be assignments concerning the application of information involving the

placement of art in given spaces, selection of framing and installation, and budgeting for art.

**ID448 Houses of Worship (3.0)**

(Prerequisites: none) An advanced commercial design studio in which students will consider client profile, industry standards, and project requirements as they program, plan, design and specify FF&E for two complete diverse religious chapels. The course will focus on three-dimensional design, architectural and iconic detailing.

**IMD110 Digital Design and Typography (3.0)**

(Prerequisites: none) The course teaches the student to use object-oriented drawing software to create line art, illustrations with color and graduated fill, and custom typographic solutions for logos and layouts.

**IMD120 Programming Logic (3.0)**

(Prerequisites: none) An introduction to various logic statements used in all programming languages, providing the skills to convert written words into programming logic.

**IMD131 Introduction to Scripting Languages (3.0)**

(Prerequisites: ART109 Image Manipulation or Academic Approval Required) Students will develop and refine basic programming skills needed to design, develop, and produce practical applications with a specific scripting or programming language.

**IMD211 Introduction to Authoring (3.0)**

(Prerequisite: ART109 Image Manipulation and IMD120 Programming Logic) This course will introduce the student to concepts and designs utilized in the development of education, sales, and marketing presentations. Students will create an integrated, interactive multimedia presentation using the basic concepts and principles of multimedia and graphic design.

**IMD213 Digital Visual Composition (3.0)**

(Prerequisites: none) This course introduces students to the fundamental terminology, concepts, and techniques of digital visual composition for both static and moving images. Instruction is given on basic techniques of production, including digital still camera as well as camcorder orientation, lighting, set-up, and operation. It focuses on the principles of using color, composition, lighting, and other techniques for overall thematic and visual effects of moving and static images.

**IMD221 Intermediate Authoring (3.0)**

(Prerequisite: IMD211 Introduction to Authoring) This course will build on the skills taught in the IMD211 Introduction to Authoring class. Students will design production-quality interactive presentations using intermediate-level scripting techniques focusing on good user interface design and usability.

**IMD222 Intermediate Scripting Languages (3.0)**

(Prerequisite: IMD131 Introduction to Scripting Languages or permission of Academic Affairs) Students will develop and refine basic programming skills. The student will acquire skills needed to design, develop, and produce practical applications with a specific scripting or programming language.

**IMD223 Desktop Video (3.0)**

(Prerequisites: IMD213 Digital Visual Composition or permission of Academic Affairs) Students will demonstrate knowledge of editing using non-linear editing software and hardware in a computer lab. Students will produce and edit video and audio using digital desktop video techniques.

**IMD230 Introduction to User-Centered Design (3.0)**

(Prerequisites: IMD131 Introduction to Scripting Languages and IMD211 Introduction to Authoring) This course introduces students to the concepts and processes of developing websites, which have as a primary goal addressing and solving user needs. By exploring the processes step-by-step, students will identify where user issues are raised and how they are answered. During the course, students will develop a prototype website and will present and defend their decisions related to user-centered design.

**IMD231 Concepts in Motion Design (3.0)**

(Prerequisite: GD101 Digital Illustration I or IMD110 Digital Design and Typography) An introduction to motion design, concepts, and techniques. Students create interactive motion using basic principles of design for timeline-based media.

**IMD232 Audio for Interactive Design (3.0)**

(Prerequisite: AP102 Fundamentals of Audio or permission of Academic Affairs) This course looks at the principles and practices of digital audio in an interactive design setting. Students learn to use current digital audio programs for recording, editing, sequencing, and mixing for a variety of outputs and applications.

**IMD233 Advanced Scripting Languages (3.0)**

(Prerequisite: IMD222 Intermediate Scripting Languages) Students will refine dynamic scripting skills to develop complex interactivity and applications (applets). The course also examines client-side forms in conjunction with server-side scripting applications.

**IMD235 Style Sheet Scripting (3.0)**

(Prerequisite: IMD222 Intermediate Scripting Languages) Students will develop and refine skills in the application of Cascading Style Sheets for creating standard-based XHTML layouts. Browser compatibility will be addressed, along with practical solutions to various common design problems.

**IMD252 Portfolio (3.0)**

(Prerequisites: none) This course prepares students for the transition to the professional world. This course will prepare students for the industry by helping them compile a portfolio. Students will demonstrate their conceptual, design, craftsmanship, and other skills as they assemble and refine their portfolio projects. Working individually with an instructor, each student will select representative projects showcasing work that reflects a unique style and develop them further as needed. Particular emphasis is placed on identifying short- and long-term professional employment goals, industry and professional related resources, and portfolio development strategies.

**IMD260 Portfolio I (3.0)**

(Prerequisite: expressed permission by program director) Students will apply techniques and strategies for marketing themselves in their chosen fields. Emphasis will be placed on students assessing their most marketable skills; designing storyboards for their interactive portfolio; creating a professional design layout; and creating interfaces, backgrounds, buttons, audio/visual elements, resumes, and print material to support their interactive material.

**IMD271 Portfolio II (3.0)**

(Prerequisite: IMD260 Portfolio I) This course is a continuation of the portfolio preparation process. Special emphasis is placed on the creation of a demo CD and portfolio book, business cards, and letterhead.

**IMD273 Media Business Practices (3.0)**

(Prerequisites: none) This is a survey course with emphasis placed on entrepreneurship and small business ownership. It provides the student an overview of the following disciplines: forms of business ownership, principles of management, human relations, marketing and consumer behavior, basic accounting principles, finance management, business law, and business planning.

**IMD311 Usability Testing (3.0)**

(Prerequisite: IMD230 Introduction to User-Centered Design) This course introduces students to concepts and techniques used in usability testing. Through theories presented in the course, students learn common ways to locate errors or problems with interactive products. This course will focus on web design usability testing.

**IMD312 Interactive Motion Graphics (3.0)**

(Prerequisite: IMD231 Concepts in Motion Design) An intermediate-level course focusing on motion graphics as an interactive design solution.

**IMD313 Animation Graphics (3.0)**

(Prerequisite: IMD223 Desktop Video) A study of 2D and 3D animation using a computer modeling and animation software program as a primary tool. This class will emphasize the creation of animated sequences and GIF animation for multimedia and web applications.

**IMD320 Integrated Information Design (3.0)**

(Prerequisites: none) This course allows the students to refine their skills relating information design to company objectives, both business and financial.

**IMD321 Project Management (3.0)**

(Prerequisites: none) This course focuses on the Interactive Media Design project management process and development of the project team as key to the successful achievement of Web Design & Interactive Media Design project goals. The process examines the main elements required in every proposal/plan, time frame, and budget. Key areas of interactive design project teams serve to support the fundamental approach that every project team is tailored to achieve project results efficiently and effectively.

**IMD323 Interactive Motion Scripting (3.0)**

(Prerequisite: IMD312 Interactive Motion Graphics) An advanced course that applies motion graphics as an integrated interactive solution; students will script interaction, sequencing, and motion for interactive projects. Optimization is a critical consideration in the creation of the user-centered experience.

**IMD330 E-Learning Design (3.0)**

(Prerequisites: IMD222 Intermediate Scripting Languages, IMD334 Writing for Interactive Design) This course will introduce students to the principles of instructional design as applied to E-learning. Skill development will include goal analysis, performance objective writing, instructional strategies, and instructional materials creation.

**IMD331 Designing for Dynamic Websites (3.0)**

(Prerequisite: IMD233 Advanced Scripting Languages) Students will apply user-centered design principles, database structures, and server-side scripting to create dynamic websites. Particular attention will be paid to design issues relating to the display of dynamic content on the screen and how that dynamic content will be delivered.

**IMD332 Fundamentals of Marketing (3.0)**

(Prerequisites: none) This course addresses the fundamental concepts and principles of marketing. The overview of marketing provided here will help students place their knowledge in a framework and understand how each component contributes to the strength and utility of a marketing plan. Students will also learn how to identify the ways in which world events and cultural assumptions influence marketing.

**IMD334 Writing for Interactive Design (3.0)**

(Prerequisite: ENGL1301 English Composition or permission of Academic Affairs) This is a specialized writing course for digital media production. Students will learn the unique characteristics and techniques of media writing and apply them to the creation of scripts for media production. Students will also learn to conduct research for media writing projects.

**IMD335 Design for Mobile Devices (3.0)**

(Prerequisites: IMD222 Intermediate Scripting Languages) Students will learn to create custom solutions for content delivery on mobile devices by developing web application and device application user interface tools optimized for delivery on mobile devices, as well as test student-designed interfaces.

**IMD410 E-Learning Applications (3.0)**

(Prerequisite: IMD330 E-Learning Design) Through the course, students are introduced and gain experience in the design, development, and evaluation of effective e-learning programs. The course focuses on theoretical foundations of e-learning, types of authoring software, options for authoring systems, principles of effective design, instructional analysis, and production of e-learning materials. Students design, build, evaluate, and revise instructional applications using industry-standard authoring systems.

**IMD411 Professional Practice (3.0)**

(Prerequisites: none) This course will introduce students to business functions, operations, and structures and explore the role of professional practice in business. Finance, business ethics, labor-management relations, organizational behavior, and marketing are among the topics to be covered. In addition, the guidelines and expectations of professional behavior will be addressed.

**IMD412 Designing for Server-Side Technology (3.0)**

(Prerequisite: IMD331 Designing for Dynamic Websites) Students will build on the skills taught in the IMD331 Designing for Dynamic Websites class. Students will design and develop web content for server-based dynamic delivery. Focus will be on incorporating server-side solutions into user-centered Web design in order to provide an exchange of information between client and server.

**IMD421 Portfolio I (3.0)**

(Prerequisite: Completion of 154 hours in the Web Design & Interactive Media program) This course focuses on the beginning of the portfolio and enables students to begin their portfolio designs. The student should come into this course with designs for the portfolio and determine the concept(s) for their final portfolio. The student will also complete a professional résumé and begin the job search.

**IMD432 Portfolio II (3.0)**

(Prerequisite: IMD421 Portfolio I) This course focuses on the completion of the portfolio and enables students to begin their career search. The student should come into this course with work for their portfolio and determine the quality of the work so those enhancements can be made. The student will also complete a professional résumé and begin the job search.

**INT419 Internship (3.0)**

(Prerequisite: CD400 Career Development) Through a field internship experience, students will be able to apply their skills in a real and practical situation. The main objectives of the internship are to allow students the opportunity to observe and participate in the operation of successful businesses related to their fields of study. The students will gain the experience they need to seek entry in the field when they graduate. 90 internship hours are required.

**MATH1332 Contemporary Mathematics (4.0)**

(Prerequisites: none) Contemporary Mathematics is a course designed for liberal arts, non-mathematics, non-science, and non-business majors. The course provides students with an appreciation of the history, art, and beauty of mathematics in the world around us. Topics include an examination of sets with applications, an introduction to logic and truth tables, probability and statistics, financial management, mathematical modeling and its applications.

**MATH4332 Mathematics for Decision Making (4.0)**

(Prerequisite: MATH1332 Contemporary Mathematics) Focused on quantitative reasoning as a means of critical thinking and problem solving, this course covers the application of mathematics to analytical strategies and as an instrument of decision-making. Through analysis of mathematical data collection, management, application, manipulation, and presentation, students learn to recognize and employ mathematics as a tool for problem solving and decision-making.

**PHOT101 Principles of Photography (3.0)**

(Prerequisites: none) In this fundamental course, students will identify basic photographic tools and their intended purposes, including the proper use of various camera systems and a light meter. Students will analyze photographs to determine their positive and negative attributes and apply these principles to produce their own visually compelling images by employing the correct photographic techniques.

**PHOT111 Large Format Photography (3.0)**

(Prerequisites: PHOT112 Image Manipulation, PHOT121 Lighting Photography) Working individually and in teams, students will utilize large format cameras, both in the studio and on location, working with various light sources. Topics include exposure and image control, and the management of perspective and focus with movements that are unique to the view camera.

**PHOT112 Image Manipulation (3.0)**

(Prerequisites: none) Students develop basic image manipulation skills in a raster-based computer environment. Emphasis is placed on mastering the fundamentals of scanning, color management, photo retouching, imaging, special effects, and filters and masks.

**PHOT113 Photographic Design (3.0)**

(Prerequisite: PHOT101 Principles of Photography) This course requires students to demonstrate their ability to define and solve advanced design problems. Students will analyze the characteristics and purposes of various problems and then offer clear and creative solutions for each. The students are expected to communicate ideas using symbolism appropriately.

**PHOT121 Lighting (3.0)**

(Prerequisite: PHOT101 Principles of Photography) In this course, students will be introduced to the basic concepts and principles of lighting for photography. The fundamentals of recognizing and controlling both natural and studio lighting with emphasis on the quality, direction, and effect on the photographic image will be covered.

**PHOT122 Digital Image Illustration I (3.0)**

(Prerequisite: PHOT112 Image Manipulation) This class provides students with a more in-depth experience using digital imaging software. Students will explore channels, masks, basic compositing, vector tools, and advanced layer techniques. In addition, the course will cover efficient workflow from input to output, advanced color correction, and elementary color management.

**PHOT124 History of Photography (3.0)**

(Prerequisites: ENGL 1301 English Composition or Academic Approval Required) This class increases the students' understanding of the history of photography through the discussion of recognized photographers and their influences on society. This course provides a framework for critically considering photographs through describing, interpreting, evaluating, and theorizing. Students are expected to write papers and review exhibitions.

**PHOT201 Photojournalism (3.0)**

(Prerequisite: PHOT101 Principles of Photography) In this course, students will obtain an accurate picture of photojournalism as presented by seasoned professionals. Emphasis is placed on creativity, content, gathering of information, and layout. Students will learn that this field is one that requires dedication and drive. They will be shown examples of photojournalism and will be required to produce their own renditions of the picture study, magazine covers, and page layouts for all types of print media.

**PHOT203 Printing (3.0)**

(Prerequisites: PHOT101 Principles of Photography, PHOT122 Digital Image Illustration I) This course will prepare students to execute a variety of output methods commensurate with industry needs. Students will refine traditional black and white printing skills and theory to create a benchmark for quality digital outputting. These refinements will be carried over into digital printing with inkjet and other digital output systems. Students will develop proficiencies in file preparation, resolution selection, print profiling, paper selection, and soft proofing techniques.

### **PHOT204 Video for Photography (3.0)**

(Prerequisites: none) This course introduces the students to video production. Instruction is given on basic techniques of production including camera orientation and lighting set-up. The course provides an overview of various video and television production processes. Introduction to the technology of video recording and playback is also covered.

### **PHOT205 Digital Retouching (3.0)**

(Prerequisite: PHOT112 Image Manipulation, PHOT122 Digital Image Illustration I) In this course students will apply the digital image manipulation process to retouch and restore images. Portrait and glamour retouching will be addressed, along with image repair and reconstruction. Students will utilize a raster-based image-processing program.

### **PHOT208 Black and White Digital Photography (3.0)**

(Prerequisites: PHOT112 Image Manipulation and PHOT203 Printing) In this elective course, students will experience the concepts and techniques of black and white photography as it applies to the digital image. Utilizing a digital camera and raster-image processing programs, students will produce both commercial and fine art work. Photographic manipulation and archival printing will be addressed.

### **PHOT211 Advanced Lighting (3.0)**

(Prerequisite: PHOT121 Lighting) Students expand on the skills developed in the first Lighting course. Emphasis will be placed on lighting for products and people in both the studio and on location. Students will be introduced to the correct utilization of electronic flash and lighting tools in the studio and on location.

### **PHOT212 Editorial Photography (3.0)**

(Prerequisite: PHOT121 Lighting, PHOT122 Digital Image Illustration I) In this course students will learn to photograph people featured in advertising and editorial layouts. Specific subjects covered are the fields of fashion, advertising design, and marketing with concentration on editorial portraits through completion of studio location projects.

### **PHOT214 Business of Photography (3.0)**

(Prerequisites: none) In the Business of Photography course students learn the basic concepts and principles of running a photographic-related business. Emphasis is placed on the legal and pricing aspects that are specific to the photographic industry.

### **PHOT221 Studio Photography (3.0)**

(Prerequisites: PHOT121 Lighting) The challenges of studio photography are studied via a variety of assignments that require students to photographically render various subjects with the appropriate clarity and artistry dictated by the assignment criteria.

### **PHOT222 Photo Criticism (3.0)**

(Prerequisites: PHOT124 History of Photography) This course will offer an in-depth study of photographic criticism. To assist students in developing a vocabulary for critically analyzing photographs, they will look carefully at contemporary critical thought. Further study will examine how personal beliefs and cultural values are expressed and represented in photography.

### **PHOT224 Portraiture Photography (3.0)**

(Prerequisite: PHOT121 Lighting, PHOT203 Printing, PHOT205 Digital Retouching) Workshops and critiques enable the student to learn basic portrait techniques applicable to general portraiture and consumer, corporate, advertising, and editorial photography. Course emphasis is on classical portraiture with attention given to the use of lighting, posing, and facial view to create flattering portraiture.

### **PHOT300 Advertising/Art Direction (3.0)**

(Prerequisites: PHOT121 Lighting and PHOT211 Advanced Lighting) The specific needs of a variety of manufacturing and retail clients are

examined, and photographic solutions are developed in this course. Students create photographs meeting specific market and media needs.

### **PHOT301 Architectural Photography (3.0)**

(Prerequisite: PHOT112 Image Manipulation, PHOT121 Lighting) This course covers the fundamentals of photographing interiors and exteriors for the architect. The student completes all assignments with the four-by-five or 35mm view camera.

### **PHOT302 Digital Publishing (3.0)**

(Prerequisite: PHOT122 Digital Image Illustration I, PHOT203 Printing) As an introduction to typography, layout, and digital publishing, this course will examine the fundamentals of typography and layout for publication and web design. Students will explore the practical application and use of fundamental typography, layout, and digital publishing skills through the use of current software packages.

### **PHOT303 America in Black and White: Photography from 1880 - 1940 (3.0)**

(Prerequisite: PHOT124 History of Photography) This course considers photography in America from just after the Civil War to the period before World War II. Students will study how photography documented the changing American landscape, the new industrial state, and the rise of the city in fields as diverse as journalism, fine art, social commentary, entertainment, and commercial business. Edward Curtis, Alfred Stieglitz, Edward Steichen, Man Ray, Berenice Abbott, Walker Evans, Dorothea Lange, Cecil Beaton, Alfred Eisenstadt, Gordon Parks, Margaret Bourke-White, and George Hurrell are some of the photographers whose work is reviewed. Students will present oral reports and a final paper for evaluation.

### **PHOT304 dSLR Motion for Photographers (3.0)**

(Prerequisites: PHOT204 Video for Photography, PHOT212 Editorial Photography) Students will learn to capture, edit and utilize motion photography using a dSLR camera. This course will introduce students to the technical components integral to multimedia design and explore the relationship of multimedia design to photography. Students will produce effective and compelling presentations which explore the relationships between time, sound, and still photographs. Students will also explore the use of multimedia design as a marketing tool and will develop an understanding of its integration with current web technology.

### **PHOT306 Fashion Photography (3.0)**

(Prerequisite: PHOT224 Portraiture Photography) Students produce commercially viable images of clothing and accessories while implementing their technical and photographic skills. Students research industry trends and apply what they have discovered in the creation of their own fashion images designed to meet client expectations. Each student develops an awareness of and the ability to create mood through make-up, lighting, and set design in the studio and on location.

### **PHOT311 Location Photography (3.0)**

(Prerequisite: PHOT122 Digital Image Illustration I, PHOT211 Advanced Lighting, PHOT224 Portraiture Photography, PHOT331 Camera Flash Photography) This course explores the special needs of location photography. The planning and logistics of shooting on location are covered. Transportation, scouting, permits, and billing, in addition to lighting, metering, and other photographic controls, will be demonstrated in a variety of assignments related to fashion, portraiture, still life, product, stock, and architectural photography. Students work alone and in teams, thus sharing a number of photographic and support roles.

### **PHOT313 Digital Image Illustration II (3.0)**

(Prerequisites: PHOT122 Digital Image Illustration I, PHOT205 Digital Retouching) In this course, the student demonstrates advanced research, conceptual development, and execution through the use of industry-standard raster-image software. The student applies conceptual and photographic skills to create innovative and compelling visual composites, which portray the visual message of the concept.

**PHOT314 Portfolio I (3.0)**

(Prerequisite: Senior status Photography major) Students begin the portfolio process by exploring creative and professional possibilities to determine a direction for their work that forms the foundation for their graduate portfolio. Students investigate industry standards and current trends in portfolio presentation.

**PHOT 315 Wedding Photography (3.0)**

(Prerequisites: PHOT121 Lighting, PHOT122 Digital Image Illustration I, and PHOT211 Advanced Lighting) Students will study the wedding photography industry: photographing a wedding, bridal portraits and post production sales and delivery systems. Students will gather skills in candid lighting techniques, as well as studio and location lighting for bridal portraits. The course will also consider marketing and business aspects of wedding photography.

**PHOT321 Photo Essay I (3.0)**

(Prerequisite: PHOT201 Photojournalism) In this course, the student will develop extended photographic narratives. This course will carry the student through the process of producing sets of imagery that convey a story or ideas that have little written narrative support. Photographs will be analyzed not only for their stand-alone creative content, but also for their ability to introduce transition and conclude a picture story with maximum visual effect. The success of the essay will be through historical and cultural context, in-depth research, and methods of project development.

**PHOT322 Web Photographic Portfolio I (3.0)**

(Prerequisite: PHOT122 Digital Image Illustration I) Students will learn the basic tools for placing their photographs on the Internet and for achieving their portfolio. Students will use web creation software.

**PHOT323 Creative Concepts (3.0)**

(Prerequisite: PHOT101 Principles of Photography) This course concentrates upon the exploration of image concepts, content, symbolism, and narrative potential of photography. Emphasis will be placed upon experimenting with alternatives to the single "documentary-style" traditional approach to photography. Students will be challenged to develop a wider understanding of possible photographic solutions to problems of communication and self-expression.

**PHOT324 Business Operations and Management (3.0)**

(Prerequisite: PHOT214 Business of Photography) Important business management skills and a range of practical, legal, and ethical issues for the self-employed professional photographer form the basis of this course. Students learn how to set up a business, research potential clients and contacts, put together price lists and invoices, and gain a general recognition of client needs. Course material includes promotion, pricing, accounting, studio overhead, and the development of a business plan.

**PHOT331 Camera Flash Photography (3.0)**

(Prerequisite: PHOT121 Lighting) Students will explore the techniques and use of portable battery powered lighting equipment such as a Canon Speedlite or any auxiliary flash unit. This course will be conducted primarily on location under varying conditions blending ambient light with off-camera flash. A large part of professional photography requires the use of small portable strobes to control light. Class assignments will explore how this type of lighting equipment can be used for shooting a variety of subjects such as portraits, still life, products and interiors.

**PHOT332 Digital Asset Management and Workflow (3.0)**

(Prerequisite: None) Digital Asset Management for photography encompasses everything from the moment the image is captured on media to the final output. Today, photographers must adhere to a proper digital workflow that manages such criteria as: metadata, color management, IPTC core schema, archiving, and printed and web output. This course addresses the principles of proper DAM workflow including short and long term archiving and storage techniques, and how to implement a DAM system. Adobe Lightroom will be used as the primary tool.

**PHOT340 Sports Photography (3.0)**

(Prerequisite: PHOT212 Editorial Photography) The course develops students' skills in photographing and editing all aspects of sports photography. The course also addresses the fundamental terminology, concepts, proper equipment, and advanced strategies in sports photography. It focuses on shooting peak action imagery and capturing editorial storytelling.

**PHOT400 Corporate/Industrial Photography (3.0)**

(Prerequisite: PHOT211 Advanced Lighting) Students explore the special needs and challenges of the corporate and industrial photographer through a wide variety of assignments that these photographers are called on to execute. Students will shoot and produce assignments related to annual reports that will include executive portraiture, corporate-events, architectural and product photography.

**PHOT402 Photo Essay II (3.0)**

(Prerequisites: PHOT201 Photojournalism, PHOT321 Photo Essay I) In this course, the student will be involved in advanced visual production. The class will explore and communicate current opinions, trends, and newsworthy events. Single and multiple narratives, editorial portraiture, and illustration will be developed for the purpose of producing a prototype publication.

**PHOT403 Portfolio II (3.0)**

(Prerequisite: PHOT314 Portfolio I or by permission of Academic Director) This course is a continuation of the portfolio process. Students develop their work on the way to meeting their professional and creative goals. Students expand these ideas and concepts.

**PHOT412 Web Photographic Portfolio II (3.0)**

(Prerequisite: PHOT322 Web Photographic Portfolio I) Students will acquire the skills to develop and design dynamic web pages and interactive portfolios. Students will utilize motion software.

**PHOT413 Portfolio III (3.0)**

(Prerequisite: PHOT403 Portfolio II) In this course, students continue to refine and edit their work in a continuation of the portfolio process. Students more clearly visually and verbally articulate the underlying themes in their work.

**PHOT416 Food Photography (3.0)**

(Prerequisites: PHOT121 Lighting, PHOT211 Advanced Lighting, PHOT221 Studio Photography) In this elective course, students will apply their photographic knowledge to capture images of food in a studio environment. Creating, designing, and editing photographs will be discussed. Topics will also include food styling, food preparation, and working with art directors and clients.

**PHOT420 Exhibition Printing (3.0)**

(Prerequisite: 150 quarter credits earned in Digital Photography program) In this laboratory class, participants will produce final portfolio prints as well as final exhibition prints of gallery quality. Special attention will be paid to quality control as demonstrated in effective dust and artifact-aberration control, tonal and color control, archival preparation and gallery-quality presentation.

**PHOT423 Portfolio IV (3.0)**

(Prerequisite: PHOT413 Portfolio III) In this course, students complete the portfolio process. Students assemble portfolios, web sites, résumés, marketing and self-promotion materials into a comprehensive presentation. Students participate in a thesis exhibition.

**PHYS1301 Physics (4.0)**

(Prerequisite: MATH1332 Contemporary Mathematics) This course presents to students concepts of general physics, such as Newton's three laws of motion, momentum, energy, one-dimensional motion, vectors, motion in a plan, rotational motion, and properties of light and sound waves.

**PSYC2301 General Psychology (4.0)**

(Prerequisites: none) This course presents basic concepts, principles, and methods involved in the scientific study and understanding of human behavior. Students explore physiological, social, experimental, developmental, and abnormal psychological processes.

**PSYC2319 Social Psychology (4.0)**

(Prerequisite: PSYC2301 General Psychology) Students study principles related to experience and behavior of individuals in interaction with each other, in-group situations, and in relation to items in the social setting, theories, concepts, and methods in Social Psychology.

**PSYC3019 Human Sexuality (4.0)**

(Prerequisite: PSYC2301 General Psychology) This course presents a scientific foundation for the understanding of the psychological, physiological, social and behavioral aspects of human sexuality. In addition to studying historical changes in sexual practices and attitudes, the course will review and evaluate current research, issues, and concerns about sexuality in order to provide contemporary and relevant curriculum material. Topics include psychosexual development, gender roles, sexual orientation, sexual anatomy, alternate methods of reproduction, pregnancy/birth, contraception, sexually transmitted diseases, sex education, sexism, love and attraction, sexual abuse, sexual dysfunctions, sex therapy, paraphilia, and sexuality through the life cycle.

**RS100 Fundamentals of Business (3.0)**

(Prerequisites: none) In this course, students are introduced to the fundamentals of business. Topics of learning include forms of business ownership, starting a business, developing a business plan, business management principles and strategies, and marketing and promotion strategies for a business.

**RS104 Accounting (3.0)**

(Prerequisites: none) This course introduces the nature and purpose of accounting, presents the accounting cycle, and explains how to prepare accounting statements.

**RS105 Human Resource Management (3.0)**

(Prerequisites: none) This course is designed to provide an overview and foundation for all facets of human resources management. Topics will include job design, labor relations, recruitment, selection and development of employees, compensation administration, employee appraisal, and government regulations involved with equal employment opportunity, affirmative action, accommodations, Fair Labor Standards Act, and workplace safety. The strategic aspect of human resource management will be explored in depth.

**RS141B Leadership (3.0)**

(Prerequisites: none) This course focuses on the importance of leadership skills in managing and motivating teams. Effective group dynamics are emphasized through the application of problem solving, communication skills, and emotional intelligence in both individual and team situations. Leadership styles, decision-making, negotiating, and conflict resolution methods essential in today's business environment are also covered.

**RS318 Copyright and Intellectual Property (3.0)**

(Prerequisite: AP101 Survey of the Music Industry or Academic Approval Required) This course introduces students to the various concepts of copyright law and intellectual property and provides an in-depth exploration of copyright and intellectual property issues in competitive business practices. The emphasis of the course is placed on the protection of intellectual property, including copyright, trademark, business and service marks.

**RS321 Fundamentals of Marketing (3.0)**

(Prerequisite: none) This course addresses the fundamental principles of marketing and marketing research. Students will learn the importance and key components of a marketing plan. Knowledge and practical application of the marketing research process are also a focus of this course. Data sources, sampling procedures, questionnaire design, data collection, and analysis will be covered.

**RS326 Sales Management (3.0)**

(Prerequisites: none) An exploration of the steps involved in selling a product or service. Studies focus on the essential skills and knowledge necessary to affect a sale, as well as methods by which the sales pitch can be focused to solve customer problems.

**RS345 Fundamentals of Advertising (3.0)**

(Prerequisites: none) This course is a basic introduction to advertising, its history, potential, and limitations. Students will examine various definitions of advertising and different methods of communication, as well as the advertising spiral, objectives, copy, and federal regulations. Changes in advertising over the years and the effects produced by culture, major events, trends, and influences will also be examined.

**RS350 Digital Marketing Strategies (3.0)**

(Prerequisites: none) This is a marketing course for digital media. Students learn to conduct demographic analysis for customer needs and expectations and develop marketing strategies to effectively market value-added media products.

**SOCI1306 Social Problems (4.0)**

(Prerequisites: none) With this course students will learn the application of sociological principles to the major problems of contemporary society, such as inequality, crime and violence, substance abuse, deviance, or family problems.

**SPAN1401 Introduction to Spanish (4.0)**

(Prerequisites: none) This course is designed to introduce students to the Spanish language and culture. Instruction will focus on preparing students to communicate in our expanding bilingual society.

**SPCH1315 Public Speaking (4.0)**

(Prerequisites: none) With this course, students will learn how to research, compose, organize, and deliver speeches for various purposes and occasions, with emphasis on listener analysis and informative and persuasive techniques.

**TE 092 Transitional English (3.0)**

(Required when indicated by student placement scores) This transitional course develops students' reading and writing skills in preparation for College Composition. Students employ deliberate strategies for effective reading and expand their ability to write essays with appropriate structure and mechanics. Topics include basic sentence structure, paragraph development, grammar, mechanics, and editing skills. **Students must receive a "C" or higher in order to pass this course.**

**VEMG105 Introduction to Visual Effects (3.0)**

(Prerequisites: ART109 Image Manipulation I) This course will explore various techniques to create and implement CGI into live action. The course will explore various methods of compositing and compositing concepts to enhance and expand productivity. Specific animation features and functions of the given software will be discussed and applied to the production of short 3D animation projects. Emphasis will be placed on creating CG environments and integrating elements into live action.

**VEMG115 Storyboarding (3.0)**

(Prerequisites: DFVP122 Conceptual Storytelling) This course focuses on planning for complex, layered composites. Students will apply industry-standard storyboarding and scripting techniques to visual special effects. Contents to be covered include purposes and formats of storyboards, basic terminology, and concepts used in storyboarding, and the application of storyboarding techniques to the creation of storyboards with or without a written script.

**VEMG123 Two-Dimensional Animation (3.0)**

(Prerequisites: none) Students acquire foundation skills in two-dimensional animation techniques. Emphasis is on concept development, sequencing, timing, and character development using traditional animation materials and procedures.



**VEMG125 Maps, Mattes, and Masks (3.0)**

(Prerequisites: ART109 Image Manipulation I) This course continues the development of digital imaging skills, with an emphasis on advanced techniques in masking, maps, channels, and compositing.

**VEMG205 Three-Dimensional Modeling and Animation I (3.0)**

(Prerequisites: VEMG123 Two-Dimensional Animation) Using a 3D modeling program, students will create and render 3D forms consisting of various combinations of light, color and texture.

**VEMG211 Intermediate Visual Effects I (3.0)**

(Prerequisites: CA305 Motion Graphics) This course begins with an overview of the history of visual effects with emphasis on the various effects processes in their historical contexts. It continues with discussions of the field of post-production, animation and broadcast graphics, and analysis of major sectors of those industries and career opportunities within them.

**VEMG215 Three-Dimensional Modeling And Animation II (3.0)**

(Prerequisites: VEMG205 Three-Dimensional Modeling and Animation I) This course will continue to explore the various techniques to create animation in a 3D environment. The emphasis will be on creating animated logo designs for use in broadcast and corporate presentation venues. The course will also explore various methods of compositing and compositing concepts to enhance and expand productivity. Specific animation features and functions of the given software will be discussed and applied to the production of short 3D animation projects. Emphasis will be placed on the ability to break down a scene into various layers and integrate those layers into a completed, seamless product.

**VEMG217 Intermediate Editing (3.0)**

(Prerequisites: DFVP113 Fundamentals of Editing) Intermediate editing introduces the computer into the editing process. Students will adapt editing concepts learned in DFVP113 to the non-linear atmosphere. Students will develop editing skills in a digital environment. Emphasis is on digitizing media, media management, titling, importing/exporting graphics, audio mixing and outputting to videotape.

**VEMG221 Intermediate Visual Effects II (3.0)**

(Prerequisites: VEMG211 Intermediate Visual Effects I) Utilizing various painting and compositing packages students will learn the principles of rotoscoping and digital painting, as applied to rig removal and special effects.

**VEMG223 Intermediate Broadcast Graphics (3.0)**

(Prerequisites: CA305 Motion Graphics) This course will expose students to the disciplines used in finalizing a video or animation project using compositing software. The class will reinforce compositing concepts, techniques, and vocabulary that students have learned in previous classes. More sophisticated tools and techniques will be introduced. Each student should produce a final edited project utilizing these skills.

**VEMG227 Advanced Editing (3.0)**

(Prerequisites: VEMG217 Intermediate Editing) Advanced editing gives students the opportunity to refine knowledge and skill learned in the introductory and intermediate editing courses. The main focus of advanced editing is applying shot relations and transitions by creating a short video from original idea to edited master. Students explore the features and functions of video-editing systems, and learn to edit video using linear and non-linear video editing systems.

**VEMG301 Advanced Visual Effects I (3.0)**

(Prerequisites: VEMG221 Intermediate Visual Effects II) This course will expose students to the disciplines used in creating and compositing video shot on a blue or green screen. More sophisticated methods will be introduced for color correcting and adjusting video to produce seamless composites. The class will reinforce compositing concepts, techniques, and vocabulary that students have learned in previous classes. Each student should produce a final edited project utilizing these skills. Concepts presented will include various methods of keying, matte extraction, garbage matting, track mattes, traveling mattes, RGB color space, and color correction.

**VEMG303 Interactive Visual Design (3.0)**

(Prerequisites: ART109 Image Manipulation I) Interactive Visual Design is a mastery-level course encompassing broadcast design skills and information architecture as utilized in convergence media.

**VEMG305 Post-Production Management (3.0)**

(Prerequisites: none) Students will learn to manage the production process. They will develop skill in managing clients and personnel. Students will discover the critical nature of preplanning and organization. Course will explore the various technical and artist issues that effect a project. Students will understand the financial implications of project management. Skill will be developed in establishing timelines and deadlines.

**VEMG307 Three-Dimensional Effects (3.0)**

(Prerequisites: VEMG215 3D Modeling and Animation II) Students will use 3D software, particles systems, soft bodies, dynamics, and scripting to complete visual effects scenes.

**VEMG311 Advanced Visual Effects II (3.0)**

(Prerequisites: VEMG301 Advanced Visual Effects I) This course introduces students to the various methods of matching the motion shot on a live-action plate and applying that motion to a digital element. 2D and 3D tracking methods will be introduced. The course will also introduce students to morphing technology and methods by which elements can be seamlessly blended together within the frame.

**VEMG313 Video Production (3.0)**

(Prerequisites: CA305 Motion Graphics) This course introduces studio production with an emphasis on green screen shooting for compositing. Shooting in the studio forces students to work in a controlled environment. Matching lighting and camera angles/movement are stressed. Composition and blocking for translation into the digital realm is studied and practiced.

**VEMG315 Art Direction (3.0)**

(Prerequisites: none) This course further explores the responsibilities of the art director, including the evaluation of the creative process, marketing strategies, design aesthetics, and media application.

**VEMG321 Production Studio I (3.0)**

(Prerequisites: VEMG311 Advanced Visual Effects I) In this course, two group projects will be produced. Students will build upon previously learned foundation skills in broadcast design and visual effects by simulating a real world production environment. Emphasis will be placed on the competitive and collaborative aspects of broadcast design production, as well as various professional methods, procedures, techniques, skills, resources, and equipment.

**VEMG323 Advanced Broadcast Graphics (3.0)**

(Prerequisites: VEMG223 Intermediate Broadcast Graphics) This course will expose students to more advanced compositing techniques. The class will reinforce compositing concepts, techniques, and vocabulary that students have learned in previous classes. More sophisticated tools and techniques will be introduced. The class will focus mainly on group-oriented projects. Each student will have a vital role in producing a group project involving animation, live action video, editing, and compositing for a final portfolio piece.

**VEMG327 Advanced Sound Techniques (3.0)**

(Prerequisites: AP102 Fundamentals of Audio) A survey of advanced topics relating to sound for video including: the professional audio post-production process, dual-system sound synchronization, multi-channel surround mixing for theatrical and DVD release, complex sound effect creation and sound design, advanced music and dialog editing, and a basic introduction to music creation using synthesizers, samplers, and the Musical Instrument Digital Interface (MIDI.)

**VEMG401 Production Studio II (3.0)**

(Prerequisites: VEMG321 Production Studio I and CD400 Career Development) This course is designed to expose students to the disciplines used in animation and related industries. In this course students will work as a production team to continue developing the full station ID (including bumpers, trailers, interstitials, openings, commercials, and lower thirds) that they started in the previous quarter.

**VEMG403 Special Topics (3.0)**

(Prerequisites: VEMG323 Advanced Broadcast Graphics) Topics are based upon important trends and developments in Visual Effects and Motion Graphics. Lectures, demonstrations, or research reports pertaining to areas of interest in Visual Effects and Motion Graphics presented by resident faculty, expert visitors, and working professionals. Group projects may also be assigned. Topics selected are based upon important trends and developments in the industry. Study and discussion of computer hardware, operating systems, networking, programming languages, interactive digital media, streaming media, HDTV, entrepreneurship, marketing, workgroup organization, and film industry are but a few possible topics that might be covered. As an Independent study, this course allows the student to select special topics in Visual Effects and Motion Graphics and produce, under the guidance of an instructor, work related to the industry. The student will be exposed to the various applications of Visual Effects and Motion Graphics and apply those skills to chosen topics.

**VEMG405 Portfolio Preparation (3.0)**

(Prerequisites: VEMG311 Advanced Visual Effects II) Students will create treatments, scripts, storyboards and shooting schedules for the acquisition of source material for the student's final portfolio.

**VEMG411 Principles of Aesthetics (3.0)**

(Prerequisites: none) Aesthetics is the philosophical study of the nature of art. Students will examine various aspects of art including the relationship between the various arts and concepts of beauty, the creative process, principles of art criticism, style, and symbolism.

**VEMG415 Portfolio Development (3.0)**

(Prerequisites: VEMG405 Portfolio Preparation) This course continues the refinement of the student's digital portfolio. Students will focus on meeting digital portfolio requirements, showcasing their individual strengths and areas of specialization. Students will apply time management, technical, and artistic skills to complete final video.

**VEMG425 Portfolio Presentation (3.0)**

(Prerequisites: VEMG415 Portfolio Development) In this course students will compile the digital portion of their portfolio, to assess its strengths and weaknesses, to correct those weaknesses, and augment the students' strengths to produce a professional demonstration tape. Students will apply time and resource management principles to the development and production of visual special effects projects

# Policies and Procedures

## Notice of The Institute's Policies To Comply With The Higher Education Opportunity Act Of 2008

The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject students and individuals to civil and criminal liabilities. Almost all of the music, movies, television shows, software, games and images found on the Internet are protected by federal copyright law. The owner of the copyright in these works has the right to control their distribution, modification, reproduction, public display and public performance. It is generally illegal therefore to use file sharing networks to download and share copyrighted works without the copyright owner's permission unless "fair use" or another exemption under copyright law applies.

Fair use under the federal Copyright Act allows the use without permission of copyrighted material for the purpose of criticism, comment, news reporting or teaching under certain limited circumstances. There is no blanket exception from liability for students or employees of educational institutions, however, and whether the use of copyrighted material without permission falls within "fair use" or one of the other exceptions in the Act depends on a very detailed, case-by-case analysis of various factors. Students should be aware that sharing music, videos, software and other copyrighted materials is very likely not to be considered a "fair use" and therefore may be a violation of the law.

A violation of the institution's policy for use of its information technology system can result in termination of network access for the student and/or other disciplinary action including removal of the student from the institution. Moreover, there are severe civil and criminal penalties for copyright infringement under federal law. A copyright owner is entitled to recover actual damages and profits resulting from an infringement, but also may recover statutory damages ranging from \$750 to \$30,000 per work for a non-willful infringement and up to \$150,000 for a willful infringement, even if there is no proof of actual damages, in addition to court costs and reasonable attorneys' fees. The government also can file criminal charges that can result in fines and imprisonment.

The Institute's policies in regard to copyright infringement via the Internet prohibit the illegal downloading or unauthorized distribution of copyrighted materials using the institution's information technology system. The Institute's policies prohibit use of The Institute's computer network to engage in illegal copying or distribution of copyrighted works such as by unauthorized peer-to-peer file sharing (i.e., the sharing of copyrighted works, typically in digital or electronic files, without permission).

## Admissions to The Art Institutes

### *How to Apply*

The Institutes welcome all applications for admission. We value intellectual ability, academic achievement, creative expression, and personal qualities that would contribute to academic success in the design, visual, and culinary arts.

Prospective students will complete an interview with an Assistant Director of Admissions and submit a completed and signed Application for Admission.

While it is not a condition for submitting application materials, we strongly encourage applicants to visit The Institute. Arrangements for an interview and tour of the campus may be made by telephone or by writing The Director of Admissions at the campus you wish to tour:

Senior Director of Admissions  
The Art Institute of Houston  
4140 Southwest Freeway  
Houston, TX 77027  
713-623-2040 or 800-275-4244

Senior Director of Admissions  
The Art Institute of Austin  
101 W. Louis Henna Blvd, Suite 100  
Austin, TX 78728  
512-691-1707 or 866-583-7952

Senior Director of Admissions  
The Art Institute of San Antonio  
10000 IH-10 W., Suite 200  
San Antonio, TX 78230  
210-338-7320 or 888-222-0040

### *Proof of High School Graduation*

Graduation from an accredited high school, a Graduate Equivalency Diploma (GED®) (or HiSET test), or the foreign equivalent is required for admission. In Texas, recognized high schools are those public schools accredited by the Texas Education Agency (TEA) or private schools accredited by the Texas Private School Accreditation Commission (TEPSAC). Applicants must provide an official copy of their final high school transcript, GED scores (or HiSET test), or foreign educational credentials. (\*GED ® is a registered mark of American Council on Education)

High school seniors may submit a partial transcript, which indicates their expected graduation date at the time of application, and then provide a final official transcript within thirty days of matriculation. Applicants who have graduated from a regionally accredited post-secondary institution may submit their official college transcript in place of proof of high school graduation. Other proof of high school graduation or its equivalent may be considered under special circumstances and must be approved by the Campus Leader of The Institute.

Conditional acceptance may be granted for a student with unofficial transcripts or proof of graduation in lieu of official transcripts. Official transcripts must be submitted within thirty days of matriculation. If transcripts are not available, students may be considered for acceptance by the Admissions Committee using Standardized test scores and the admissions essay. These files must be reviewed by the Admissions Committee and official transcripts must be submitted within thirty days of matriculation.

The Institute requires the following elements in considering a high school transcript official:

- Transcript must be in a sealed, school-designated envelope.
- Transcript must contain a school seal, date of graduation, and signature from a designated school official.
- The Institute will also consider non-signed high school transcripts received through secure electronic means such as Docufide, TREX, or E-Script.
- The Institute will consider faxed transcripts sent directly from the high school to The Institute. The transcript must contain a school seal, date of graduation and signature from a designated school official.

Official copies of all foreign educational credentials must be prepared in English or include a complete and official English translation. In addition, foreign transcripts must be evaluated for US academic level equivalency by a credential evaluation service that is a NACES or AiCE member. For more information about acceptable credential evaluation services, contact the Admissions Department.

### *Special Program Requirements*

Prospective students in the Audio Production or Game Art & Design programs must have achieved a cumulative GPA of 2.5 in high school or in 16 semester hours (24 quarter credit hours) at a regionally accredited institution of higher learning.

*Prospective students in the Fashion Retailing Diploma, Web Design & Development Diploma and Web Design and Interactive Communications Diploma must submit an essay, separate from the admissions essay or portfolio work must be submitted.*

## **The Art Institute High School Graduation Validation Policy**

An applicant must be a high school graduate, possess a recognized high school equivalency (GED - General Education Diploma) (or HiSET test) or have an associate's degree (of at least two full academic years) that fully transfers to a bachelor's or higher degree from a recognized accredited institution. Students can meet the High School graduation

requirement by submitting an official academic transcript that shows at a minimum a completed two-year program that is acceptable for full credit toward a bachelor's degree at the school from which the two-year degree was earned.

Applicants to a graduate program may present a bachelor's degree as a form of proof of graduation from high school. Accreditation requirements must adhere to the list of acceptable accreditation.

A student who is home-schooled must be able to present a high school credential evidencing that he or she completed secondary education or complies with applicable State requirements for home-schooling in the State in which the student resided during home-schooling.

The military document DD214 is NOT an acceptable means of proving high school/GED completion (or HiSET test). There are specific types of diplomas that are not acceptable at The Art Institute locations (See Definitions):

- Certificate of Performance
- Certificate of Completion
- Certificate of Attendance
- Certificate of Achievement
- Modified Diploma
- Fast Track Online Degree
- Special Education Diploma.

A stand alone "Certificate of Completion" does not suffice for admission to The Art Institutes.

Should you receive a transcript with one of these types of diplomas, you must:

1. Immediately notify the ADA and S/DOA regarding this issue. The ADA/S/DOA will notify the applicant.
2. The application paperwork may NOT be submitted to Admissions Committee for review. Either the applicant must receive a regular (Traditional) diploma or take the (or HiSET test) with passing test scores. If this is not an option, **the application will need to be academically rejected after notification.**

Students who have conflicting documentation in their file regarding completion of a high school diploma must have this situation resolved before the conclusion of the student's first quarter (**No Later than COB Week 9 or prior to final exams**) with consultation of the Art Institute Chief Academic Officer or his/her designee as needed.

## **ADMISSION COMMITTEE LITERACY REVIEW ESSAY POLICY**

A student must demonstrate literacy, defined as the ability to read and write at a level that allows him or her to be successful in a college level course, with reasonable remediation allowed, in order to be accepted into The Art Institutes. The admission essay will be assessed by a faculty/academic committee (ADCOM) and scored at one of two levels: Meets standard or Does not meet standard. No student may be admitted to an Art Institute without an essay that Meets Standard. An essay may only be rewritten one time for each start, and any appeal decision by Academic Affairs or his or her designee is final. The evaluation of writing ability is useful in determining the applicant's compatibility with the program's course of study and in determining the applicant's ability to write and develop ideas according to the rules of Standard English.

### **I. Essay Requirements**

- a. Applicants must write an essay of at least 250 words, answering the following prompts:  
What are your career goals and how do you expect your education at The Art Institute of Houston and its branch campuses to help you attain them? In what ways will you participate and commit to your education in order to be successful?
- b. The documents/directions to be provided to the student are in Procedures for ADCOM Literacy Review Student Handout.
- c. All prospective students must be assessed for college readiness in literacy except applicants who have attended another Art Institute and who have documentation of an accepted essay to that school in the student file.
- d. If an applicant was accepted by another Art Institute and did not attend, or if the applicant attended and failed or withdrew from all classes, the student must apply through the normal admissions process.

- e. All members of ADCOM and admissions staff will be trained on the essay and the rubric.
- f. Scoring on the rubric is as follows:
  - i. Meets Standard: Student is considered literate and may be accepted as long as all other admission requirements are met.
  - ii. Does not meet standard: Student does not meet the literacy standard and may not be accepted even if all other admission requirements are met.
  - iii. Students will be notified of their essay results in writing by the admissions office.

## II. Appeals Process (Rewrite).

- a. The student may request to rewrite the essay only one time for each start and is advised to first meet with the appropriate academic official (or his or her designee) to discuss his or her score. That official may not be a member of the Admissions Committee (ADCOM.)
- b. The applicant must submit the appeal (rewrite) essay to the Admissions representative (Enrollment Processor/Admissions Office Manager) for processing prior to the start date.
- c. The Essay rewrite must follow the same requirements and guidelines as indicated in section I.
- d. Any decision on the results of the rewrite is to be considered final.
- e. The applicant must meet ALL admissions requirements for full acceptance to the school.

### *Admissions Process and the Admission Standards Committee*

The Institute has admissions policies which are consistent with its mission of providing a quality, collaborative academic environment for individuals seeking creative careers through higher education and preparing students to seek entry-level opportunities in their fields of study. Applicants are assessed to determine both their academic readiness to do college level work and their ability to meet the demands of a specific academic department at The Institute. The admissions process is philosophically designed to be as inclusive as possible, while ensuring that students have the ability and academic preparation to succeed in college and in their specific academic programs. The college serves a diverse body of students, but is not an open enrollment campus.

Applicants are assessed for their ability to perform college level academic work in four areas: (1) previous academic performance, (2) math, (3) reading, and (4) writing. Students demonstrate acceptable previous academic performance by providing proof of high school graduation with a cumulative high school grade point average (CGPA) of 2.0 and passing scores on the Texas Assessment of Knowledge and Skills (TAKS), the State of Texas Assessments of Academic Readiness (STAAR or any other state mandated test of minimum skills. Those students with previous college work may provide college transcripts as evidence of their ability. Those who have previously completed a college degree are considered to have satisfied the entrance requirements in all four areas. Readiness in math, reading and writing may be demonstrated with acceptable scores on a variety of standardized tests. Applicants who meet the criteria in all four areas are recommended for admission. Applicants who do not meet the criteria for admission in one or more of the areas are referred to the Admission Standards Committee for further review.

The Admission Standards Committee is comprised of faculty members and academic administrators. Members of the committee meet weekly to review individual student admission files. The committee examines each applicant's high school transcript or GED (or HiSET test) scores, as well as other available educational data such as placement testing, ACT and/or SAT scores and college transcripts. At the discretion of the committee, additional information such as more recent test scores, letters of recommendation, interviews, portfolios, or other evidence may be requested.

Using this data, the Admissions Standards Committee makes the decision to accept or decline the application. An applicant who is declined admission has the right to appeal the decision in writing to Academic Affairs and present additional information for consideration.

## **ADMISSIONS REQUIREMENTS FOR AUDIO PRODUCTION**

### **Overview:**

The Art Institute of Houston and its branch campus The Art Institute of Austin, require a student to have earned a high-school grade-point-average of at least 2.5 in order to enter the Audio Production program. Students who have not met the 2.5 HSGPA requirement may present additional evidence to be considered by the Admissions Standards Committee under the following procedure.

### **Addition to Audio Production Requirement:**

For Audio, math ability is the key component needed by an applicant, as well as a clear “fit” between the applicant’s goals and the school’s Audio outcomes. For that reason, the following steps can be taken when the applicant does not meet the HSGPA requirement:

1. An interview with Academic Affairs of the Audio Production Program to ascertain the student’s goals in the program and estimate the student’s likelihood of success.
2. An assessment of the applicant’s math ability through:
  - a. A review of the student’s transcripts to see the quality of math courses taken, and the student’s performance; or
  - b. A review of placement test results in the math area; or
  - c. A review of standardized test math scores, e.g. SAT or ACT

Note that this will be a holistic process using the results of the interview and math assessment so that Academic Affairs can make a final decision regarding the student’s suitability for the program.

## **ADMISSIONS REQUIREMENTS FOR GAME ART & DESIGN**

### **Overview:**

The Art Institute of Houston and its branch campuses, The Art Institute of Austin and The Art Institute of San Antonio require a student to have earned a high-school grade-point-average of at least 2.5 in order to enter the program. Students who have not met the 2.5 HSGPA requirement may present additional evidence to be considered by the Admissions Standards Committee under the following procedure.

### **Addition to Game Art & Design Requirement:**

Drawing ability and math ability are primary considerations in evaluating Game Art & Design applicants. Drawing ability may be assessed with a thorough review of the applicant’s portfolio.

An assessment of the applicant’s math ability through:

A review of the student’s transcripts to see the quality of math courses taken, and the student’s performance; or

A review of placement test results in the math area; or

A review of standardized test math scores, e.g. SAT or ACT

As needed, an interview may be conducted with the applicant by Academic Affairs or his/her designee(s) to ascertain the applicant’s ability to be successful.

Note that this will be a holistic process using the results of the interview and math assessment so that Academic Affairs can make a final decision regarding the student’s suitability for the program.

## **Attendance Policy**

The Art Institutes maintain an institutional attendance policy to support the academic achievement of its students. Students are expected to attend all scheduled class, laboratory, or examination periods each week. Students, whether present or absent from class, are responsible for knowing all that is announced, discussed, and/or lectured upon in class or laboratory, as well as mastering all assigned reading. In addition, students are responsible for submitting on time all

assignments and examinations as required in class. Although some absences are unavoidable because of illness or emergency, due to the nature of the program, there are no excused absences.

Students will not be penalized for pregnancy or related conditions, including recovery from childbirth. Students who are absent due to pregnancy or related conditions may receive an exception to the attendance policy and/or be permitted to make up missed work for as long as the student's absence is medically necessary. To avoid being administratively withdrawn, students must contact their academic advisor or registrar about the need for a pregnancy-related exception. As with other students seeking exceptions for medical-related reasons, students seeking a pregnancy-related exception to the attendance policy must provide a doctor's note indicating that the absences were medically necessary. Failure to provide evidence of medical necessity for any absence may result in the student being administratively withdrawn from school, and the student may not be allowed to make up any missed assignments. Please note that a pregnancy exception to the attendance policy is only applicable to the current course and cannot be carried over into any subsequent courses.

A student who is absent for three cumulative weeks (three classes for those that meet once a week or six classes for those that meet twice a week) in an 11-week term \* will be withdrawn from the course and will receive a Withdrawal (W) grade during weeks 1 through 9 of an 11 week term and a Withdrawal/Fail (W/F) grade after week 9 of an 11 week term for that course (after week 4 of a 5.5 week Mid quarter ground term\*\*) unless the student submits an appeal to remain in class that is accepted by the instructor and the Academic Affairs Office. A student is allowed only one appeal per class. In other words, if a student submits an appeal and it is approved, the next absence will initiate a non-appealable withdrawal from the course. The Attendance Appeal Request Form may be found in the registrar office.

#### Appeal Process – Withdrawn from Course (Ground)

Students who are administratively withdrawn from a single course for violating the attendance policy may submit a one-time appeal per course per term to Academic Affairs for reinstatement into their course(s) in the active term. Students who appeal must do so in writing prior to the next class meeting for each course being requested for reinstatement. The instructor must determine that the student still has the potential of successfully completing the course(s) to earn a successful appeal. A copy of this appeal must be put into the student's file.

#### CONSECUTIVE DAYS ABSENCE GRADING POLICY (GROUND)

Students who are not marked present in any of their scheduled classes for fourteen (14) consecutive calendar days before the end of the ninth week of the 11 week term (week 4 of a 5.5 week Mid quarter ground term), will be withdrawn from the Institute and will receive W's (withdrawals, with no grade penalty), or if the withdrawal occurs after the end of the ninth week of an 11 week term (after week 4 of a 5.5 week Mid quarter ground term) students will be withdrawn from the Institute and will receive WF's (Failures due to late withdrawal). Calendar days include days that the student does not have any scheduled class. All calendar days that the school is not in session (e.g., school closings and holidays) do not count in the fourteen (14) calendar days as well during the active term. Students who have been withdrawn due to violation of the consecutive absence policy, but are still in good academic standing, if otherwise eligible, will be able to return the following term through the normal readmissions process. Students who have been withdrawn and the withdrawal results in a violation of the satisfactory academic progress policy (SAPP) must follow the procedure for appealing the academic dismissal.

#### APPEAL PROCESS – CONSECUTIVE DAYS ABSENT (GROUND)

Students who are administratively withdrawn from school for violating the consecutive days absence attendance policy may submit an appeal to Academic Affairs for reinstatement into their course(s) in the active term based on mitigating circumstances. Students, who appeal, must do so in writing **and must include documentation of mitigating circumstances**.



Mitigating circumstances may include one of the following reasons:

1. Death of an immediate family member
2. Student illness requiring hospitalization (this includes mental health issues)
3. Illness of an immediate family member where the student is the primary caretaker
4. Illness of an immediate family member where the family member is the primary financial support
5. Abusive relationships
6. Divorce proceedings
7. Previously undocumented disability
8. Natural disaster
9. Family emergency
10. Financial hardship such as foreclosure or eviction
11. Documentation from a Professional Counselor
12. A doctor documented illness of the student for a significant period of time
13. Military deployment
14. Military Permanent Change of Station (PCS)
15. Special Circumstances

New students at on-ground campuses who attend the first week of a course and fail to attend the second week of classes will be cancelled for the term start.

Continuing students at on-ground campuses who do not attend any of their classes through close of business Wednesday of the second week of classes may be withdrawn from the Institute. They must contact the campus registrar to indicate their intent to return. Additionally, the cumulative week policy (above) will still apply to any classes not attended in week 1 and beyond.

Students who receive Veteran Affairs (VA) educational benefits must understand VA benefits, including tuition and fees, the monthly housing allowance, book stipend, and Yellow Ribbon benefits are based in whole or in part on the number of credit hours certified. The school is required to monitor and report enrollment status to the VA. Accordingly, any violation of the school attendance policy will result in the adjustment or termination of VA benefits. Adjustments in enrollment will likely affect payment of VA benefits, and reductions in enrollment may result in a debt to the VA for any education benefits already received. The school will report enrollment as follows:

- VA Students who officially withdraw, the actual last date of attendance (LDA) must be determined and reported.
- VA students who are administratively withdrawn or stops attending without officially withdrawing, the actual last date of attendance (LDA) must be determined and reported.
- VA students who complete the term with all non-punitive "F" and/or non-punitive grades, the school will determine and report the actual last date of attendance for each course.

\*Reports will be available in SIS for this information; please see Course Attendance Process.

\*\*Students in Mid quarter ground courses that meet for 5.5 weeks who miss two cumulative weeks will be withdrawn from the course and will receive a Withdrawal (W) grade before week 4 or Withdrawal/Fail (W/F) grade after week 4.

\*\*There may be additional conditions placed on veterans for pursuing their education. VA students should see their VA Student Certification Officer (VASCO).

#### ATTENDANCE VERIFICATION

Students may verify their attendance at any time during the term by speaking with their instructor. In addition, they may go to the campus academic advisors. Students who need information regarding their attendance will need to request it in person. Any discrepancies should be discussed with the individual instructors.

#### QUALIFYING MILITARY SERVICE, DISASTERS, NATIONAL EMERGENCIES

To assist individuals who are performing qualifying military service and individuals who are affected by disaster, war or other military operation or national emergency, an attendance exception may be granted. A student is declared as military deployed upon receipt of official activation orders documentation by the school. Similarly, appropriate documentation for students residing in an area declared as a disaster area must be submitted to the school. The school's

registrar office will record the student's actual last date of attendance and then provide an attendance exception. If the documentation shows that the student knew she/he was going to be deployed prior to the term or course start date and still decided to start, the school will not provide this military attendance exception. For these reasons, it is required that the school personnel request deployment paperwork/orders to verify deployment status or to document evidence of a disaster area declaration prior to applying the attendance exception. The school must record the student's actual last date of attendance regardless of the exception granted.

#### ONLINE ATTENDANCE POLICY AND SUBSTANTIVE PARTICIPATION CRITERIA (PLUS & AIPOD)

Students taking online classes (including students taking PLUS courses) must submit at least one academically-related posting in the learning management system each full attendance week. For online classes beginning on a Monday, the full attendance week is defined as beginning on Monday at 12:00 a.m. Mountain Standard Time (MST) to 11:59 p.m. MST the following Sunday. For online classes beginning on Thursday, the full attendance week is defined as beginning on Thursday at 12:00 a.m. MST to 11:59 p.m. MST the following Wednesday.

1. For attendance purposes, an academically-related posting can include, but may not be limited to, posting a drop box submission, posting to a threaded discussion forum, and taking a test/quiz. If a third-party system such as MyLabs is required, usage of that system may also count for student attendance if also recorded within an approved learning management system. For attendance purposes, simply logging into an online class does not count toward attendance. It does not include orientation, reading the courses or programs syllabus or activity prior to the start date of the course.
2. Examples of acceptable evidence of academic attendance and attendance at an academically-related activity in a distance education program include:
  - a) Student submission of an academic assignment
  - b) Student submission of an exam
  - c) Documented student participation in an interactive tutorial or computer assisted instruction.
  - d) A posting by the student showing the students participation in an online study group that is assigned by the institution.
  - e) Posting by the student in a discussion forum showing the students participation in an online discussion about academic matters, and
  - f) An email from the student or other documentation showing that the student initiated contact with a faculty member to ask a faculty member about the subject studied in the course.

Online students are required to meet the first week's attendance in order to be confirmed as an active student. Failure to do this could negatively impact a student's financial aid.

During the last half week of a 5.5 week class, students taking online classes must submit at least one academically-related posting in the classroom on at least one day. For online classes that end on a Wednesday, the half week is defined as beginning on Monday at 12:00 a.m. Mountain Standard Time (MST) to 11:59 p.m. MST the following Wednesday. For online classes that end on a Saturday, the half week is defined as beginning on Thursday at 12:00 a.m. Mountain Standard Time (MST) to 11:59 p.m. MST the following Saturday.

Students who fail to meet the attendance requirements for a week will be given an absence for that attendance week. AiPOD students who fail to meet the attendance requirements for two consecutive attendance weeks (cumulative for PLUS students) during a course will be administratively withdrawn from the course. If the student is administratively withdrawn from all current courses, the student will be withdrawn from the institution.

If the student is administratively withdrawn due to attendance on or before the last day of week 4 in a 5.5 week course (week 9 in an 11 week course), the student will receive a W grade for the course. If the student is administratively withdrawn due to attendance after the last day of week 4 in a 5.5 week course (week 9 in an 11 week course), the student will receive a grade of WF for the course. The last date of attendance will be the last day where the student met the attendance requirements.

In the specific case where a student has a current course grade of F and fails to meet positive attendance in the last week of the course, the final course grade of F will be considered an unearned F as it pertains to Title IV financial aid purposes.

## **Late Start Policy**

The Institute does not allow new students to start late. A late start is defined as someone who would enter on or after the first day of the scheduled start, including the drop/add or schedule adjustment period.

In order to start at the next scheduled start, a student must:

1. Completed and submitted an application one week before the start day (Monday – Main Start, Friday – Mid-Session Start)
2. Accepted, as defined in the ADCOM policy, planned at a 4 or 5 financial status, registered, by the Wednesday preceding the start date. (Main Start) and Monday for a mid-session start.
3. Must meet attendance and confirmation policies for the first week of class.

All placement tests must also be completed if the student is to be entered into a class that requires them; for instance, English or online. If a student is transferring credits in lieu of a placement test, transcripts (either official or unofficial) must be in the admission packet in order to place a student into the appropriate classes.

## **Orientation**

Every incoming undergraduate student, both new and re-entering, who has not earned 24 prior credits at the post-secondary level must complete the institution's web-based orientation, consisting of 23 modules, before beginning classes. Students also are strongly encouraged to attend the campus on-ground orientation program, designed to introduce them to their learning community, campus facilities, resources, and personnel provided to support them throughout their educational journey.

Students need only complete the new orientation requirements one time, regardless of whether they defer start dates or withdraw and return. Students transferring from one campus to another without a break in enrollment, are not required to complete orientation. Students not continuously enrolled prior to transferring will be treated as new students and must complete the new orientation requirements, unless they have 24 earned credits or have already completed orientation requirements at their prior campus.

## **INTERNATIONAL STUDENT ADMISSIONS POLICY**

### **International Admissions Policy**

All international students must meet the same admissions standards as all other students when seeking to enroll at The Art Institute of Houston or its branch campuses. Please refer to *Admissions Requirements*. Those international students applying to SEVP-certified schools and requiring the school's sponsorship for international student visa status (Form I-20) must meet the additional requirements listed below. The Art Institute of Houston and its branch campuses require nonimmigrant students present in Visa Waiver, B-1, and B-2 status to change visa to F-1 or other qualifying status prior to enrolling in programs of study (other than avocational or recreational courses). Students in F-2 or M-2 status may enroll on a part-time basis where available. Please note that some programs may not be eligible for international students requiring Form I-20 sponsorship. Please ask to speak with the International Admissions Representative at The Art Institute of Houston or its branch campuses for more detail.

***Important International Student Disclosure*** – International students attending Art Institute locations under F-1 visas (Form I-20) are required to maintain a “full course of study” during each academic term of their programs of study. For undergraduate (non-degree, Diploma, Associates, and Bachelors-level programs) students, this is defined as a minimum of 12 credits per academic term. Graduate programs will vary by program of study. Not more than 1 online course or 3 online credits per academic term may be counted toward meeting the “full course of study” requirement. Please note that not all Art Institute locations offer online courses. Speak with an admissions representative for more information. Program and course offerings are subject to change and international students may be required to take additional courses to meet the full course of study requirement. International students should work closely with the International Student Advisor to ensure all requirements of their visa statuses are met.

**THE ART INSTITUTE OF HOUSTON, THE ART INSTITUTE OF AUSTIN, THE ART INSTITUTE OF SAN ANTONIO:  
THIS SCHOOL IS AUTHORIZED UNDER FEDERAL LAW TO ENROLL NONIMMIGRANT ALIEN STUDENTS.**

## ADMISSIONS REQUIREMENTS FOR STUDENTS REQUIRING FORM I-20 SPONSORSHIP

International students requiring The Art Institute of Houston or its branch campuses Form I-20 must submit the following items in addition to the standard documents required for admission:

- Original or official copies of all educational transcripts and diplomas (secondary and post-secondary if applicable)
- English language translation(s) of education transcripts and diplomas, if applicable
- If used to meet admissions requirements above, official credential evaluation of post-secondary, non-U.S. transcripts and diplomas required for admission. NOTE: evaluations must be prepared by a National Association of Credential Evaluation Services (NACES) or Association of International Credential Evaluators (AICE)-member organization
- Proof of English Language Proficiency (see English Language Proficiency Policy)
- Proof of financial responsibility to cover costs of tuition and fees and living expenses (and dependent costs if applicable) for at least one academic year (official bank statements, Sponsor's Statement of Support, if required)
- Photocopy of student's "bio-info" page of passport to provide proof of birth date and citizenship
- For all nonimmigrant applicants residing in the United States, provide a copy of passport visa page and Entry Record or Form I-94 card
- For all non-immigrant applicants currently in F, M, or J status, provide a copy of all Forms I-20 or Forms DS-2019
- Transfer Clearance Form for students currently in F, M, or J status at another institution

### English Language Proficiency Policy

As the lectures, seminars, materials, and discourse which comprise programs of study at The Art Institute of Houston are presented in English, The Art Institute of Houston requires that all students possess and demonstrate a minimum level of English language proficiency required to substantially benefit from the programs offered.

A student is deemed proficient in the English language if he or she:

- Holds a U.S. high school diploma or U.S. General Equivalency Diploma (GED) (or HiSET test) or international high school diploma, e.g., U.S. military base, business/diplomat expat community, etc., in which instruction is delivered primarily in English
- Holds the equivalent (evidenced by credential evaluation) of a U.S. high school diploma from overseas institution in which instruction is delivered primarily in English
- Completes (with passing grades in all courses) a minimum of two (2) academic terms at a regionally or nationally accredited U.S. post-secondary institution in which instruction is delivered primarily in English
- Completes (with passing grades in all courses) English 101 and 102 at a regionally or nationally accredited U.S. post-secondary institution in which instruction is delivered primarily in English
- Presents acceptable English Language Proficiency test scores meeting the minimum required levels set forth below.

Minimum Acceptable Proof of English Language Proficiency Standard

ELP TEST	DIPLOMA	AS/BS	GRAD.
TOEFL Paper	480	500	550
TOEFL i-BT (internet based test)	54-55	61	79-80
I.E.L.T.S. (A Cambridge University Exam)	Level 5.5	Level 6.0	Level 6.5
American College Testing (ACT) English	17	19	21
EF International Language Schools	C1	C1	C2
ELS Language Schools	Level 108	Level 109	Level 112
iTEP	4.0	4.5	5.0
Pearson	42	44	53
Michigan English Language Assessment Battery (MELAB or "Michigan Test")	73	80	85
Scholastic Aptitude Test (SAT) - English Score**	420	526	572

Students from Puerto Rico: Prueba Aptitud Académica (PAA) English Proficiency Section	453*	526	572
TOEIC (Academic Test)	600	650	700

\*The scale for the Prueba Aptitud Académica has changed and now closely reflects the SAT.

\*\*As of April 2005, the SAT verbal test is replaced with the SAT critical reading test.

Undergraduate (diploma, associate and bachelor level) applicants may also satisfy the minimum standard of English language proficiency by submitting official documentation of one of the following:

- Successful completion of a minimum of two semesters or quarters of post-secondary course work at a regionally accredited college or university or a college or university accredited by an approved national accrediting body in which English is the language of instruction. Successful completion is defined as passing all courses for which the student was registered during the two semesters;
- U.S. High School Diploma or GED (or HiSET test) administered in English;
- Equivalent of a U.S. High School Diploma from a country in which English is the official language (equivalency must be verified by a recognized evaluator of international credits);
- Satisfactory completion of English 101 or 102 at an English speaking college or university within the U.S., achieving a grade of “C” or higher.

Please contact an International Student Admissions Representative for questions about acceptable alternative measures of English Language Proficiency.

#### *Admissions Requirements for Returning Students*

The Re-Admissions Office provides assistance to those students wishing to return to school after withdrawal or suspension. For a smooth transition back into the academic mainstream, students must contact The Institute’s admissions department for all information needed to return to classes.

## **Cancellation of Classes**

Prior to opening the registration period, the Art Institute of Houston and its branch campuses, The Art Institute of Austin, and The Art Institute of San Antonio makes every effort to provide sufficient course sections for students. The campus makes available the course schedule to students along with registration instructions and deadlines. Course offerings, instructors, days, times and class locations are not guaranteed and are subject to change at the discretion of the campus. If the campus determines that a course offering will be cancelled due to lack of enrollment or other reason, they will remove all students from the course and notify students of the change of schedule via email. Students are allowed to add or remove a course until the end of the add/drop period.

## **Transfer of Credit**

The sections below describe the various conditions under which credits might be transferred into or out of The Art Institutes. Please contact the office of Academic Affairs for all matters related to Transfer Credit and Program Change.

### **Transferring from One Art Institute to Another Art Institute**

Students who wish to transfer from one Art Institute to another may do so only if they are in satisfactory academic standing at the sending institution. Any student dismissed for violating the Satisfactory Academic Progress Policy may not transfer to another Art Institute until he or she has appealed academic dismissal and been reinstated at the sending institution. When the sending institution is closed, Academic Affairs at the receiving institution will review all academic dismissals and determine if reinstatement is appropriate. Please refer to the Student Academic Progress Policy – Transfer from another Art Institute for additional information.

All attempted and earned credits that are relevant to the degree plan at the receiving institution will be factored into a student’s overall grade point average at the new institution. All earned credits are eligible to be evaluated for transfer to the program of study at the receiving institution. If a student transfers from an Art Institute after completing four quarters of study, the student is classified as a fifth quarter student at the new Art Institute.

Based on the evaluation of learning that has taken place, every reasonable effort will be made to transfer previously taken courses to the new program of study when an equivalency exists. When appropriate, students will also have the ability to demonstrate proficiency in a course through Prior Learning Assessment.

Once transfer credit is awarded, a student has the right to appeal the decision to Academic Affairs. The student must submit a letter of appeal that clearly states which courses he/she was expecting to transfer with supporting justification provided.

### **For Institutions with 25% Residency Requirement**

At least 25% of the credit hours required for the undergraduate degree must be earned through instruction delivered at the institution awarding the degree.

### **TRANSFERABILITY OF CREDIT TO OTHER INSTITUTIONS**

**In the U.S. higher education system, transferability of credit is determined by the receiving institution taking into account such factors as course content, grades, accreditation and licensing. For this reason this institution does not imply, promise, or guarantee that credits earned will be accepted by another college or university.** If the credits or degree, diploma, or certificate that you earn at this institution are not accepted at the institution to which you seek to transfer, you may be required to repeat some or all of your coursework at that institution. Students considering transferring to another college or university are responsible for determining whether that school will accept this institution's credits. Students are encouraged to initiate discussions with the potential transfer school as early as possible.

**LIMITATION TO ONLINE EDUCATION QUOTIENT: Based on government and accreditation standards related to consortium agreements, students are limited in the total number of credits that can be earned in an online delivery mode. Students are required to complete more than 75% of their program credits in residence at the Art Institute School into which they have enrolled and from which they hope to graduate. Once the threshold of program credits have been exceeded, the student must be transferred to The Art Institute of Pittsburgh – Online Division for the completion of the program. Transfer between Art Institute campuses does not guarantee that all credits earned will transfer to the same program at the receiving campus, including The Art Institute of Pittsburgh – Online Division.**

### **TRANSFER OF CREDIT FROM OUTSIDE COLLEGES AND UNIVERSITIES BEFORE MATRICULATION AT AN ART INSTITUTES SCHOOL**

#### *Transcripts*

Official transcripts must be sent to the Admissions Office of the admitting Art Institute School prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling. Transcripts received after the student's first quarter of attendance at an Art Institutes school may be considered for transfer credit at the discretion of Academic Affairs.

#### *Course Descriptions*

The official descriptions of the courses submitted for consideration for transfer must be comparable to the coursework at an Art Institutes school. Official course descriptions from the college where the credit was earned or a college catalog will be used to determine comparability, and must be received prior to the class start for the purposes of determining transfer of credit opportunities and for scheduling.

#### *Level of Transfer Credits*

Only college-level credits (100 level course or equivalent and above) taken at an accredited institution of higher education will be considered for transfer. No remedial or developmental courses will be considered for transfer.

#### *Grades of Transfer Credits*

Only courses with an earned grade of "C" (2.0 on a 4.0 scale) or higher will be considered for transfer credit.

### *Course Prerequisites and Sequence of Courses*

Course prerequisites and course sequences will be observed when preparing schedules, to assure appropriate student skill development.

### *Proficiency Credit from External Sources*

Official documents related to CLEP or AP scores or similar means to demonstrate proficiency for credit must be received by an Art Institutes school prior to the class start. No more than 25 percent of a program's required credits will be considered for any type of proficiency credit.

- *Advanced Placement.* Some foundation courses can be obtained through College Board's AP Studio examinations. Students who take the College Board Advanced Placement (AP) or International Baccalaureate (IB) courses and score three or higher on the AP exam or four or higher on the IB exam for those courses while in secondary school may receive proficiency credit. This score applies to all subjects. All materials must be received from the Scholastic College Board organization and evaluated prior to the end of the schedule adjustment period (add/drop) of the student's first quarter of attendance.
- *College Level Examination Program (CLEP).* Complete the College Level Examination Program (CLEP) and earn a score of 50 or higher on computer-based CLEP examinations equivalent to University courses prior to the end of the scheduled adjustment period (add/drop) of the student's first quarter of attendance.
- *Articulation Agreement Credit.* Successfully complete programs included in articulation agreements that have been established between the University and their high schools.
- *Military Experience Credits.* Complete training, employment, or other educational experience in the military as measured through DANTES, DSST examinations, or as shown on the Joint Service Transcript, the Community College of the Air Force Transcript or as recommended by the American Council on Education (ACE).
- *Internal Proficiency Testing for Credit.* Requests for testing out of specific courses approved by the Institute must be made through the Department Director prior to the class start.
- *Experiential Learning.* Students may request advanced standing for experiential learning. Students will present relevant work or life experiences for review by Academic Affairs or designee. Academic Affairs or designee will have the necessary forms for the student to complete. Documentation such as portfolios, writing samples, publications, verification of employment, and references represents a sampling of what may be requested by the Department Chair from the student in order for the advanced standing review to be completed.
- *Portfolio Review for Credit.* Requests for portfolio review, and/or relevant work experience documented by appropriate samples of work outcomes, references, and verification of employment must be received prior to the class start.

### **Class Proficiency Test**

Requests for testing out of specific classes approved by the Institute must be made through the department Chair prior to the class start.

No more than 25 percent credits will be considered for any type of proficiency credit.

### *University Transcripts with Credit/No Credit Course Grades*

Accredited colleges and universities where courses are offered for credit/no credit and no allowable grade is earned in major courses according to existing regulations will be converted to a grade by the registrar's office. Credit grades will be converted to a "C" and no credit grades will be converted to an "F".

### *Total Allowable Transfer of Credit*

Students must earn a minimum of 25 percent of the total program credits required for graduation in residency at the Art Institute receiving credits from alternative sources, including another Art Institute. Therefore, students may only be granted a maximum of 75 percent of the total program credits required for graduation through transfer credit earned at an outside institution, including other Art Institutes campuses, proficiency testing and/or portfolio or work

experience review. Due to state and regulatory considerations at some Art Institutes schools, the minimum percentage of total program credits that must be earned in residency may vary from the standard above.

## **TRANSFER OF CREDIT AFTER MATRICULATION (CONCURRENT ENROLLMENT OR RE-ENTRY TO THE INSTITUTION) AT AN ART INSTITUTES SCHOOL**

NOTE: Transfer credit after matriculation must be completed prior to the student's final term of study.

**Concurrent Enrollment:** Requests for transfer of credit from accredited institutions of higher education, for a course taken concurrently with an Art Institutes school student's full-time schedule (at the student's own expense), and after a student's matriculation at an Art Institutes school, may be made to Academic Affairs. Transfer Credit may be awarded if all other criteria for transfer of credit are met, and if the secondary institution permits concurrent enrollment.

### *Approval Needed*

Requests for concurrent enrollment in a course at another college or university while the student is at full-time status at an Art Institutes school (according to the US Department of Education's definition of the term) must be approved by the General Education Program Coordinator, the Department Chair, or Academic Affairs prior to enrollment in the course.

### *Full-time Status*

The student must be enrolled full-time at an Art Institutes school at all times during the concurrent enrollment at another college or university.

### *One Course Limit*

Only one course per quarter in concurrent enrollment is permitted.

### *Grading*

The concurrent enrollment course must be passed with a grade of "C" (2.0 on a 4.0 scale) or higher. The student's record at The Art Institute will reflect a "TR" grade. The grade will not be factored into the GPA or the CGPA.

### *Completion Deadline*

Credit will be awarded for the course when official documentation is provided by the secondary institution that the course was successfully completed, as defined above. Official Transcripts must be sent to Academic Affairs upon successful completion of the concurrent enrollment course.

### *Total Allowable Transfer of Credit*

Students must earn a minimum of 25 percent of the total program credits required for graduation in residency at the Art Institute receiving credits from alternative sources, including another Art Institute. Therefore, students may only be granted a maximum of 75 percent of the total program credits required for graduation through transfer credit earned at an outside institution, including other Art Institutes campuses, proficiency testing and/or portfolio or work experience review. Due to state and regulatory considerations at some Art Institutes schools, the minimum percentage of total program credits that must be earned in residency may vary from the standard above.

### *Transcripts*

Official Transcripts must be sent to Academic Affairs upon successful completion of the concurrent enrollment course.

**Transfer Credit Upon Re-Entry to the Institution:** Requests for transfer of credit from accredited institutions of higher education for a course taken while a student was not in attendance at an Art Institutes school, but after a student's initial matriculation at the school, may be made to Academic Affairs. Transfer Credit may be awarded if all other criteria for transfer of credit are met.



## *Grading*

The concurrent enrollment course must be passed with a grade of “C” (2.0 on a 4.0 scale) or higher. The student’s record at The Art Institute will reflect a “TR” grade. The grade will not be factored into the GPA or the CGPA.

## **CHANGE OF PROGRAM WITHIN AN ART INSTITUTES SCHOOL**

A student petitioning to change from one program to another within The Art Institute must obtain approval from the Department Academic Program Chair of the department from which the student is changing. The student’s coursework and earned credits will be reviewed for applicability to the new program. Only those credits required for graduation in the new program will be transferred to the new program and counted toward graduation. Only one change of program is allowed per student.

## **Course Substitution Policy**

Students are expected to complete the program requirements outlined in The Art Institutes Catalog which is in effect at the time of enrollment. Students who wish to request a course substitution should submit a Course Substitution Form to the Program Chair or designee for consideration at their Campus, which includes details as to why the request for a course substitution is needed. The Program Chair will subsequently forward the request and recommendation to Academic Affairs for approval. Students should submit all requests within the timeline indicated in the Transfer of Credit section of the catalog. Course substitutions not recommended by the Program Chair, may be appealed to Academic Affairs or designee. The decision of Academic Affairs is final.

## **Graduation Requirements**

### *Degree and Diploma Requirements for Graduation*

The Institutes award a Bachelor of Fine Arts degree to graduates of its Advertising, Fashion Design, Game Art & Design, Graphic Design, Graphic & Web Design Interior Design, Media Arts & Animation, Digital Photography, and Digital Filmmaking & Video Production programs. The Institutes award a Bachelor of Science degree to graduates of its Culinary Management, Design & Technical Graphics, Food & Beverage Management, Fashion & Retail Management, Hospitality Management, Audio Production and Visual Effects & Motion Graphics programs. The Associate of Applied Science degree is awarded to graduates of Baking & Pastry, Culinary Arts, Graphic Design, Restaurant & Catering Management, and Web Design & Interactive Media programs. Diplomas are awarded to graduates of its Baking & Pastry, Culinary Arts, Digital Image Management, Fashion Retailing, Web Design & Development, and Web Design & Interactive Communications programs.

The following are graduation requirements at The Institutes:

- The student must satisfy all academic requirements of the program of study. Academic credit may be earned through passing course grades, transfer credit, advanced placement exams, or credit for prior learning.
- The student must earn a minimum of 25% of the credit hours in the program of study through on ground coursework at The Institute.
- The student may earn a maximum of 25% of the credit hours in the program of study through distance education while enrolled at The Institute.
- The student must earn a minimum cumulative grade point average of 2.0.
- The student must complete the graduate clearance process.
- The student must have satisfied all financial obligations to the college.

## **DISABILITY SERVICES POLICY**

The Art Institutes provide accommodations to qualified students with disabilities. The Office of Disability Support Services assists all qualified students with disabilities in acquiring reasonable and appropriate accommodations and in supporting equal access to services, programs and activities at The Art Institutes.

Students who seek reasonable accommodations should notify the Office of Disability Support Services via phone at (888) 719-8607 or via email at [aidisabilityservices@aii.edu](mailto:aidisabilityservices@aii.edu) of their specific limitations and, if known, their specific requested accommodations. Students will be asked to supply medical documentation of the need for accommodation(s). Classroom accommodations are not retroactive, but are effective only upon the student sharing approved accommodations with the instructor. Therefore, students are encouraged to request accommodations as early as feasible with The Office of Disability Support Services to allow for time to gather necessary documentation.

If you have a concern or complaint in this regard, please contact the Student Resolution Team at [AIStudentResolution@aii.edu](mailto:AIStudentResolution@aii.edu) or by calling (888) 719-7214. Complaints will be handled in accordance with the school's Internal Grievance Procedure for Complaints of Discrimination and Harassment.

## **INSTRUCTIONAL EQUIPMENT**

Equipment will be made available for instructional use according to the program curriculum to enable the students to acquire an understanding of those fundamental principles of equipment of the type the student would be likely to encounter in an entry-level position in the field. Students must share such equipment. The Institute cannot guarantee students' hands-on usage of such equipment beyond that called for in the curriculum. To complete the requirements of his/her program, the student may have to schedule use of the equipment outside normal class hours.

## **Intellectual Property Policy**

### **I. PURPOSE OR SCOPE**

The unauthorized distribution of copyrighted material, including unauthorized peer-to-peer file sharing, may subject students and individuals to civil and criminal liabilities. Almost all of the music, movies, television shows, software, games and images found on the Internet are protected by federal copyright law. The owner of the copyright in these works has the right to control their distribution, modification, reproduction, public display and public performance. It is therefore generally illegal to use file sharing networks to download and share copyrighted works without the copyright owner's permission unless "fair use" or another exemption under copyright law applies.

Fair use under the federal Copyright Act allows the use without permission of copyrighted material for the purpose of criticism, comment, news reporting or teaching under certain limited circumstances. There is no blanket exception from liability for students or employees of educational university, however, and whether the use of copyrighted material without permission falls with "fair use" or one of the other exceptions in the Act depends on a very detailed, case-by-case analysis of various factors. Students should be aware that sharing music, videos, software and other copyrighted materials is very likely not to be considered a "fair use" and therefore may be a violation of the law. A violation of The Institute's policy for use of its information technology system can result in termination of network access for the student and/or other disciplinary action including removal of the student from The Art Institute of Houston .

### **SUMMARY OF CIVIL AND CRIMINAL PENALTIES FOR VIOLATION OF FEDERAL COPYRIGHT LAWS**

Copyright infringement is the act of exercising, without permission or legal authority, one or more of the exclusive rights granted to the copyright owner under section 106 of the Copyright Act (Title 17 of the United States Code). These rights include the right to reproduce or distribute a copyrighted work. In the file-sharing context, downloading or uploading substantial parts of a copyrighted work without authority constitutes an infringement. Penalties for copyright infringement include civil and criminal penalties. In general, anyone found liable for civil copyright infringement may be ordered to pay either actual damages or "statutory" damages affixed at not less than \$750 and not more than \$30,000 per work infringed. For "willful" infringement, a court may award up to \$150,000 per work infringed. A court can, in its discretion, also assess costs and attorneys' fees. For details, see Title 17, United States Code, Sections 504, 505. Willful copyright infringement can also result in criminal penalties, including imprisonment of up to five years and fines of up to \$250,000 per offense. For more information, please see the website of the U.S. Copyright Office at [www.copyright.gov](http://www.copyright.gov).

The Art Institute of Houston and its branch campuses policies in regard to copyright infringement via the Internet prohibit the illegal downloading or unauthorized distribution of copyrighted materials using The Art Institute of Houston ' information technology system. The Art Institute of Houston and its branch campuses policies prohibit use of The Art Institute of Houston and its branch campuses computer network to engage in

illegal copying or distribution of copyrighted works such as by unauthorized peer-to-peer file sharing (i.e., the sharing of copyrighted works, typically in digital or electronic files) without permission.

As a creative community of teachers, artists and scholars, The Art Institute of Houston and its branch campuses are committed to encouraging the creation of new works, new ideas, and new forms of creative and scholarly expression. This Policy on Intellectual Property is provided to protect the interests of those who create as well as the interests of The Art Institute of Houston itself, which supports this creative and scholarly work.

This document expresses The Art Institute of Houston's policy regarding ownership and usage rights with respect to Intellectual Property (as hereinafter defined). It covers all those who are a part of The Art Institute of Houston and its branch campuses – faculty, staff, students, visiting artists, visiting scholars, or other participants enrolled, employed or affiliated with The Art Institute of Houston or its branch campuses, and this Policy governs in all circumstances, unless The Art Institute of Houston or its branch campuses has modified it through a written agreement connected to a sponsored or commissioned work or as part of work under a grant or contract. Should there be any conflict between the provisions of this Policy and the terms of a separate written agreement between The Art Institute of Houston or its branch campuses and any party, the terms of that separate written agreement will govern. This Policy is not intended to limit “fair use” as defined by U.S. laws.

## II. DEFINITIONS (IF APPLICABLE)

The following terms are used throughout the Policy and are defined as follows:

- A. Copyright - Copyright is the intangible property right granted for a limited period of time by federal statute (Title 17 of the U.S. Code) for an original work of authorship fixed in any tangible form of expression. Copyright provides the owner with five exclusive rights, including the exclusive right to reproduce the work, to prepare derivative works based on the work, to distribute copies of the work to the public by sale or other transfer of ownership (or by rental, lease, license or lending), to display the work publicly and to perform the work publicly (if relevant).
- B. Commissioned Work - A Commissioned Work is defined as a Work (as defined in paragraph K) that is produced or created pursuant to a written agreement with the Institution and for Institution purposes by (a) individuals not under the employ of the Institution or (b) Institutional Employees (as defined in paragraph D) acting outside the scope of their regular Institution employment, as determined by their existing Institution employment arrangement or contract.
- C. Independent Academic Effort or Creative Activity - Independent Academic Effort or Creative Activity is defined as the inquiry, investigation, research, or creative activity that is carried out by faculty, staff and Students of the Institution working on their own, that advances knowledge or the development of the arts, sciences, humanities, or technology where the specific direction, methodology, and content of the pursuit is determined by the faculty, staff member(s), or Student(s) without the direct assignment, supervision, or involvement of the Institution.
- D. Institutional Employee - An Institutional Employee is a full-time or part-time faculty member, visiting faculty, adjunct faculty, artist, scholar, or fellow (as defined in the Faculty Handbook), or a full-time or part-time staff member (as defined in the Staff Handbook), or Student, who is employed by the Institution or who is working under an Institution contract, either expressed or implied.
- E. Intellectual Property - Means: (i) trademarks, service marks, brand names, trade dress, assumed names, trade names, slogans, URLs, domain names, logos and other indications of source, sponsorship or affiliation, together with all associated goodwill (whether the foregoing are registered, unregistered or the subject of a pending application for registration); (ii) inventions, developments, improvements, discoveries, know how, concepts and ideas, whether patentable or not, in any jurisdiction; (iii) patents, patent applications and patent disclosures; (iv) trade secrets and proprietary or confidential information; (v) writings and other works of authorship, whether subject to copyright protection or not, in any jurisdiction, including but not limited to literary works (such as books, scholarly articles, journal articles and other articles, theses, research, course syllabi, curricula, exams, instructional and evaluation materials for classes, courses, labs or seminars, study guides, student rosters and attendance forms, grade reports, assessment of student work and projects, course or program proposals, software, data and databases, lecture and presentation materials); musical works (including any accompanying words); dramatic works (including any accompanying music); pantomimes and choreographic works; pictorial, graphic, and sculpture works (including graphic designs; illustrations, photographs, paintings, sculptures and other works of art); motion pictures and other audiovisual

- works (including films, audio and video recordings and multimedia projects); sound recordings; architectural works; and compilations; and (vi) copyrights, copyright registrations and applications for registration of copyrights in any jurisdiction.
- F. Patent - A United States patent is a grant which gives the owner of the patent the right to exclude all others from making, using, or selling the claimed invention in the United States for a set period of time. Similar rights are granted in other countries, but the discussion of Patents in this Policy will focus specifically on United States patent rights.
  - G. Sponsored Work - Sponsored Work is a Work (as defined in paragraph K) that is produced or created under an agreement between the Institution and a sponsor which provides the Institution with ownership and/or usage rights to the Work and Intellectual Property produced under the agreement. Sponsored works do not include works created through independent academic effort or creative activity, even when based on the findings of the sponsored project, so long as an agreement does not state otherwise.
  - H. Student - A Student is a regularly registered, full- or part-time, undergraduate or graduate at the Institution, including students attending the Institution as “special status students”: e.g., as participants in Professional Institute for Educators (PIE), Continuing Education (CE), the Pre-College or Saturday programs, or in exchange programs or through special grants or fellowships.
  - I. Substantial Institutional Resources - Any substantial use of Institution equipment, facilities, time, personnel, or funds, and use of Institution resources that are not “commonly provided”, is considered a use of “Substantial Institutional Resources.” This use does not include resources commonly provided to Institution faculty and staff, such as offices, library facilities, basic artistic facilities, and everyday telephone, computer, and computer network support. However, substantial time spent in the use of these latter resources may constitute the use of “Substantial Institutional Resources.” Resources not considered “commonly provided” include specially procured equipment or space, additional staffing or personnel, utilization beyond normal work hours of Institution personnel, and monetary expenditures that require a budget. Faculty may use the basic artistic facilities unless use infringes on student use of those facilities for coursework.
  - J. Trademark and Service Mark - A trademark or service mark is any word, phrase, name, symbol, logo, slogan, device, or any combination thereof that is used in trade to identify and distinguish one party’s goods or services from those of others.
  - K. Work - The term “Work” as used in this Policy shall be defined to include all of the items identified in Sections (i), (ii), (iv) and (v) of the definition of Intellectual Property in paragraph E.
  - L. Work Made for Hire - A “Work Made for Hire” is defined as a Work (as defined in paragraph K) prepared by an employee within the scope of his or her employment.

Consistent with the Copyright Act of 1976, as amended, a Work Made for Hire under this Policy also includes a work specially ordered or commissioned for use as a contribution to a collective work, as a part of a motion picture or other audiovisual work, as a translation, as a supplementary work, as a compilation, as an instructional text, as a test, as answer material for a test, or as an atlas, if the parties expressly agree in a written instrument signed by them that the work shall be considered a work made for hire.

Examples of works made for hire include software programs created within the scope of an employee’s duties by a staff programmer, a newspaper article written by a staff journalist for the newspaper that employs him/her, and a musical arrangement or ditty written for a music company by a salaried arranger on its staff.

### III. POLICY PROVISIONS

#### A. Faculty, Staff and Student Works

##### 1. General Rule.

Subject to the exceptions noted in this Policy, as a general rule, The Art Institute of Houston and its branch campuses do not claim ownership of Intellectual Property developed through Independent Academic Effort or Creative Activity and that is intended to disseminate the results of academic research and scholarship, and/or to exhibit forms of artistic expression on the part of faculty, staff, and Students.

##### 2. Exceptions to the General Rule. Exceptions to the general rule set forth in III.A.1 above include Intellectual Property developed by faculty, staff, Students and Institutional Employees under any of the following circumstances:

- a) The Intellectual Property is developed as a Sponsored Work.

- b) The Intellectual Property is developed as a Commissioned Work.
- c) The Intellectual Property is developed using Substantial Institutional Resources.
- d) The Intellectual Property is developed by the creator within the scope of his or her employment with The Art Institute of Houston or its branch campuses and constitutes a Work Made for Hire.
- e) The Intellectual Property is developed by a creator who is assigned, directed or funded by The Art Institute of Houston to create the Intellectual Property.
- f) The Intellectual Property is developed under a grant, program or agreement which provides The Art Institute of Houston with ownership rights, in whole or in part, to the Intellectual Property.

Under the circumstances described in Section III.A.2(a) through (f) above, the Intellectual Property shall be owned by The Art Institute of Houston (or by The Art Institute of Houston and any other party as specified in any written grant, program or agreement).

The creator of any Intellectual Property that is or might be owned by The Art Institute of Houston and its branch campuses under this Policy are required to make reasonable prompt written disclosure of the Work to an officer designated by The Art Institute of Houston's Campus Leader, and to execute any document deemed necessary by The Art Institute of Houston and its branch campus to perfect legal rights in The Art Institute of Houston or its branch campuses and enable The Art Institute of Houston or its branch campuses to file applications for registration when desired.

### 3. Ownership Rights in Specific Types of Works.

For purposes of clarification and without limiting the general rule and exceptions set forth in Sections III.A.1 and 2 above, ownership rights in the following types of Works are allocated as set forth below:

- a) Curricular materials including course outlines, curricula, lesson plans, course handouts, PowerPoint and other presentation materials (in all forms and media), course content and syllabi are deemed to be Works Made for Hire and therefore all Intellectual Property associated therewith is owned by The Art Institute of Houston. Likewise, student rosters, attendance forms, interim grade reports, and assessments of student projects, including all Intellectual Property associated therewith, belong solely to The Art Institute of Houston.
- b) Unless developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, scholarly articles and papers written for publication in journals, presentations and scholarly papers prepared for seminars and conferences, and personal lecture or teaching notes are typically not considered to be owned by The Art Institute of Houston as Works Made for Hire or otherwise.
- c) If any Intellectual Property to be owned by The Art Institute of Houston and its branch campuses under Section III.A.2 (a) through (f) above is developed jointly with a non-Institution party, the parties respective ownership and usage rights in the resulting Intellectual Property shall be set forth in a written agreement.
- d) Where Intellectual Property is to be developed using Substantial Institutional Resources, authorized representatives of The Art Institute of Houston or its branch campuses will develop a written agreement with the user of those resources, which must be executed by the parties prior to use of the resources, to identify the nature and terms of the use, including possible reimbursements or other systems of compensation back to The Art Institute of Houston or its branch campuses.
- e) Unless a Work is developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, all Intellectual Property created by faculty during sabbatical are owned by the faculty.
- f) Unless the Work is developed under the circumstances set forth in Section III.A.2 (a) through (f), or a written agreement provides otherwise, Intellectual Property created by a Student working on his or her own, or developed in the context of a course, is owned by the Student and The Art Institute of Houston or its branch campuses will not use the Student's Work without the Student's permission to do so.

- g) Students working on a project governed by an existing written agreement to which The Art Institute of Houston or its branch campuses is a party are bound by all terms of that agreement.
  - h) Students hired to carry out specific tasks that contribute to Intellectual Property of The Art Institute of Houston or its branch campuses retain no rights of ownership in whole or in part to that Intellectual Property or to the Student's contribution to that work.
  - i) Students who wish to work collaboratively with Institutional Employees on projects which involve the creation of Works and Intellectual Property are required to sign and deliver an acceptable written agreement to The Art Institute of Houston or its branch campuses outlining their rights before commencing work on such projects. Either party has the right to initiate such agreement.
  - j) The rights of The Art Institute of Houston and its branch campuses to a perpetual, worldwide license (exclusive or non-exclusive, as The Art Institute of Houston and its branch campuses deem necessary), to use and reproduce copyrighted materials for educational, research, and promotional purposes must be included in any agreement with a non- Institution sponsor.
- B. Independent Contractor Works.

As a general rule, The Art Institute of Houston or its branch campuses will own Intellectual Property created by an independent contractor if a written agreement signed by the parties so provides, or The Art Institute of Houston or its branch campuses has specially ordered or commissioned the work and such work is designated as a Work Made for Hire in a signed written agreement between the parties. If The Art Institute of Houston or its branch campuses do not own the Intellectual Property created by an independent contractor, it shall have a right or license to use any Work produced by the independent contractor in the course of performance of the contract, in accordance with the parties' agreement.

#### **IV. INSTITUTION'S USAGE RIGHTS**

To the extent that faculty, staff or Institutional Employees retain ownership of Work and Intellectual Property according to this Policy, The Art Institute of Houston and its branch campuses shall have a permanent, non-exclusive, worldwide, royalty free right and license to make educational use of such Work and Intellectual Property, including the right to use, reproduce, distribute, display, perform and modify (i.e. create derivative works) such Work and Intellectual Property in all forms and media now known or hereafter existing in connection with its curriculum, courses of instruction and educational programs, and any related accreditation or promotion of The Art Institute of Houston and its branch campuses. Where practicable, The Art Institute of Houston and its branch campuses will use best efforts to cite the creator of the Work if The Art Institute of Houston and its branch campuses exercises such usage rights.

#### **V. INSTITUTION'S MARKS**

Intellectual Property comprised of or associated with The Art Institute of Houston and its branch campuses Trademarks and Service Marks, including but not limited to its name, logos, slogans, insignia, and other symbols of identity (collectively the "Marks") belongs exclusively to The Art Institute of Houston and/or its affiliates. This Policy is designed to protect the reputation of The Art Institute of Houston and its affiliates, and to prevent the illegal or unapproved use of The Art Institute of Houston's Marks.

No Institution Mark may be used without the prior, written authorization of the appropriate authorities of The Art Institute of Houston or its branch campuses. However, faculty, staff, and Students may identify their status or professional affiliation with The Art Institute of Houston or its branch campuses as appropriate, but any use of The Art Institute of Houston or its branch campuses Marks in this regard must avoid any confusing, misleading or false impression of affiliation with, or sponsorship or endorsement by, The Art Institute of Houston or its branch campuses. No products or services may be marked, offered, sold, promoted or distributed with or under The Art Institute of Houston or its branch campuses Marks without The Art Institute of Houston or its branch campuses prior written permission and compliance with the licensing policies of The Art Institute of Houston and its branch campuses. All requests for use of Institution Marks must be submitted in writing to an officer designated by the Campus Leader. The designated Institution officer retains information concerning what marks, names, logos, symbols, insignias, and related words, phrases, and images currently comprise The Art Institute of Houston or its branch campuses Marks.

## **VI. SUBSTANTIAL USE OF INSTITUTION RESOURCES**

Although “Substantial Institutional Resources” is defined (see Section II. Terminology), it is acknowledged that such resources and their use may change over time, with changes in technology, physical infrastructure of The Art Institute of Houston and its branch campuses, modes of employment, etc. Therefore, this Policy allows the Academic Policy Advisory Committee to review the definition of “substantial use” from time to time and implement any changes or clarification to the definitions which The Art Institute of Houston and its branch campuses deems necessary in order to establish an appropriate standard.

## **VII. REVIEW SCHEME**

Questions concerning this Intellectual Property Policy should be addressed to Academic Affairs.

## **VIII. RESERVATION OF RIGHTS**

The Art Institute of Houston and its branch campuses reserve the right at any time in its sole discretion to modify and/or make changes to the Policy as advisable or appropriate. The Art Institute of Houston and its branch campuses agree, however, that it will endeavor to notify the entire Institution community through both print and electronic means of its intention to make modifications and/or changes to the Policy at least 30 working days prior to their enactment.

## **IX. EFFECTIVE DATE**

This Policy supersedes any preexisting Intellectual Property policy of The Art Institute of Houston and its branch campuses and will remain in effect until modified or revoked by The Art Institute of Houston and its branch campuses. This Policy will be binding on all parties who create Intellectual Property after the effective date, and this Policy and other agreements that represent modifications to this Policy shall remain binding on such creators even after their relationship with The Art Institute of Houston or its branch campuses changes or terminates.

## **X. GOVERNING LAW**

This Policy shall be governed by and interpreted under applicable federal laws pertaining to intellectual property and applicable state law, without regard to choice of law provisions.

# **Academic Integrity Policy**

## **Introduction and Definition of Academic Integrity**

Academic integrity is the commitment to pursue intellectual and creative work with honesty, trust, fairness, respect, and responsibility in the use of sources and in the assessment of learning. As a learning community, The Art Institute of Houston promotes the professional and ethical development of its students by teaching them (1) to pursue academic research using credible, peer-reviewed sources, (2) to use sources appropriately while developing and expressing their own thought, (3) to properly cite intellectual content that is quoted, paraphrased or summarized, and (4) to reference the influence of others responsibly.

The foundation of all scholarship at the college is the good faith pursuit of academic integrity. Students’ developing scholarship in their academic disciplines is the foundation for exemplary ethical behavior in their professional and civic lives. The Academic Integrity Policy prohibits plagiarism, cheating, fabrication of data or sources of information, collusion, or any other form of academic dishonesty. Students who are found to have breached the policy will be subject to an investigation and disciplinary sanctions.

## **Scope and Purpose**

The Academic Integrity Policy applies to all students at The Art Institute of Houston. The purpose of the policy is to foster learning and promote ethical scholarship at the college by aligning policy, teaching and

learning practices, and individual reviews of academic integrity. The Art Institute's policy is deliberately and explicitly educative in philosophy. Ethical academic scholarship requires a complex set of knowledge and skills that can be embedded in the curriculum and taught by faculty. Students' honest and responsible use of sources will grow in sophistication as their research, writing, and skills in creative expression are developed in college.

## Key Terms

**Academic integrity:** the commitment to pursue intellectual and creative work with honesty, trust, fairness, respect, and responsibility in the use of sources and in the assessment of learning.

**Plagiarism:** to present ideas, words, or creative products that are derived from an existing source as one's own. A form of intellectual theft, plagiarism is stealing and passing off as one's own the ideas or words of another. Plagiarism can occur with a deliberate and pernicious intention to deceive, as a product of irresponsible "cutting and pasting" from digital sources, or by simple mistakes and carelessness in attribution or in notetaking. Learning to write in one's own voice, while referencing the ideas of others and citing them appropriately is a critically important skill to learn in college.

Examples of plagiarism include:

- Copying and pasting language, images, or other content without proper reference and citation
- Paraphrasing without proper citation
- Making only minor changes to an author's words or style
- Submitting an essay written by another student as one's own
- Failing to properly acknowledge the source of any idea that is not either original or common knowledge.

**Cheating:** receiving or providing unauthorized assistance or using unauthorized materials on any assignment or examination. Cheating is an attempt to use dishonest methods to make it appear that one has learned something that one has not yet learned or done work that one has not done.

Examples of cheating include:

- Using unauthorized materials such as electronic devices, internet searches, notes, study aids, or a textbook during an examination without the instructor's explicit permission
- Submission of an assignment copied from an external source or purchased from a commercial enterprise
- Obtaining an examination without the instructor's authority and prior knowledge
- Unauthorized access to another person's files or digital accounts

**Fabrication:** deliberately falsifying or making up data or source material in academic writing, a bibliography or works cited list.

Examples of fabrication include:

- Citing a source that does not exist
- Citing information that was not taken from the indicated source
- Listing sources in a works cited page that were not used in the project
- Inventing or falsifying data or source information
- Misrepresenting one's contribution to a project, area of thought, research or publication
- Intentionally distorting the meaning or transferability of source material or data

**Collusion:** a secret agreement between two or more people to present their work as if it were the individual work of a single student. Collusion is distinguished from appropriate collaboration by its dishonest intent to misrepresent individual effort.

Examples of collusion include:

- A student allowing another student to copy his or her work
- A student completing an assignment for another student



- Unauthorized collaboration with another person during an assignment, project, or examination.
- Aiding another person who is engaged in academic dishonesty or misconduct
- Unauthorized sharing of examination questions or answers

**Intent:** the determination to act in a certain way in order to achieve an outcome or to deliberately deceive members of the academic community. Judgments about academic integrity and any breaches of the Academic Integrity Policy often require faculty and administrators to consider a student’s intent when determining remedies or sanctions.

**Peer-reviewed:** a term which indicates that a published source of information has been subjected to editorial and scholarly review by a group of experts in the appropriate field. This establishes a baseline of credibility and is intended to ensure a level of educated scrutiny of the article’s accuracy, currency, originality, and research methods. Most internet sources and publications in the popular press are not peer-reviewed. It is important to understand the difference in credibility between sources that are peer-reviewed and those that are not. Library database search engines allow the user to select “peer-reviewed” as one of the search criteria.

## Responsibilities

Academic leaders are responsible for:

- Collaborating with faculty to define and communicate a consistent policy for academic integrity across the college
- Training faculty on the Academic Integrity Policy and best pedagogical practices to improve students’ information literacy and to reduce breaches of academic integrity
- Providing resources and mapping instruction related to academic integrity through the curriculum in each major
- Maintaining a process for investigating breaches of academic integrity which ensures due process and imposes sanctions for misconduct
- Reviewing the Academic Integrity Policy and assessing its effectiveness at the college; revising as appropriate to keep the policy relevant and current.

Faculty are responsible for:

- Teaching students appropriate ethical behavior for both academic and professional settings and enforcing the Academic Integrity Policy in their courses
- Including regular and constructive direct instruction and feedback about using sources responsibly in the curriculum
- Including the approved Art Institute of Houston statement about academic integrity in every syllabus and discussing its application to their courses
- Applying the policy as a teaching and learning tool to improve student behavior and increase students’ academic proficiency
- Designing assignments and examinations in ways that minimize opportunities for academic misconduct
- Identifying breaches of the Academic Integrity Policy in their courses
- Reporting breaches of the Academic Integrity Policy to the appropriate academic administrator to initiate an investigation and possible disciplinary procedures
- Maintaining student confidentiality

Students are responsible for:

- Understanding and observing the complete Academic Integrity Policy
- Pursuing their intellectual and creative work at the college with honesty, trust, fairness, respect, and responsibility in the use of sources and in the assessment of learning.
- Reporting observed breaches of The Academic Integrity Policy to a faculty member or academic administrator
- Seeking clarification if they do not understand how academic integrity should be applied in a particular situation
- Participating honestly and ethically in investigations related to academic integrity

## Breaches of Academic Integrity and Possible Sanctions

Breaches of academic integrity encompass a wide range of behavior, from relatively innocent mistakes to deliberate and intentional fraud. The Art Institute of Houston seeks to establish a culture of integrity whose primary purpose is educational: teaching students to conduct ethical scholarship and honest work while recognizing the contributions of others. The disciplinary procedures established in the Student Conduct Policy and published in the *Student Handbook* operate in tandem with the Academic Integrity Policy.

The table below presents examples of possible breaches and sanctions at each of three levels of severity. Representatives of Academic Affairs in the disciplinary hearing will exercise judgment to determine the severity of infractions of the policy, also considering whether the student has previously violated the policy.

**Table: Levels of Academic Integrity Violations and Sanctions**

	Description	Sanction
Level I	<p>Unintentional or careless errors that result from a student's lack of understanding</p> <p>Offenses in which there are considered to be mitigating circumstances</p> <p>(Repeated Level I offenses will be elevated to Level II)</p>	<p>Penalties at the course level:</p> <ul style="list-style-type: none"> <li>• Resubmission of work with penalty</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• Failure of the assignment</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• Failure of the course</li> </ul> <p>Required additional instruction in academic integrity and information literacy</p>
Level II	<p>Deliberate breaches of the Academic Integrity Policy in which the student is considered to have demonstrated intent to deceive</p>	<p>Penalties at the course level:</p> <ul style="list-style-type: none"> <li>• Failure of the assignment</li> </ul> <p>or</p> <ul style="list-style-type: none"> <li>• Failure of the course</li> </ul> <p>Disciplinary Warning or Student Conduct Probation</p> <p>Other remedial actions as appropriate to the situation</p>
Level III	<p>Egregious or repeated violations of the Academic Integrity Policy that demonstrate willful disregard of college standards</p>	<p>Failure of the course</p> <p>Student Conduct Probation, Suspension, or Expulsion</p> <p>Other remedial actions as appropriate to the situation</p>

## Confidentiality

Students have the right to confidentiality in the administration of the Academic Integrity Policy. All procedural documentation will be maintained in the Academic Affairs office and is not entered in the student information system or in the student's permanent file. Faculty and administrators who are involved in investigations will maintain student confidentiality regardless of the resolution of the disciplinary hearing.

## Procedures

The procedure for addressing suspected violations of the Academic Integrity Policy follows the general policy for student conduct violations at the college which is published in the *Student Handbook*.

- A. The faculty member informs the student of the suspected violation and requests that the student respond to the allegation.
- B. If the faculty member decides that the evidence suggests a violation of the Academic Integrity Policy, he or she completes an Incident Report and forwards it to the Academic Program Chair to initiate a conduct investigation. Otherwise, the question remains an academic issue and is handled at the class level by the faculty member.
- C. The Academic Program Chair will follow the disciplinary procedures specified in the Student Conduct Policy. This may include sending the student a charge letter, collecting documents and other evidence, requesting an interview with the student, and convening a disciplinary panel of at least three impartial members to consider the charge. The chief academic officer will advise the panel if there is a record of previous infractions of policy by the same student.
- D. The outcome of the disciplinary hearing and any sanctions will be communicated to the student in writing.
- E. A master log of all disciplinary actions related to academic integrity will be maintained in the Academic Affairs office to facilitate assessment of institutional effectiveness.

## Right of Appeal

A student has the right to appeal a disciplinary action if there were extenuating circumstances that were not previously considered, if the student believes the decision was arbitrary or biased, or if the student believes the decision was made without adhering to college policies and procedures.

In questions of academic integrity, the student would appeal in a written letter to the chief academic officer on the campus, either the Provost or Academic Affairs. The letter must clearly state the reason for the appeal, specifying one or more of the following: (1) the extenuating circumstances that were not considered in the original decision, (2) the grounds for believing that the decision was arbitrary or biased, or (3) the reasoning to support the claim that the decision did not adhere to college policy and procedure.

## Access to Academic Integrity Policy

Introduction to policy in New Student Orientation  
Instruction in the Freshman Seminar, AH101  
Library information literacy instruction  
Student Handbook  
Academic Catalog  
Condensed version in all academic syllabi

## Resources for Good Practice in Academic Integrity

*MLA Handbook*  
<https://style.mla.org/>  
Citation/Research Managers page of the library website  
The Purdue Owl (Online Writing Lab): <https://owl.english.purdue.edu>  
EasyBib: <http://www.easybib.com/guides/>

## The Art Institutes Grading Policy

### Repeating Courses.

Repeating courses.

If otherwise eligible, students may retake coursework for one of the following reasons:

Failed the Course: Students who have failed the course and earned no credit hours.

Withdrawn Course: Students who withdraw from a course will receive either a Withdrawal without penalty (W), Withdrawal with penalty (WF), or Unearned F (UF), Failing grade (F). Please refer to the grading section of the Satisfactory Academic Progress Policy for information when a W, WF, UF, F grade will be granted.

Stale Course: By State or Accreditation requirements a student must pass a course within a specific window of time. For example, the course must be passed within the last 5 years and the course was taken 7 years ago so it must be repeated.

Meet Progress or Professional Requirements: Students who have successfully completed the course and earned credit hours but are required to improve their grade point average (G.P.A.). For standard term-based programs, the policy, as required by Department of Education regulation, will allow financial aid to cover a single repetition of a previously successfully passed course if the course is required as part of an academic plan to appeal a Satisfactory Academic Progress (SAP) termination or to help students who need a specific grade or G.P.A. to practice upon graduation or progress in the program, per the academic catalog or course requirements published and provided to students. For example, the student passed the course but the grade received is not sufficient for progression. The student receives a C but, in order to graduate, a B or better is required.

### **Retaking Coursework Policy**

Note: Requirements below refer to enrollment for Title IV eligibility purposes. NSLDS Enrollment Reporting/Clearinghouse enrollment status is based on all enrolled courses regardless if it is funded by Title IV aid and/or VA benefits. VA recipients will need to follow the VA requirements. VA will only cover repeated courses if the student failed or does not meet the minimum grade requirement as established by the institution.

#### *Standard Term-based Programs*

Students enrolled in standard term-based programs will receive Title IV funds for unlimited retakes of failed courses and withdrawn courses with no credits earned as long as the student is meeting the satisfactory academic progress (SAP) standards. Although there is no limit on how many times students can repeat failed or withdrawn courses for FSA purposes, some schools have limitations on how many times students can retake failed courses before they are dismissed from the institution. Please refer to the school's SAP Policy.

For standard term-based programs, the policy will allow financial aid to cover a *single repetition* of a previously successfully passed course subject to certain conditions. Students who earned credit(s) may receive Title IV funds and count the course in enrollment status for one retake of any previously passed course only if they meet one of the following conditions:

- Specific State or Accreditation regulations require a student to retake a course which was previously successfully passed, as defined under *Stale Course*.
- Required as part of an academic plan if a student has successfully appealed a Satisfactory Academic Progress (SAP) termination, as defined under *Progress or Professional Requirements*.
- For students who need a specific grade or G.P.A. to practice upon graduation or progress in a program, as defined under *Progress or Professional Requirements*.

The student must have *completed* the course for it to be considered a repetition under this policy. Because only one repetition of a previously passed course may be included in the a student's enrollment status for purposes of Title IV aid, if the student failed the repeated course, the student is not eligible for an additional retake because the student is considered to have completed the course.

#### **Non-term Based Programs**

Student's coursework is divided into payment periods based the credit hours and weeks of instructional time in the program or the academic year, whichever is less. A student must successfully complete the credit hours and instructional weeks in a payment period, or withdrawal, in order to advance to the next payment period and academic year. Students who fail or withdrawal from a course will not earn credits for the payment period and academic year. Students who successfully completed a course (earned credits) and wish to repeat the course to earn a better grade or G.P.A., the course attempted and earned credits will not be included in the payment period and academic year credits requirement. Students may only use FSA funds to cover such repeated courses to the extent excess funds are available in the academic year.

## Firearms Policy

It is the responsibility of all employees, students, alumni and all others to adhere to the provisions set forth in this policy and to report any known violations of this policy to Human Resources or a member of management.

It is the responsibility of management and Human Resources to enforce compliance with this policy and to take corrective action when necessary.

### Conditions/Guidelines

- a. This Policy applies to anyone on The Institute's premises, unless otherwise prohibited by law.
- b. Firearms, including concealed weapons, are not permitted on The Institute premises and/or at Institute events, except that **sworn members of a law enforcement agency acting in performance of their duties and/or employees of a licensed armored car service providing contracted services to the college or to the college's vendors and contractors (where approved by The Institute) may carry weapons.**
- c. Firearms are not permitted in any vehicle while the vehicle is parked on college property, whether said property is owned or leased by The Institute or provided to The Institute for its use, except where otherwise required by law.
- d. Any employee or student who becomes aware of a violation of this policy should immediately notify Human Resources, the Campus Leader or a member of management or a member of school staff.

Violation of this policy is considered a serious offense that endangers the safety of anyone on The Institute's premises. Any person violating this policy may be required to leave The Institute's premises. Employees violating this policy are subject to discipline, up to and including termination. Students violating this policy are subject to suspension or dismissal from school.

## UNDERGRADUATE SATISFACTORY ACADEMIC PROGRESS POLICY

A student must demonstrate Satisfactory Academic Progress by successfully completing courses attempted. Completing courses with *C* or better grades indicates academic progress. Receiving *D* or lower grades and/or withdrawing from classes may put students at risk. Poor academic performance may lead to Academic/Financial Warning and/or Academic/Financial Aid Dismissal. It is very important that students attend all registered courses and complete them successfully. Should a compelling reason arise that requires a student to cease attendance, it is the student's responsibility to immediately contact the Academic Affairs or Registrar's Office.

The following criteria are used to determine whether or not a student is making Satisfactory Academic Progress. A student must be able to:

- Maintain a minimum cumulative grade point average (CGPA);
- Achieve the minimum incremental completion rate (ICR); and
- Complete the program within a maximum allowable timeframe (MTF).

Students who fail to meet the minimum standards of any of the above criteria will be notified by letter by Academic Affairs or Campus Registrar within four (4) business days of determination. Administrative actions will be taken when a student fails to meet the minimum standards of any of the above criteria. If the resulting action results in Academic/Financial Aid Dismissal, a student may appeal the Academic/Financial Aid Dismissal. If the appeal is denied, the student will remain dismissed and can no longer attend or receive Title IV aid at the Institute.

The Satisfactory Academic Progress Policy contains the following information:

- Criteria for Honors Designations
- Milestones and Evaluation Points for Satisfactory Academic Progress
- Academic/Financial Aid Warning
- Procedure for Appealing Academic/Financial Aid Dismissal

- Procedure to Apply for Re-Entry after Academic/Financial Aid Dismissal
- Academic/Financial Aid Probation and an Academic Plan
- Explanations of Related Issues

Failure to complete courses successfully for any reason may negatively affect a student's Satisfactory Academic Progress (SAP) and are considered to be punitive grades. Failing courses, being suspended or terminated from courses, or withdrawing from courses could result in the loss of financial aid and/or veterans education benefits and academic dismissal. In order for a student to graduate, the minimum requirements are a CGPA of 2.0, 66.67% ICR, and completion of the program without attempting more than 150% of the credits in the program. Refer to the Metrics of SAP section below for additional information regarding the calculation of CGPA, ICR and MTF.

While the terms Academic/Financial Aid Warning, Academic/Financial Aid Dismissal, and Academic/Financial Aid Probation are used, the status applies to all students whether receiving aid or not.

The College has the right to modify the Satisfactory Academic Progress Policy at any time.

### Criteria for Honors Designations

To promote academic excellence and to recognize exemplary academic achievement, the following system is recommended for honor designations on a quarter basis and upon graduation.

#### Quarter Honors Designations (at the completion of a quarter)

Any student who enrolls for and completes 12 credits or more is eligible for the following designations:

Quarter GPA	Honors Designation
4.0	President's Honor List
3.7-3.99	Dean's Honor List
3.5-3.69	Honor Roll

#### Honors Designation at Graduation

Students who achieve a CGPA of 3.5 or better are designated as Honor Graduates.

### Milestones and Evaluation Points for Satisfactory Academic Progress

*Compliance with Standards of Academic Progress is reviewed every quarter for all Certificate and Diploma programs.*

#### Certificate and Diploma Programs:

1. At the end of the first quarter, students must attain a minimum CGPA of 1.00 and an ICR of 33.33%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter. Students who are only participating in
2. At the end of the second quarter, students must attain a minimum CGPA of 1.50 and an ICR of 50.00%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter unless the student was on Academic/Financial Aid Warning in his or her previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in **Academic/Financial Aid Dismissal**.
3. At the end of the third quarter, and every quarter thereafter, students must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Anything below these milestones will result in Academic/Financial Aid Warning for one quarter unless the student was on Academic/Financial Aid Warning in his or her previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in **Academic/Financial Aid Dismissal**.

4. Students may not attempt more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in **Academic/Financial Aid Dismissal**. Dismissal for violating the maximum timeframe (MTF) can happen at any time.
5. *Reentries*: To ensure an evaluation is completed for all students in the last 12 months, an evaluation will be completed upon reentry processing using the criteria for the next applicable evaluation point (See Certificate/Diploma Evaluation Point Milestones (CGPA/ICR) requirements) noted in this policy. For example, if a student enrolled in October 2015 and completed the fall quarter, dropped in the winter 2016 quarter and returned in the spring 2017 quarter of the following year, the student would have an evaluation prior to the start of the spring 2017 quarter against the next applicable evaluation point for the student. Students reviewed upon reentry will be advised based on their SAP status at the time of reentry and provided with a projection of what they **will** need to accomplish in order to be in compliance with SAP requirements at the next official evaluation point (See Certificate/Diploma Evaluation Point Milestones (CGPA/ICR) requirements). **Reentries whose evaluation does not indicate the ability to meet the next evaluation point during reentry processing will not be allowed to reenter into the program of enrollment.**
6. Students should note that if they are on Academic/Financial Aid Warning, it will be very difficult to meet the minimum requirements of the next evaluation point. Students should consult with their **academic advisor** concerning their exact requirements.
7. Students on Academic/Financial Aid Warning are considered to be making progress toward meeting Standards of Satisfactory Academic Progress and, if otherwise eligible may receive financial aid.
8. The grades, grade point average, cumulative data for all courses a student attempted at the Institution, as well as courses successfully transferred in from prior postsecondary education, are available on the student portal for review. There is also an indication if a student is on Academic/Financial Aid Warning, on Academic/Financial Aid Probation, or on academic/Financial Aid Dismissal.
9. Compliance with SAP is reviewed every quarter for Certificate and Diploma programs. A student who starts or re-enters at a MID session will have that session count as an entire quarter for SAP purposes.

### CERTIFICATE/DIPLOMA

Evaluation Point	Milestones (CGPA and ICR)	Required Action
End of First Quarter	< 1.0 and/or 33.33%	Academic/Financial Aid Warning
End of Second Quarter	< 1.5 and/or 50.00%	Academic/Financial Aid Warning (if 1st time)/Academic/Financial Aid Dismissal (if on Academic/Financial Aid Warning)
End of Third Quarter and every quarter thereafter	< 2.0 and/or 66.67%	Academic/Financial Aid Warning (if 1st time)/Academic/Financial Aid Dismissal (if on Warning)
At Any Time	Anything in excess of 150% MTF	Academic/Financial Aid Dismissal

Unless otherwise noted, **Academic/Financial Aid Dismissals** can be appealed. Please see the Appeal Process below.

#### **Degree Programs:**

*Degree programs are evaluated after a student has attempted three quarters and sixth quarters including portions of a quarter) during the first six quarters. After the sixth quarter, the student is evaluated at the end of each quarter. While grades, GPAs, and Incremental Completion Rates are made available at the end of a student's quarter, they are informational only except at evaluation points. Please note students may be alerted of their progress at any time and may be required to take specific action.*

1. At the end of the first academic year (an academic year is three (3) quarters in which courses are attempted in each quarter); students must achieve a minimum CGPA of 1.00 and an ICR of 33.33%. Anything below these milestones will result in Academic/Financial Aid Dismissal.
2. At the end of the second academic year, students must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Anything below these milestones will result in Academic/Financial Aid Dismissal.
3. Starting the quarter after the sixth attempted quarter, and every quarter thereafter, students are evaluated at the end of each quarter and must attain a minimum CGPA of 2.00 and an ICR of 66.67%. Failure to meet these standards will result in Academic/Financial Aid Warning unless the student was on Financial Aid Warning the previous quarter. If the student was on Academic/Financial Aid Warning in the previous quarter, failure to meet these standards will result in Academic/Financial Aid Dismissal.
4. **Students may not attempt** more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in Academic/Financial Aid Dismissal. Dismissal for violating the maximum timeframe (MTF) can happen at any time.
5. The grades, grade point average, cumulative data for all courses a student attempted at the Institution, as well as courses successfully transferred in from prior postsecondary education, are available on the student portal for review. There is also an indication if a student is on Academic/Financial Aid Warning, on Academic/Financial Aid Probation or on **Academic/Financial Aid Dismissal**.
6. For Degree programs, compliance with SAP is reviewed every academic year during a student's first two years and then quarterly thereafter. A student who starts or re-enters at a MID session will have that session count as an entire quarter for SAP purposes.
7. Students on Academic/Financial Aid Warning are considered to be making progress toward meeting Standards of Satisfactory Academic Progress and, if otherwise eligible may receive financial aid.
8. **Reentries:** To ensure an evaluation is completed for all students in the last 12 months, an evaluation will be completed upon reentry processing using the criteria for the next applicable evaluation point (See Degree Programs Evaluation Point Milestones (CGPA/ICR) requirements) noted in this policy. For example, if a student enrolled in October 2015 and completed the fall quarter, dropped in the Winter 2016 quarter and returned in the spring 2017 quarter of the following year, the student would have an evaluation prior to the start of the spring 2017 quarter against the next applicable evaluation point for the student. Students reviewed upon reentry will be advised based on their SAP status at the time of reentry and provided with a projection of what they **will** need to accomplish in order to be in compliance with SAP requirements at the next official evaluation point (See Degree Programs Evaluation Point Milestones (CGPA/ICR) and requirements). **Reentries whose evaluation does not indicate the ability to meet the next evaluation point during reentry processing will not be allowed to reenter into the program of enrollment.**

## DEGREE PROGRAMS

Evaluation Point	Both Milestones (CGPA and ICR) Must be Met	Required Action
End of First Academic Year	< 1.00 and/or 33.33%	Academic/Financial Aid Dismissal
End of Second Academic Year	< 2.00 and/or 66.67%	Academic/Financial Aid Dismissal
End of Seventh Quarter and Thereafter	< 2.0 and/or 66.67%	Academic/Financial Aid Warning (if 1st time)/Academic/Financial Aid Dismissal (if on Academic/Financial Aid Warning)
At Any Time	Anything in excess of 150% MTF	Academic/Financial Aid Dismissal

Unless otherwise noted, Academic/Financial Aid Dismissals may be appealed. Please see the Appeal Process below.

If the review of a student's Satisfactory Academic Progress performed at any time indicates that it is mathematically impossible to meet the minimum requirements of the Standards of Satisfactory Academic Progress policy at the next mandatory check point, the student will result in Academic/Financial Aid Dismissal from the Institution.



To be removed from Academic/Financial Aid Warning or Academic/Financial Aid Probation, a student must meet the Satisfactory Academic Progress requirements at the next applicable measuring point.

### **Procedure for Appealing Academic/Financial Aid Dismissal**

A student who is dismissed for violating Satisfactory Academic Progress must appeal in writing to Academic Affairs for re-entry before the start of the quarter in which he/she wishes to return. The written appeal must state the mitigating circumstances that contributed to the dismissal. The written appeal must be supported with appropriate documentation of the mitigating circumstances with an explanation on how the circumstances have been remedied or changed to ensure that he or she will be able to meet satisfactory academic progress if re-admitted.

Academic Affairs or an Appeals Committee will review the student's appeal and will determine within 14 business days of the date of the receipt of the appeal whether the circumstances and academic status warrant consideration for re-admission. The student may be asked to appear in person during the review process when deemed necessary by Academic Affairs or the Appeals Committee. Upon the Appeals Committee decision, the student will be notified by Academic Affairs both verbally and in writing. The Appeals Committee decision will be final. Following is a comprehensive list of events that indicate there may be a mitigating circumstance which has negatively impacted academic progress:

- Death of an immediate family member
- Student illness requiring hospitalization (this includes mental health issues)
- Illness of an immediate family member where the student is the primary caretaker
- Illness of an immediate family member where the family member is the primary financial support
- Abusive relationships
- Divorce proceedings
- Previously undocumented disability
- Natural disaster
- Family emergency
- Financial hardship such as foreclosure or eviction
- Documentation from a Professional Counselor
- A doctor documented illness of the student for a significant period of time
- Military deployment
- Military Permanent Change of Station (PCS)
- Special Circumstances

Students should understand that by having a mitigating circumstance it does not automatically mean the appeal will be approved. The Appeal Committee will review that the student sufficiently providing documentation of the mitigating circumstance (as outlined above) and that the student has resolved the mitigating circumstance.

A student who is successful in his or her appeal is able to apply for re-entry and if otherwise eligible, receive financial aid for one quarter; however, the student will be placed on Academic/Financial Aid Probation at the start of the academic quarter. A student on Academic/Financial Aid Probation may receive financial aid (if otherwise eligible) for one quarter. If the appeal is denied, aid cannot be paid and the student is dismissed.

Students who have an appeal denied can reapply however the passage of time by itself does not impact the Appeal Committee's decision.

Academic Affairs is responsible for determining the appropriateness of the mitigating Circumstance in regards to severity, timing and duration of the mitigating circumstance, and for determining whether the student's situation has changed that would allow the student to demonstrate satisfactory academic progress at the end of the Academic/Financial Aid Probation or the end of the period of the Academic Plan. Any consideration of the conditions outside of the list provided should be discussed with the Art Institute Vice President of Academic Affairs. Student life issues and making the transition to college are not considered mitigating circumstances under this policy.

Documentation from a professional counselor should not breach the student/counselor relationship and should remain confidential. A memorandum or letter on school or organizational letterhead indicating a counselor's opinion that the student issues may be accommodated to ensure that the student will be able to meet Satisfactory Academic

Progress will suffice as proof of mitigating circumstances as well as documentation that the student's circumstances have been remedied or changed to ensure that the student will be able to meet Satisfactory Academic Progress with the accommodations from the institution.

If a student's appeal is successful, the student will be placed on Academic/Financial Aid Probation for one quarter (or two if eligible) following re-admittance. The student will be eligible for financial aid during the Academic/Financial Aid Probation period. Academic Advisors, Registrars, and/or Academic Department Chairs/Program Directors must develop, document and maintain as part of the appeals process a concrete Academic Plan for how a student will complete his remaining coursework and meet the minimum requirements of Satisfactory Academic Progress by end of either the Academic/Financial Aid Probation period or by the end of the quarter included in the Academic Plan. The Academic Plan must detail specific time frames and student success measures and cannot be greater than one (1) quarter for certificate or diploma programs but for degree programs may be up to two (2) quarters if necessary for the student to meet the minimum requirements of Satisfactory Academic Progress. The Academic Plan must be reviewed with the student so that designated Academic Plan is being met and the student will remain on track to achieve the success measures within the approved timeframe. For students in degree programs that may have an Academic Plan for more than one quarter, the student must meet the academic targets of the Academic Plan at the end the first quarter when the student is on Academic/Financial Aid Probation and by the end of the Academic Plan, the student must meet the minimum requirements of Satisfactory Academic Progress. If the student meets the academic goals and requirements under the Academic Plan for the first quarter while on Academic/Financial Aid Probation, he or she may complete the second quarter under the Academic Plan and be eligible to receive financial aid. Failure to meet the established goals included in the Academic Plan will result in Academic/Financial Aid Dismissal

**Registrars will ensure that Academic Advisors or Academic Program Chairs have notified students in writing that they are in Academic Warning/Financial Aid Warning, Academic Probation/Financial Aid Probation, or Academic/Financial Aid Dismissal with a student signed Satisfactory Academic Progress Prediction Calculation Form.**

Any student who ceased attendance or withdrew from the institution will be evaluated against the minimum standards of the Satisfactory Academic Progress for grades and credits attempted as of the time of withdrawal in his or her last quarter of attendance. Any student who did not meet the minimum standards of Satisfactory Academic Progress at the SAP evaluation point must go through the same appeal process should the student want to be readmitted. The appeal procedure described in the preceding section applies.

Upon the Appeals Committee decision, the student is notified by Academic Affairs both verbally and in writing. The Appeals Committee decision will be final.

Any student who is on Academic/Financial Aid Dismissal can no longer attend school nor get Title IV at the Institution.

**Academic/Financial Aid Dismissal Appeals not Allowed**

**Additional Appeal Procedures:**

While an appeal can be made for Maximum Time Frame, the Institution and the Art Institute Vice President of Academic Affairs must review the appeal.

If a student who has successfully appealed an Academic/Financial Aid Dismissal is later again dismissed, the student can file one additional appeal as long as the appeal is based on different mitigating circumstances from any previous appeal, the new mitigating circumstance occurred after the previous successful appeal, the student is showing significant Satisfactory Academic Progress and mathematically the student can meet the next SAP evaluation points requirements.

In addition to the Institution's Review of the Appeal, it must also be reviewed by the Art Institute Vice President of Academic Affairs.

**Explanations of Related Issues**

***Calculation of CGPA***

A student's cumulative grade point average is calculated by a) Multiplying credits for each course by grade points associated with the grade earned; b) Totaling the grade points earned for all the courses, and c) Dividing total grade

points earned by the total number of quality credits. The Institute uses a 4.0 scale in assigning grade points. Note: that if there is a change of programs, only courses applicable to the new program will be considered in the CGPA.

### ***Repeated Courses and Grades***

As courses are retaken, only the highest grade will count in the GPA/CGPA. All attempts are included in the credit hours attempted for the purposes of calculating the incremental completion rate (ICR). Withdrawn and failing grades are included in the maximum allowable timeframe and incremental completion rate as credit hours attempted but not earned. The grade *Incomplete (I)* is calculated as if it is an *F* for CGPA and ICR purposes until it is changed to another grade and the course will be included as credits attempted but not credits earned until it is changed to another grade.

### ***Remediation of Academic Deficiencies***

It is strongly recommended that any student with withdrawn or failing grades enroll in the same course(s) in the subsequent quarter to improve academic performance.

### ***Transfer Credits from another Postsecondary Institution***

Credits from transfer courses are calculated in the maximum allowable credits and incremental completion rate requirements as credits attempted and credits earned. Grades for credits transferred from any other postsecondary institution will be recorded as *Transfer Credit (TR)* and will not be calculated in the student's CGPA

### ***Change of Program***

Students will be allowed one change of program. Changing from a day program to an evening program of the same major is not considered a change of major. Changing from an associate's program to a bachelor's program in the same major is not considered a change of major. Courses that apply to the second major will be recorded as earned credit and will affect the student's CGPA and will be included as credits attempted and credits earned. Students who change programs must sign a new program enrollment agreement which must be filed in the student's academic file. Note: If a student is at the point of dismissal for Satisfactory Academic Progress in the first major, that student must be put on Academic/Financial Aid Dismissal, appeal the dismissal, have the appeal granted based on mitigating circumstances before transferring to the new major. Under no circumstances can a request to change majors circumvent a dismissal of Satisfactory Academic Progress.

In cases in which a student has graduated from one program in the Institution then subsequently begins work in a different program, grades earned in the first program, if applicable to the new program, will be recorded with the letter grades and thus will be included in the Cumulative Grade Point Average and will be included in the Incremental Completion Rate as credits attempted and credits earned.

### ***Transfers from another Art Institute***

A student must be maintaining Satisfactory Academic Progress in order to be allowed the opportunity of transferring from one program to another or from one school or campus to another. A student who is on Academic/Financial Aid Dismissal and wishes to transfer to another affiliated Art Institute must appeal his/her Academic/Financial Aid Dismissal at the originating school and receive reinstatement prior to the transfer. An affiliated Art Institute is any campus that shares the same leading six-digit OPE-ID number with the originating school. Campuses that share the same leading six-digit OPE-ID number are the same institution.

Please note that course credits and applicability of those credits at each Art Institute for a program can vary from location to location. Please carefully discuss any possible transfer with the Art Institute you wish to attend.

### ***Grading System***

At the conclusion of each course in the program, the student receives a report of his or her grade(s) for the course(s) just completed. These grades are entered also in the student's academic transcript, which is updated each quarter. The criteria for determining a student's grade shall be as follows (on a percentage of total point basis):

## The Metrics of SAP

### Academic Grading System

The grading system incorporates letter grades, equivalent numeric values and letter codes as follows:

<u>Letter Grade</u>	<u>Quality Points</u>
A	4.0
A-	3.7
B+	3.4
B	3.0
B-	2.7
C+	2.4
C	2.0
C-	1.7
D+	1.4
D	1.0
F	0.0 *

\*F does compute in GPA and CGPA and does count as credit attempted.

#### **Other Grade Codes worth Zero Quality Points:**

<b>CR = Credit through examination</b>	Credits Earned/TR grade. This does not affect CGPA. They do impact ICR and MTF.
<b>I = Incomplete</b>	Affects ICR/MTF/CGPA( Computes as an F) This grade is assigned only when some portion of a course has not been completed for good and sufficient reason. Courses in which "IPA" grades are assigned must be completed no later than the end of the next regular term in which the student is enrolled or the grade will be recorded as "F" on the permanent record in the term in which the grade is granted to replace the IPA. IPA does not affect CGPA/ICR/MTF.
<b>IPA = Incomplete Pass</b>	
<b>IP = In Progress</b>	This identifier is used when a student is actively registered and attending a course. This does not affect the CGPA/ICR/MTF.
<b>S = Suspension</b>	Affects ICR/MTF/CGPA( Computes as an F)
<b>NC = No Credit</b>	This grade is reserved for zero-credit courses only. Non-credit courses are not computed in the CGPA/ ICR/ MTF.
<b>NP = Not passing/Fail</b>	Does not affect ICR/CGPA This grade designation is utilized to indicate that a student did not acceptably complete a non-credited course
<b>P or PR= Proficiency Credit by Exam or Portfolio</b>	This does not affect CGPA. They do impact ICR and MTF.
<b>PA = Pass</b>	This grade designation is utilized to indicate that a student acceptably completed a non-credited course. Does not affect ICR/MTF/CGPA.
<b>SP or SA = Satisfactory/Pass</b>	This grade designation is utilized to indicate that a student acceptably completed a non-credited course. Does not affect ICR/MTF/CGPA.
<b>T = Termination from course</b>	Affects ICR/MTF/CGPA (Computes as an F)
<b>TR = External Transfer Credit</b>	Grade designation utilize for transfer credits. This does not affect CGPA. They do impact ICR and MTF.
<b>U = Unsatisfactory</b>	Indicates that a student unsuccessfully completed a non-credited course. Does not affect ICR/MTF/CGPA.

**F= Earned F** Students who met the course requirements by completing the final assignment in the course. Final assignment includes a final exam, final project, final paper, portfolio presentation, or capstone project. If a student completed all assignments including the final assignment of the course, but did not pass the course, the F grade will be considered earned. The course's instructor will award this grade when appropriate. Does compute in GPA and CGPA and does count as credit attempted.

**UF = Unearned F** Students who failed the course **AND did not** complete the final assignments in the course. Final assignments include, but are not limited to a final exam, final project, final paper, portfolio presentation, capstone project or any other assignment due in the last week of the course. If a student completed some or all of the other requirements in the course but did not complete the final assignment of the course and failed the course, the F grade will be considered unearned. An unearned F grade will be reflected as a "UF" grade on the transcript. The course's instructor will award this grade when appropriate. Does compute in GPA and CGPA and does count as credit attempted.

**W = Withdrawal** When a student withdraws from the total program of study by the end of the ninth week of the quarter or from individual classes after drop/add but before the end of the ninth week of the quarter. The "W" is not used in the calculation of the GPA or CGPA but is considered attempted credits but not earned credits.

**WF = Withdrawal Fail** When a student withdraws from individual classes or a total academic program of study after the ninth week of classes. The "WF" is calculated as an "F" in the GPA and CGPA. The "WF" also counts as attempted credits and not earned credits.

**WV = Waiver** Commonly used when waiving a Transitional courses and does not affect ICR/MTF/CGPA

**WX = Course was registered for but never attended** Self-explanatory and does not affect ICR/MTF/CGPA

Students receive grades at the end of each quarter including midquarter. The grade report contains both the grade point average for the quarter (GPA) and cumulative grade point average (CGPA) for the program. When a course is repeated after failure, the grade earned upon repeating the class replaces the original grade in determining the grade point average, though the failing grade will still appear on the transcript.

### Repeating Courses

Grades earned in repeated courses will replace grades of 'F', 'UF', 'W', or 'WF'. Course credits with grades of 'F', 'UF', 'W', or 'WF' are included in the maximum time frame (MTF) and incremental completion rate (ICR) requirements as credits attempted but not earned. Students with incomplete grades will receive an 'I' if a grade change is not submitted by the end of the second week of the following term. The grade 'I' indicates Incomplete and is calculated as if it is an 'F' until it is changed to another grade and the course will be included as course credits attempted, but not earned. Only if it is part of an Academic Plan may students retake courses in which they received a passing grade in order to improve their CGPA but can retake a course passed only one additional time. Credits from all repeated courses are included as credits attempted. The highest grade earned will be used in the CGPA calculations.

### Changed Grade

When a final course grade has been established and recorded in the student record, the grade may not be changed without approval by both the Academic Department Director and Academic Affairs. Only the final grade (not the original grade/code) will be computed in the grade point average. The final grade is the one that counts in the calculation.

## Appealing a Final Course Grade:

A student who is concerned with a final grade in a course should initially speak with the course instructor in order to understand how the grade was derived based on the course grading criteria. If, after meeting with the instructor, the student is not satisfied with the explanation of the final grade and does not feel that the grade is justified or appropriate, the student should meet with the Program Chair or Program Coordinator to discuss the situation. If a resolution is not met at this level, the student may file an official grade appeal by submitting an Appeal Grade Change form, which includes a written account explaining their perspective as to why the grade is not appropriate based on the course grading criteria and the steps taken to remedy the situation. In addition, the student should include his or her name, phone number, and ID number. This written account should be provided to Academic Affairs before the end of Week One of the quarter immediately following the finalized grade being appealed.

Academic Affairs will convene a committee of qualified academic staff or faculty to review the appeal and reach a final decision. The student may be required to meet with the committee and to provide requested assignments and/or projects from the course. All decisions made by the appeal committee are final and will be communicated to the student within one business day and prior to the end of the schedule adjustment period.

## Calculations

The Art Institute measures and records academic performance by computing the Grade Point Average (GPA) and Cumulative Grade Point Average (CGPA) for each student, using the letter grades, four-point scale and credit-hour values. GPA is the average of grade points a student earns during one quarter. CGPA is the cumulative average of all grade points a student has earned over all quarters at The Art Institute. Transitional study courses do not count in this calculation. Here is an example of how GPA and CGPA are computed: Imagine that a student is taking a total of two courses during one quarter. One course has a four credit hours value and the student earns an A. The second course has a three credit hour value and the student earns a B. Remember, each letter grade carries a grade point value. Grade point values are multiplied by credit hours.

In this example:

A = 4 grade points x 4 credit hours = 16 grade points earned

B = 3 grade points x 3 credit hours = 9 grade points earned

To compute the GPA, divide the total number of grade points earned for the quarter by the total number of credit hours earned for the quarter.

16 grade points + 9 grade points = 25 total grade points

25 grade points earned divided by 7 total hours earned = student's GPA for the quarter, 3.571 which is rounded to 3.57. Rounding occurs after the 4 digit of a CGPA is calculated and if the fourth digit is 5 or over, it is rounded up. If the fourth digit is 4 or lower it is rounded down.

A student's CGPA is computed in the same way by dividing the student's total grade points earned from all quarters/semester at The Art Institute by the student's total credit hours earned from all quarters at The Art Institute.

**Incremental completion rate** is determined as follows (transitional study credits do not count in this calculation):

**(EARNED CREDITS at the institution + TRANSFER CREDITS Accepted)**

**(ATTEMPTED CREDITS at the institution + TRANSFER CREDITS Accepted)**

**The 150% MTF:** Only the attempted courses required in the program for which the student is currently enrolled are used in determining the number of MTF credits remaining. Transitional study courses do not count in this calculation.

**The 150% MTF is determined as follows:**

$$\frac{\text{TOTAL CREDITS NEEDED TO GRADUATE FROM THE PROGRAM} \times 1.5}{\text{TOTAL NUMBER OF CREDITS ALLOWED TO BE ATTEMPTED}}$$

## **STUDENT STATUS CHANGES AND SAP**

### **Transfer Students**

Transfer credits from other post-secondary institutions are calculated in the maximum time frame allowable credits and incremental completed rate requirements. Therefore, the maximum number of attempted credits for a student with transfer credit is still one and one-half times the number of credits required to complete a program for graduation.

Example: if a student transfers in 36 credits to a program consisting of 180 credits, the calculation would be  $180 \times 1.5 = 270$  credits. Therefore, the 36 transfer credits would be considered attempted and earned so only 234 more credits could be attempted.

Grades for credits transferred in from any post-secondary institution (including an Art Institute) will be recorded as "TR" in the Student Information System and will not affect the student's CGPA.

Students wishing to transfer from one Art Institute to another may do so only if they are in good standing at the sending school. If the student is transferring to a different institution (as defined by the Department of Education as a campus that does not share the same leading six-digit OPE-ID number), then he or she is treated as a student transferring in from an unaffiliated institution. Any student dismissed for violation satisfactory academic progress cannot transfer or be considered a New student (if they had a break in enrollment) at another affiliated Art Institute until he or she has been granted an appeal at the original school and is deemed to be making satisfactory academic progress.

### **Changes in Program**

Unless a second change is specifically approved for the specific student by Academic Affairs, students are allowed only one change of program and must be making satisfactory academic progress at the time a request is made to change programs.

Courses taken in one program that is applicable to the second program will be transferred with the applicable grade. If the student has taken a course more than once, only the grades transferred to that new program will apply to the second program. All grades earned in the original program that apply to the new program will count towards the SAP CGPA (SGPA). For ICR and 150% purposes only, those courses transferred will apply to the second program will be considered.

In the formulas below, the "CHANGE OF MAJOR" adjustment factor would be those credits from the previous major that we will NOT count in the student's current major.

**Incremental completion rate** is determined as follows (Transitional credits do not count in this calculation):

$$\frac{(\text{EARNED CREDITS in the New Program} + \text{TRANSFER CREDIT ACCEPTED}) \text{ minus CHANGE OF MAJOR ADJUSTMENT FACTOR FOR EARNED CREDITS}}{(\text{ATTEMPTED CREDITS in the New Program} + \text{TRANSFER CREDITS Accepted}) \text{ minus CHANGE OF MAJOR ADJUSTMENT FACTOR FOR EARNED CREDITS}}$$

**The 150% MTF** Only the attempted courses required in the program for which the student is currently enrolled are used in determining the number of MTF credits remaining.

The 150% MTF is determined as follows:

**TOTAL CREDITS NEEDED in the PROGRAM TO GRADUATE times 1.5 = TOTAL NUMBER OF CREDITS ALLOWED TO BE ATTEMPTED.**

## **Second Degree**

When a student has graduated from The Art Institute in one program, then subsequently begins work in a different program, grades used in the CGPA of the previous program will be applied to the student's new program CGPA calculation.

## **Satisfactory Academic Progress for Educational Benefits which are not Title IV Funds**

Please note that in order to receive and/or retain certain education benefits from a source other than the Department of Education, it may require a higher cumulative grade point average and/or a higher incremental completion rate. Examples of these education benefits are State Grants, Veterans' Benefits, Department of Defense (TA) benefits or employee reimbursements. Please check with the Student Financial Service Office for details.

## **Quarter Credit Hour Definition**

A quarter credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

- (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out-of-class student work each week for 10-12 weeks, or the equivalent amount of work over a different amount of time; or
- (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

## *Clock Hour to Credit Hour Conversion*

For all classes in the Advertising, Audio Production, Design & Technical Graphics, Fashion Design, Fashion & Retail Management, Graphic Design, Graphic & Web Design, Game Art & Design, Interior Design, Media Arts & Animation, Digital Photography, Digital Filmmaking & Video Production, Visual Effects & Motion Graphics, Web Design & Interactive Media programs, the following conversion rates apply:

*Lecture Classes:* 11 clock hours per quarter credit hour.

*Laboratory Classes:* 22 clock hours per quarter credit hour.

*Internships:* 30 clock hours per quarter credit hour.

For Culinary programs, the following conversion rates apply:

*Lecture Classes:* 11 clock hours per quarter credit hour.

*Laboratory Classes:* 16.5 clock hours per quarter credit hour.

*À La Carte Kitchen:* 24.75 clock hours per quarter credit hour.

*Internship:* 50 clock hours per quarter credit hour.

*For all General Education classes:* 12 clock hours per quarter credit hour.

One clock hour is equivalent to 50 minutes of instruction in a 60-minute period.



## Culinary Standards

To participate in any program in The International Culinary Schools at The Art Institute, each student, with or without reasonable accommodations, must be able to safely and effectively:

- Attend and participate in both day and night shift (including first and fourth shifts) classes
- Communicate in person with co-workers, students and guests and process written and verbal instructions
- Attend and participate in laboratory and production classes of up to 6 hours in length
- Regularly lift and transport food and other culinary product, equipment, small wares and utensils weighing up to 40 pounds.
- Regularly lift and transport trays with hot and cold plated foods, small wares and other items, and serve and clear tables where guests are seated.
- Pour and serve liquids and beverages, including hot liquids up to temperatures of 180-185 degrees Fahrenheit (82.2 – 85 degrees Celsius)
- Use knives and other commercial cooking utensils
- Perform repetitive motion skills required in the kitchen and the food industry, such as whisking, dicing, or piping
- Handle and cook different varieties of fish, seafood, beef, pork, chicken, lamb, venison, or other meats, vegetables, and fruit products
- Handle and bake/cook using different flours – including all grains – as well as chocolate, fruits, and nuts
- Operate commercial cooking and food service equipment
- Stand or maneuver in professional or commercial kitchens, dining rooms and related facilities for up to 2 hours
- Sit on a kitchen stool or at a classroom desk for up to 50 minutes
- Visually assess, and evaluate the taste, appearance, texture and aroma of food and beverage products
- Use commercial cleaning and sanitizing equipment and materials
- Produce food products within the time parameters designated by a course objective within a class or for a hands-on or baking practical

The foregoing technical standards are essential to the programs of instructions in The International Culinary Schools at The Art Institute and also reflect industry requirements and standards.

## Distance Education

The Institute offers selected online courses through a consortium agreement with The Art Institute of Pittsburgh. A student may earn no more than 25% of the credit hours required for their academic program through distance education. Online classes are 5 ½ weeks in length and have the same course and exit competencies as the on ground version of the same course. The Institute has reviewed all course descriptions, course outcomes, and course syllabi for online courses to determine the educational equivalency of these courses to the same courses that are offered on ground at The Institute. A student may earn no more than 25% of the credit hours required for their academic program through distance education. Transfer between Art Institute campuses does not guarantee that all credits earned will transfer to the same program at the receiving campus, including The Art Institute of Pittsburgh – Online Division.

Online courses are designed to take advantage of technology, making the learning environment more efficient and maximizing relevance to your prior learning and experiences. As in traditional on ground classes, students are expected to complete all work and submit assignments within the time periods given by the instructor as listed on the course syllabus. Students in online courses are required to log into the course and post their work at least four of seven days per class week, with each of the four log-ins occurring during separate 24-hour periods. All assignments must be submitted by 3:59 A.M. (Central Standard Time) on the due date. Student participation in the course is required in addition to submitting formal assignments for the course. Log-ins and posts are monitored, and students enrolled in online courses must adhere to academic and attendance policies to remain in good standing.

## **Minimum Academic Achievement Standards for Student Receiving Department of Defense Tuition Assistance**

In addition to the College's Standards of Satisfactory Academic Progress Policy, in order for a Service member student to continue to receive Tuition Assistance (TA) military education benefits for TA-funded courses, the following minimum academic standards must be achieved.

The Department of Defense requires reimbursement from the Service member if a successful course completion is not obtained. For the purpose of reimbursement, a successful course completion is defined as a grade of "C" or higher for undergraduate courses, a "B" or higher for graduate courses and a "Pass" for "Pass/Fail" grades. Reimbursement will also be required from the Service member if he or she fails to make up a grade of "I" for incomplete within the time limits stipulated by the educational institution or 6 months after the completion of the class, whichever comes first.

Students using TA must maintain a cumulative grade point average (GPA) of 2.0 or higher after completing 15 semester hours/23 quarter hours, or equivalent, in undergraduate studies, or a GPA of 3.0 or higher after completing 6 semester hours/9 quarter hours, or equivalent, in graduate studies, on a 4.0 grading scale. If the GPA for TA funded courses falls below these minimum GPA limits, TA will not be authorized and Service members will use alternative funding (such as financial aid or personal funds) to enroll in courses to raise the cumulative GPA to 2.0 for undergraduate studies or 3.0 for graduate studies.

The Secretary of the Military Department will establish recoupment processes with the Service member directly for unsuccessful completion of courses.

## **International Student Policy on Online/Distance Education**

No more than one online/distance education class or three (3) credits per academic term may count toward satisfying the "full course of study" requirement for I-20 sponsored international students. A student qualifying for a Reduced Course Load in his or her last semester may not attend only via distance education; he or she must have at least one (1) on-ground course.

### *Prerequisites for Participation in Online Courses*

Before registering for an online course, you must speak to your advisor at The Institute to discuss your interests, the type of learning activities with which you are most comfortable and successful, and the amount of time you have available in your schedule to dedicate to online course requirements. Candidates for online courses must be in good academic standing and possess excellent time management, problem-solving, and critical thinking skills, as well as strong written communication abilities. Your advisor will be able to make the most appropriate recommendations about course types and course loads. In order to participate in online classes, you must have computer hardware and software equivalent to the specifications indicated by The Institute. The Institute regularly reevaluates the hardware and software needs to ensure that students taking online courses are utilizing technology in parity with students taking the same courses on-ground. Prior to registration each quarter, The Institute will provide students with a list of courses to be offered online. The technology requirements specified for each course are available on the virtual campus Web site, [aionline.edu/catalog](http://aionline.edu/catalog), found at The Art Institute of Pittsburgh—Online Division Web site.

### *Registration for Online Courses*

Students register for online courses during the regular registration period at The Institute. Online courses are offered in two sessions within the academic quarter calendar. The first session begins at the same time the on-ground course work begins at The Institute and runs for 38 days (through the Wednesday of week six of an academic quarter). The second session begins 38 days prior to the end of the quarter (Thursday of week six) and ends on the same day as the quarter for The Institute. It is not necessary to sign up for classes in both sessions. However, if a student wishes to take courses in each of the two sessions for a quarter, he or she must register for both sessions of a given quarter during the traditional registration period. A student who wishes to enroll in only one of the two sessions of an upcoming quarter must register during the traditional registration period, as well, even though the second session does not begin at the start of the academic quarter. The same add/drop policy and timeframe is followed for both online and on-ground courses.

### *Academic and Software Orientation*

There are several tutorials and exercises that you can go through to make sure that you are knowledgeable and comfortable working in the online environment and with any required software before the class begins. It is imperative that you are ready to begin working on the class at the start of the academic quarter; you will not have time to orient yourself once the class is underway. You have access to 24-hour online platform software and technology support via a toll-free number throughout your class to assist you if any problems arise. You also have access to address any questions or concerns that arise through e-mail at The Art Institute of Pittsburgh—Online Division Web site.

### *Textbooks*

All online courses require textbooks. Most online classes utilize The Institute's Digital Bookshelf, an advanced electronic textbook reader that allows storage of digital assets within individual online classrooms. Students are able to access their electronic text directly from their online classrooms with the option to download their text to their computers for offline access. The digital resource fee associated with Digital Bookshelf is added to the tuition of each online course in which a student is registered. If an online course requires a traditional textbook, it may be obtained from The Art Institute of Pittsburgh—Online Division's textbook partner at [www.mbsdirect.net](http://www.mbsdirect.net). This service provides 48-hour delivery for most textbooks. Textbooks can be purchased online over a secure line using a credit card.

### *Equipment*

Prior to registration, students are provided with a technical specification list for hardware and software that supports the online courses. The technology requirements specified for each course are available on The Art Institute of Pittsburgh—Online Division virtual campus Web site, [aionline.edu/catalog](http://aionline.edu/catalog). Students are not, however, required to purchase or lease any equipment through The Institute or The Art Institute of Pittsburgh—Online Division.

### *Faculty*

Faculty who teach the online courses possess the same subject matter credentials and experience requirements as faculty who teach the same course on-ground.

### *Academic Services*

The Institute provides a wide variety of support services to its students in order to assist them in completing their educational programs and reaching their career goals. All students who take online courses remain enrolled at The Institute and are encouraged to take advantage of these support services.

### *Student Financial Planning*

The Institute has a Student Financial Services office where students and their families develop a financial plan to help ensure students' completion of their program. Specialists from this department help students complete the federal and state applications for grants and loans applicable to the students' circumstances. Once a student's eligibility for financial aid has been determined, the student receives help to develop a plan for meeting educational expenses. "Plus" students (those registered for both online and on-ground courses at the same time) receive the same assistance and financial consideration regardless of the delivery format of their registered courses.

For further information, visit the Registrar at One Stop.

## **Digital Bookshelf and Digital Textbooks**

The school is enhancing the learning experience by converting traditional textbooks to electronic media. A majority of courses will have a Digital Textbook associated with the course. Courses that include a Digital Textbook will be noted in the registration material.

### ***Student Conduct Policy***

#### Section I – Guiding Principles

The Art Institute of Houston and its branch campuses recognizes its students as responsible and dedicated men and women who are preparing for career employment. An integral part of their career and professional development is

the expectation that they conduct themselves during the education process in the same manner as will be expected in all employment situations. As members of the institution's community, students have responsibilities and duties commensurate with their rights and privileges. In this policy, the institution provides guidance to students regarding those standards of student conduct and behavior considered essential to its educational mission. This policy also provides guidance regarding the types of conduct that infringe upon the fulfillment of the Institute's mission.

## Section II - Scope

This Student Conduct Policy applies to all students and student organizations at the institution.

## Section III - Reach

The Student Conduct Policy shall apply to student conduct that occurs on campus premises including online platforms, at campus-sponsored activities, or at student organization sponsored events. At the discretion of the Chief Conduct Officer (Regional Dean of Student Life, Academic Affairs Office or a delegate as appointed by the President or Campus Director), the policy also shall apply to off-campus student conduct when the conduct, as alleged, adversely affects a substantial institutional or campus interest and potentially violates an institutional or campus policy.

## Section IV - Responsibilities of Dual Membership

Students are both members of the campus community and citizens of the state. As citizens, students are responsible to the community of which they are a part, and, as students, they are responsible to the academic community of the campus and to other individuals who make up the community. By enforcing the Student Conduct Policy, the campus neither substitutes for nor interferes with other civil or criminal legal processes. When a student is charged in both jurisdictions, the campus will decide on the basis of its interests, the interests of affected students, and the interests of the community whether to proceed with its disciplinary process or to defer action.

## Section V - Disciplinary Offenses

The offenses listed below are given as examples only. Other conduct not specifically included on this list maybe sanctioned.

### Scholastic Dishonesty:

- Plagiarism
- Cheating on assignments or examinations
- Engaging in unauthorized collaboration on academic work
- Taking, acquiring, or using test materials without faculty permission
- Submitting false or incomplete records of academic achievement
- Altering, forging, or misusing a college academic record
- Fabricating or falsifying data, research procedures, or data analysis
- Deceiving the campus and/or its officials

### Misuse or Abuse of Campus Assigned Email Address or Log-in Information

- Sharing a username or password for any campus assigned system with any student or non-student individual
- Logging-in to a campus assigned system with the intention to display classroom environment to other student or non-student individuals
- Allowing an individual access to post information in the on line environment on your behalf or with the intention of impersonation.
- Sharing or giving access to the student portal to other students or non-student individuals (unless designated for training purposes at the direction of a campus official)

#### Illegal or Unauthorized Possession or Use of Weapons

- Possession or use of firearms, explosives, fireworks, ammunition, dangerous chemicals (including mace) or other weapons, likenesses of weapons, on campus property, or at campus sponsored functions, except where possession is required by law.

#### Sexual Assault or Nonconsensual Contact

- Any form of unwanted sexual attention or unwanted sexual contact. (See the Sexual Misconduct and Relationship Violence Policy for more detail. For all cases covered by the Sexual Misconduct and Relationship Violence Policy, the investigation and disciplinary procedures outlined in that policy shall govern.)

#### Threatening, Violent or Aggressive Conduct

- Assault, battery, or any other form of physical abuse of a student or campus employee.
- Fighting or physical altercation.
- Conveyance of threats by any means of communication including, but not limited to, threats of physical abuse and threats to damage or destroy campus property or the property of other students or institutional employees.
- Any conduct that threatens the health or safety of one's own self or another individual. Threats to commit self-harm and/or actual incidents of self-harm by any student.

#### Theft, Property Damage, and Vandalism

- Theft, attempted theft, vandalism/damage, or defacing of campus property, campus controlled property or the property of another student, faculty, staff member, or guest.
- Extortion.
- Setting fires, tampering with fire safety and/or firefighting equipment.

#### Disruptive or Disorderly Conduct

Disruptive behavior, such as, interference with the normal operations of the campus (i.e., disruption of teaching and administrative functions, disciplinary procedures, pedestrian or vehicular traffic or other activities). Engaging in behavior that substantially or repeatedly interrupts either the faculty's ability to teach or student learning. The classroom extends to any setting where a student is engaged in work toward academic credit or satisfaction of program-based requirements or related activities.

- Written or verbal acts or uses of technology, which have the effect of disrupting the online classroom learning environment.
- Use of cell phones and pagers during scheduled classroom times. Disorderly, lewd, indecent, or obscene conduct
- Disruptive attire, including but not limited to any type of clothing, gang colors, gang symbols or materials worn or brought onto the premises by any student or guest deemed to be lewd, indecent or obscene as determined by campus officials.
- Breach of peace on institutional property or at any campus-sponsored or supervised program.
- Any on campus, online, or off-campus act considered inappropriate or as an example of misconduct that adversely affects the interests of the campus and/or its reputation.

#### Illegal or Unauthorized Possession or Use of Drugs or Alcohol

- Use, sale, possession or distribution of illegal or controlled substances, drug or drug paraphernalia on institutional property or at any function sponsored or supervised by the campus.
- Being under the influence of illegal or controlled substances on institutional property or at any campus function.

- Use, sale, possession, or distribution of alcoholic beverages on college property or at any function sponsored or supervised by the campus.
- Being under the influence of alcohol on institutional property or at any campus function is also prohibited.

#### Verbal Assault, Defamation and Harassment, Verbal Abuse of a Student or Employee

- Harassment by any means of any individual, including coercion and personal abuse, including, but is not limited to, written or verbal acts or uses of technology, which have the effect of harassing or intimidating a person.
- Harassment based on sex, race, color, national origin, religion, sexual orientation, age, disability or any other criteria protected by state, federal or local law.

#### Hazing

- Any form of “hazing” and any act that endangers the safety of a student, or that destroys or removes public or private property, for the purpose of initiation, admission into, affiliation with, or as a condition for continued membership in a group or organization. “Hazing” includes any method of initiation or pre-initiation into a student club or any pastime or amusement engaged in with respect to such a club that causes, or is likely to cause, bodily danger, physical harm, or personal degradation or disgrace resulting in physical or mental harm, to any student or other person attending the institution.

#### Falsification

- Willfully providing campus officials with false, misleading, or incomplete information.
- Forgery, falsification, alteration, or misuse of documents, records, or identification with the intent to injure, defraud, or misinform.

#### Abuse of the Campus Disciplinary Hearing process including but not limited to:

- Failure to obey the summons of a disciplinary body or campus official.
- Falsification, distortion, or misrepresentation of information before a disciplinary body or campus official.
- Disruption or interference with the orderly conduct of a disciplinary proceeding.
- Attempting to influence the impartiality of a member of a disciplinary body prior to and/or during the course of the disciplinary proceeding.
- Verbal or physical harassment and/or intimidation of a member of a disciplinary body prior to, during, and/or after the disciplinary proceeding.
- Failure to comply with the sanction(s) imposed under the Student Conduct Policy.
- Influencing or attempting to influence another person to commit an abuse of the disciplinary system.

#### Unauthorized Use or Misuse of Campus Facilities

- Unauthorized entry into, unauthorized use of, or misuse of campus property, including computers and data and voice communication networks.

#### Violation of Federal or State Laws

- Violation of federal, state, or local laws and rules and regulations on campus property or at campus-sanctioned or campus-sponsored functions.
- Students must disclose any criminal conviction received while a student to the Regional Dean of Student Life within five days of the conviction who will determine whether, due to the nature of the crime, the conviction constitutes a violation of the Student Conduct Policy.

#### Insubordination

- Persistent or gross acts of willful disobedience or defiance toward campus personnel.

- Failure to comply with direction of campus officials, faculty, staff, or security officers who are acting in the performance of their duties.
- Failure to exit during fire drill.
- Failure to identify oneself when on campus property or at a campus-sponsored or supervised functions, upon request of any campus official acting in the performance of his/her duties.

#### Violations of Institutional or Campus Rules

- Violations by guest of a student on campus property. Students are responsible for the actions of their guests.
- Violation of campus safety regulations, including but not limited to, setting fires, tampering with fire safety and/or firefighting equipment, failure to exit during fire drill, turning in false fire alarms, and bomb threats.
- Smoking in classrooms or other campus buildings or areas unless designated as a smoking area.
- Any violation of institutional policies on the responsible use of technology, including but not limited to:
  - The theft or abuse of computer, email, Internet, or Intranet resources
  - Unauthorized entry into a file, to use, read, or change the contents, or for any other purpose
  - Unauthorized transfer of a file
  - Unauthorized downloading of copyrighted materials in violation of law
  - Unauthorized use of another individual's identification and/or password
  - Use of computing facilities to interfere with the work of another student, faculty member, or campus official
  - Use of computing facilities to send obscene or abusive messages
  - Use of computing facilities to interfere with normal operation of the campus computing system
  - Failure to satisfy institutional financial obligations.

The above list is illustrative only, and the institution may sanction other conduct not specifically included on this list.

#### Section VI - Sanctions

The institution and/or respective campus may impose sanctions for violations of the Student Conduct Policy. The type of sanction imposed may vary depending upon the seriousness of the violation(s). The institution and/or respective campus reserves the right to immediately impose the most severe sanction, if circumstances merit.

Although not exhaustive, the following list represents the types of sanctions that may be imposed upon any student or student organization found to have violated the Student Conduct Policy:

1. **Warning:** A notice in writing that a student has failed to meet some aspect of the institution's standards and expectations.
2. **Probation:** Probation is used for repeated violations or a specific violation of a serious nature as a first course of action. The Chief Conduct Officer or his/her delegate defines the terms of probation.
3. **Discretionary Sanctions:** The student may be required to complete an educational service, attend classes specific to the violation, provide a doctor's release, or have restricted privileges.
4. **Suspension:** Separation of the student from the campus for a pre-determined period of time. The student may be able to return to campus once specified conditions for readmission are met. The student may not attend classes, use campus facilities, participate in or attend campus activities, or be employed by the institution or campus during his/her suspension.
5. **Expulsion:** The student will be expelled from the institution immediately. The student will not be permitted to continue his or her studies at the campus and may not return to the campus or participate in activities at any time or

for any reason. A separate notation is necessary if the student is not allowed to apply to any other Art Institute in the system.

6. Restitution: Compensation for loss or damage to property leased, owned, or controlled by the institution or campus. This may take the form of monetary or material replacement.

The above list is only a general guideline. Some sanctions may be omitted, and other sanctions not listed above may be used.

## Section VII – Disciplinary Procedures

### Complaint

Any member of the campus community may file a complaint against any student for misconduct or for otherwise being in violation of institutional or campus policies.

1. The complaint shall be prepared in writing or in an incident report and directed to the Chief Conduct Officer or his/her delegate.
2. The written complaint or incident report should include the nature of the offense, date, approximate time and location of incident. The name of the victim, offender, and any witness(es) may be included.
3. Complaints or incident reports should be submitted within 48 hours after the alleged violation occurred unless there are extenuating circumstances requiring a longer timeframe.

The Chief Conduct Officer or his/her delegate may review and investigate the complaint to determine if the allegations have factual merit, to identify violations of the Student Conduct Policy, and to impose sanctions for such violations.

Generally, the accused should be given the opportunity to tell his or her account of the situation and to provide this information, in writing, unless the campus determines that the circumstances do not warrant disclosure of some or all of the facts.

### Search of Student's Property

Students have no expectation of privacy in their personal property while on campus. The campus reserves the right to search the contents of students' personal property or belongings at any time and for any reason, including when there is reasonable suspicion on the part of the campus staff that a risk to the health, safety, or welfare of students, and/or the campus community exists and including searches pursuant to an investigation of potential wrong doing. This includes, but is not limited to, vehicles brought onto property leased, owned, or controlled by the campus, backpacks, portfolios, and clothing. This policy also applies to student, student e-mail, and/or computers.

### Notification and Determination of Violations that Warrant Disciplinary Meeting

1. The Chief Conduct Officer or a delegate may choose to conduct a disciplinary meeting. Potential attendees include a student or students, the Chief Conduct Officer or his/her delegate, and others who may have relevant information. The student should receive advance notice of the allegations and the reason for the meeting.
2. After the meeting, the Chief Conduct Officer or his/her delegate will determine whether it is more likely than not that a violation occurred, may render and communicate the decision to the student in writing, which shall describe the violation and the sanctions imposed, if any, and the student's right to appeal. If the Chief Conduct Officer determines that there was no violation, that decision may be documented in writing to the student as well.
3. If a student fails to appear for the meeting, the Chief Conduct Officer or his/her delegate may make a determination of violations of institutional policy on the basis of the information available, and impose sanctions for such violations.

### Notification and Determination of Violations that Warrant Disciplinary Hearing or Panel

In some cases involving serious violations, the Chief Conduct Officer or his/her delegate, hereby referred to as "Hearing Officer", in his or her sole discretion, may choose to assemble a Disciplinary Panel to adjudicate the process.

1. The Hearing Officer may immediately (before a hearing takes place) remove the student from the campus community pursuant to an Administrative Interim Suspension until the Disciplinary Panel is convened as detailed within the section entitled Administrative Interim Suspension.
3. The student should receive advance notice of the allegations and the reason for the meeting. A student may forgo attendance at the hearing and a determination of the sanction will be made by the Disciplinary Panel.
4. Hearings normally shall be conducted in private. The Disciplinary Hearing is an academic hearing, not a legal hearing. Therefore, legal counsel is not allowed at the hearing.



5. The student may be accompanied by one person (family member, friend, etc.) to provide support, however any such person will not be permitted to provide testimony during the hearing. The Disciplinary Panel may prohibit from attending or remove any person who disrupts the proceedings of the committee.
6. In hearings involving more than one student, the Hearing Officer, at his or her discretion, may permit the hearing concerning each student to be conducted separately.
7. The Disciplinary Panel may hear from any person who may have relevant information. The Disciplinary Panel may review any documents presented to them. Pertinent records, documents and written statements may be considered by the Hearing Officer at his/her discretion. The Disciplinary Panel may ask questions and may seek information not provided to it.
8. The Disciplinary Panel may determine whether it is more likely than not that a violation occurred. The Disciplinary Panel should communicate to the Hearing Officer its decision and its recommended sanction, if any.
9. After the hearing, the Hearing Officer will issue a written decision to the accused student which identifies the accusations and the Disciplinary Panel's conclusions, any sanctions, and the student's right of appeal.
10. In general, the accused will have access to the documentation reviewed by the Disciplinary Panel, however identifying names and information may be removed from the documentation when necessary to protect other student's privacy rights.

#### Disciplinary Panel

A Disciplinary Panel may consist of members of the institutional Executive Committee, staff, faculty, or student body. When students are permitted on the Disciplinary Panel, the accused student should sign a form granting permission to release his/her educational records to a student serving on the Disciplinary Panel. Failure to sign the permission constitutes an agreement to having no student on the Disciplinary Panel.

#### Administrative Interim Suspension

Students may be administratively suspended on an Interim basis when:

1. Serious allegations, which may threaten campus safety or wellbeing, are being investigated;
2. Serious allegations, which may threaten campus safety or wellbeing, are pending before a disciplinary panel;
3. When a student potentially poses a threat of harm to him/her self, others, campus property, or a member of the campus community.

During the Interim Suspension, students are denied access to the campus (including classes, labs, library) and/or all other campus activities or privileges for which the student might otherwise be eligible, as the Chief Conduct Officer or his/her designee may determine to be appropriate.

This Interim Suspension period should last no longer than three business days unless circumstances warrant an extension of the Interim Suspension. Best efforts will be utilized to minimize the length of any Interim Suspension.

The Interim Suspension is not to be considered disciplinary, but it is a tool to separate potential adversaries until a reasoned decision can be made.

#### Section VIII – Appeal Procedures

Students have a right to appeal disciplinary actions when they believe there are extenuating circumstances or believe themselves to have been treated in an arbitrary or biased fashion or without adherence to the institutional policy and procedures.

- During an appeal, the student should continue to obey the terms of the decision, i.e., a student who has been suspended from the campus may not be on campus property.
- The student must write a letter of appeal in the student's own words, addressed to the President or Campus Director or his/her delegate. This letter must clearly state the extenuating circumstances or the grounds for believing the decision was arbitrary or biased or that it was without adherence to the institutional policy and procedures, and provide any supporting documentation. The letter must be delivered to the President or Campus Director his/her delegate within seven calendar days following the student's receipt of the decision.
- The student should provide documentation to support the basis of the appeal.

- The President or Campus Director his/her delegate may appoint an ad hoc Appeal Committee to review appeals and make a recommendation regarding disposition of the appeal within thirty calendar days of the date of receipt of the appeal. This Appeal Committee will be comprised of faculty or staff members not involved in making the initial disciplinary decision.
- The President or Campus Director and/or the Appeal Committee may decide to convene an appeal hearing. The student will be notified in writing of the date and time of the appeal. The student will be expected to attend the meeting, and failure to do so, for other than documented emergencies, may be considered forfeiture of the right to present further information regarding the appeal.
- The student making the appeal may be provided an opportunity to address the Appeal Committee in person. The student may be accompanied by one person (family member, friend, etc.) as an observer; however, any such person will not be permitted to provide testimony during the hearing. The Appeal Committee may prohibit from attending or remove any person who disrupts the proceedings of the Committee.
- The Appeal Committee hearing is an academic hearing, not a legal hearing. Therefore, legal counsel is not allowed at the meeting.
- Audio recording of the academic hearing is not permitted. Minutes of the meeting are confidential.
- Following appropriate review and deliberation, the Appeal Committee will report to the President or Campus Director his/her delegate with its recommendation following its review of the appeal. The President or Campus Director his/her delegate will render a written decision on the appeal within thirty calendar days from receipt of the appeal. This decision will be final.

### **Children on Campus**

From time to time, children accompany parents to campus. If students have an appointment with staff when they are not attending class, they may bring children as long as they are supervising them at all times. Please be mindful, however, that children are not permitted in the classrooms or labs at any time, and are not permitted to use the Library or computer resources.

### **Formal Complaint Procedure**

When it has not been possible to resolve a concern informally, a student may wish to make a formal, written complaint.

Formal complaints must be submitted in writing to either the Provost or Academic Affairs Office for academic matters, or the Campus Leader for non-academic concerns

The written complaint must be submitted as soon as possible and no later than 90 days after the occurrence which gave rise to the complaint.

The Administrator who receives the student complaint will acknowledge it in writing within one week of receipt and will maintain a file of all documentation in relation to the consideration of the complaint.

The Administrator will notify the complainant of the resolution in writing within ten business days of resolving the complaint.

A record of all complaints, associated documentation, and the appropriate resolution will be maintained in the Administrator's office. These records are confidential, but are reviewed by Academic Affairs and the Director of Institutional Effectiveness in an effort to continually improve student learning and support services.

### **Appeals**

A student who is dissatisfied with a decision made by Academic Affairs under this policy may appeal to the Campus Leader.

The appeal must be submitted in writing within thirty days of the complaint resolution.

The Campus Leader will consider the relevant documentation and may, at his or her discretion, consult Academic Affairs who made the decision and collect new evidence.

If the Campus Leader determines that the complaint process has been conducted in accordance with the college's policy and the outcome is appropriate, he or she may dismiss the appeal. Otherwise, the Campus Leader will decide the appeal in consultation with the Academic Affairs and other stakeholders. The decision of the Campus Leader is final.

The Campus Leader will notify the student of his or her decision in writing within ten business days of receiving the appeal.

### **Confidentiality**

To protect the rights of individual constituents, all processes and decisions related to the student complaint policy are strictly confidential.

### **Annual Report on Student Complaints**

The Director of Institutional Effectiveness will provide to the Campus Leader and the Campus Leadership Council an overview of student complaints and decisions during the year with any resulting recommendations to policy or institutional practice.

### **General Student Complaint Procedure**

If you have a complaint or problem you are encouraged to follow the Student Complaint Procedure.

You should discuss complaints with the individual(s) within the appropriate department. Initial discussion should be with the person most knowledgeable of the issues involved or with immediate decision-making responsibility.

If you feel that the complaint has not been fully addressed, a written account should be submitted to the Campus Leader or Campus Director if related to non-academic issues or to the Provost or the Academic Affairs Office for academic issues. The written account should indicate your name, phone number, and ID# and discuss the steps you have taken to remedy the situation.

The appropriate staff member or department will be notified of the complaint. A follow-up meeting with you and the appropriate administrator will be held within ten school days of the date of the written complaint in an effort to resolve the issue.

If you are not satisfied with the results, you may file an appeal with the Campus Leader's Office. The appeal should be in writing and contain your name and phone number. You should summarize the steps you have taken to remedy the situation and indicate why the results are not satisfactory. You will hear the results of the appeal within ten class days from the date the appeal is received.

If you follow this complaint procedure and still feel dissatisfied with the results you may send a written copy of the complaint to:

Texas Higher Education Coordinating Board  
Box 12788  
1200 East Anderson Lane  
Austin, TX 78752

The Texas Higher Education Coordinating Board's rules governing student complaints (Title 19 of the Texas Administrative Code, Sections 1.110-1.120) can be reviewed at:

[http://texreg.sos.state.tx.us/public/readtac\\$ext.ViewTAC?tac\\_view=5&ti=19&pt=1&ch=1&sch=E&rl=Y](http://texreg.sos.state.tx.us/public/readtac$ext.ViewTAC?tac_view=5&ti=19&pt=1&ch=1&sch=E&rl=Y)

A description of the Texas Higher Education Coordinating Board's complaint procedure and online forms can be found at: [www.thecb.state.tx.us/studentcomplaints](http://www.thecb.state.tx.us/studentcomplaints).

or you may contact :

President, Southern Association of Colleges and Schools Commission on Colleges  
1866 Southern Lane,  
Decatur, Georgia, 30033-4097

## **Sexual Misconduct & Relationship Violence Policy; Procedures for Handling Sexual Misconduct and Relationship Violence Complaints**

The Art Institute of Houston and its branch campuses value civility, dignity, diversity, education, honesty, and safety and is firmly committed to maintaining a campus environment free from all forms of sex discrimination, sexual harassment, and sexual assault. Sexual misconduct and relationship violence, defined more specifically below, are inconsistent with these values, violate institutional policy, and will not be tolerated at The Art Institute of [campus] and its branch campuses and are expressly prohibited. A student will not be subject to unfair or adverse actions as a result of initiation or participation in a complaint proceeding and will not be subjected to adverse actions by any institutional officials as a result of initiating or participating in an investigation of a complaint.

This policy provides information regarding how an individual, whether a student, faculty member, or staff member, can make a report of sexual misconduct or relationship violence impacting a student and how The Art Institute of Houston and its branch campuses will proceed once it is made aware of any such report.

A faculty or staff member who believes they are a victim of sexual misconduct should follow the No Harassment Policy in the Employee Handbook.

### **I. Preliminary Issues & Important Definitions**

This policy prohibits “sexual misconduct” and “relationship violence,” which are broad categories encompassing the conduct defined below. Sexual misconduct and relationship violence can be committed by anyone, including third parties, and can occur between people of the same sex or different sexes and regardless of one’s biological sex or transgendered sex. This policy applies to sexual misconduct and relationship violence that is committed against a student when that sexual misconduct or relationship violence occurs either: (i) on campus; (ii) off-campus, if in connection with a campus sponsored program or activity; or (iii) off-campus, including at internship/externship/practicum sites, if allegedly perpetrated by a fellow student, faculty member, staff member, or third party when the victim/reporting student reasonably believes that the off-campus conduct has created a hostile educational environment.

#### **A. What is “Sexual Misconduct”?**

Sexual misconduct includes:

- **Sexual Assault:** Having or attempting to have sexual intercourse, cunnilingus, or fellatio without consent (as defined below). Sexual intercourse is defined as anal or vaginal penetration by a penis, tongue, finger, or inanimate object.
- **Non-Consensual Sexual Contact:** Any intentional sexual touching with any body part or object by any person upon any person without consent.
- **Sexual Exploitation:** An act attempted or committed through the abuse or exploitation of another person’s sexuality. Examples include, but are not limited to, prostituting another student; inducing a student into sexual intercourse, sexual contact, or other sexual activity by implicit or explicit threat of exposure of personal information or academic consequences; non-consensual video or audio-taping of sexual activity; allowing others to observe a personal consensual sexual act without the knowledge or consent of all involved parties; and knowingly transmitting or exposing another person to a sexually transmitted infection without the person’s knowledge.
- **Indecent Exposure:** The exposure of the private or intimate parts of the body in a lewd manner in public or in private premises when the accused may be readily observed.
- **Sexual Harassment:** Unwelcome sexual advances, requests for sexual favors, and other physical or verbal conduct of a sexual nature when it meets any of the following: (a) Submission to such conduct is made either explicitly or implicitly a term or condition of an individual’s academic status; or (b) Submission to or rejection of such conduct by an individual is used as the basis for academic decisions affecting such individual; or (c) Such conduct has the purpose or effect of unreasonably interfering with an individual’s work or academic performance or creating an intimidating, hostile, or offensive environment for working, learning, or living on campus.

## **B. What is “Relationship Violence”?**

Relationship violence includes:

- **Domestic Violence:** Violence, including but not limited to, sexual or physical abuse or the threat of such abuse committed by a current or former spouse or intimate partner or any other person from whom the student is protected under federal or applicable state law.
- **Dating Violence:** Violence, including but not limited to, sexual or physical abuse or the threat of such abuse committed by a person who is or has been in a social relationship of a romantic or intimate nature with the alleged victim. The existence of such a relationship is generally determined based on a consideration of the length and type of relationship and the frequency of interaction.
- **Stalking:** A course of conduct directed at a specific person that would cause a reasonable person to fear for their own safety or the safety of others or suffer substantial emotional distress. A course of conduct means two or more acts in which a person directly, indirectly, or through third parties, by any action, method, device, or means, follows, monitors, observes, surveils, threatens, or communicates to or about a person or interferes with a person’s property.

The following also constitute violations of this policy:

- **Complicity:** Assisting, facilitating, or encouraging the commission of a violation of this policy.
- **Retaliation:** Acts or attempted acts for the purpose of interfering with any report, investigation, or proceeding under this policy, or as retribution or revenge against anyone who has reported sexual misconduct or relationship violence or who has participated (or is expected to participate) in any manner in an investigation, or proceeding under this policy. Prohibited retaliatory acts include, but are not limited to, intimidation, threats, coercion, or discrimination. To be clear, retaliation against a Complainant for reporting an incident or against any witness who participates in an investigation is strictly prohibited.

## **C. Who are “Complainants” and “Respondents”?**

The Art Institute of Houston and its branch campuses is not a court of law and does not engage in victim-blaming or rush to judgment. Therefore, without judgment, anyone who reports that s/he has experienced sexual misconduct is referred to as a “Complainant” and anyone who reportedly has engaged in sexual misconduct is referred to as a “Respondent.”

## **D. Defining Consent**

In many cases of sexual misconduct, the central issue is consent or the ability to give consent. Consent is a voluntary agreement to engage in sexual activity. Consent to engage in sexual activity must exist from beginning to end of each instance of sexual activity. Past consent does not imply future consent, and consent to engage in one form of sexual activity does not imply consent to engage in a different form of sexual activity. Consent is demonstrated through mutually understandable words and/or actions that clearly indicate a willingness to engage in a specific sexual activity. Consent must be knowing and voluntary. To give consent, a person must be awake, of legal age, and have the capacity to reasonably understand the nature of her/his actions. Individuals who are physically or mentally incapacitated cannot give consent.

Silence, without actions evidencing permission, does not demonstrate consent. Where force, threats, or coercion is alleged, the absence of resistance does not demonstrate consent. Force, threats, or coercion invalidates consent. The responsibility of obtaining consent rests with the person initiating sexual activity. Use of alcohol or drugs does not diminish one’s responsibility to obtain consent or negate one’s intent.

Consent to engage in sexual activity may be withdrawn by either person at any time. Once withdrawal of consent has been clearly expressed, the sexual activity must cease.

Incapacitation is the inability, temporarily or permanently, to give consent, because the individual is mentally and/or physically helpless due to drug or alcohol consumption, either voluntarily or involuntarily, due to an intellectual or other disability that prevents the individual from having the capacity to give consent, or the individual is unconscious, asleep, or otherwise unaware that the sexual activity is occurring. In addition, an individual is incapacitated if he or she demonstrates that they are unaware of where they are, how they got there, or why or how they became engaged in a sexual interaction. Where alcohol is involved, incapacitation is a state beyond drunkenness or intoxication. Some indicators that an individual is incapacitated may include, but are not limited to, vomiting, unresponsiveness, inability

to communicate coherently, inability to dress/undress without assistance, inability to walk without assistance, slurred speech, loss of coordination, lack of awareness of circumstances or surroundings, or inability to perform other physical or cognitive tasks without assistance.

## **E. Title IX Coordinator**

The Title IX Coordinator for institution is Diane Rouda (drouda@aii.edu), Associate Vice President of Student Regulatory Affairs. The Title IX Coordinator is responsible for, among other duties, coordinating institutional or campus efforts to comply with and carry out the institution's responsibilities under Title IX of the Education Amendments of 1972, including compliance with this policy. The Title IX Coordinator will help to coordinate any investigations under this policy.

In addition, the institution has other individuals who serve as Investigators to help oversee investigations and determination proceedings under this policy.

## **II. Reporting & Confidentiality**

The Art Institute of Houston and its branch campuses encourages victims of sexual misconduct and relationship violence to talk to somebody about what happened so they can get necessary support and so the respective campus can respond expeditiously and appropriately.

Different employees across the institution have different responsibilities and abilities for maintaining confidentiality as follows:

- **CONFIDENTIAL REPORTING:** The Title IX Coordinator and designated Investigator are required to maintain near complete confidentiality. These individuals can provide resources and generally talk to a victim without revealing any personally identifying information about an incident. A victim can seek assistance and support from these individuals without triggering an investigation.
- **NON-CONFIDENTIAL REPORTING.** Employees and contractors are required to report all the details of an incident to the Title IX Coordinator. A report to these employees (called "responsible employees") constitutes a report to the institution and generally obligates the respective campus to investigate the incident and take appropriate steps to address the situation. The following employees (or categories of employees) are examples of responsible employees: Title IX Coordinator, Title IX Investigator, President or Campus Director, student life staff, academic leadership, student mentors, security team (including contract security personnel), all full-time and adjunct faculty, and human resources staff.

The institution will seek to protect the privacy and confidentiality of the individual(s) involved in any report of alleged sexual misconduct or relationship violence to the extent possible and allowed by law. The Title IX Coordinator will evaluate any request for confidentiality in the context of the institution's responsibility to provide a safe and nondiscriminatory environment to all members of its community and across all campuses.

The institution and/or respective campus will complete any publicly available record-keeping, including Clery Act reporting and disclosure, without the inclusion of identifying information about the alleged victim. It will also maintain as confidential any interim measures or remedies provided to the alleged victim to the extent that maintaining confidentiality will not impair its ability to provide the interim measures or remedies.

In addition to internal reporting, the institution strongly encourages anyone who believes they have experienced a sexual assault (or any other crime) to make a report to local law enforcement. Collection and preservation of evidence relating to the reported sexual assault is essential for law enforcement investigations. Thus, prompt reporting of the incident to law enforcement is especially critical. Designated staff will, upon request, assist an individual in making a report to law enforcement as necessary and appropriate.

Although it is strongly encouraged for Complainants to report to local law enforcement, such a report is not a prerequisite to an institutional or campus review or investigation of any complaint covered by this policy. The institution will honor a Complainant's request not to report the matter to local law enforcement UNLESS there is reasonable basis to believe that the safety and security of the campus community is at risk. In this event, the respective campus will endeavor to notify a Complainant or Respondent of the institution's intent to report the matter to law enforcement in advance of any such report.

The institution does not limit the time frame for reporting under this policy, although a delay in reporting may impact the institution's ability to take certain actions.

### **III. Response Procedure**

Students are encouraged to report any incident of sexual misconduct or relationship violence to the Title IX Coordinator, Regional Dean of Student Life, Vice President of Student Life, or President or Campus Director. If a report is made verbally, the institution will request a written statement by the student, however an investigation will still commence in the absence of a written statement.

Upon receipt of a report, the respective campus receiving the complaint will generally proceed as described below. . A student will not be subject to unfair or adverse actions as a result of initiation or participation in a complaint proceeding and will not be subjected to adverse actions by any institutional officials as a result of initiating or participating in an investigation of a complaint.

#### **A. Investigation Commencement**

The campus will provide a timely and thorough investigation. Barring exigent circumstances, cases of sexual misconduct and relationship violence will generally be resolved within a 60-day period once the incident has been reported. An extension of time may be necessary if witnesses are unavailable or uncooperative or due to other extenuating circumstances beyond the control of the investigator.

#### **B. Initial Response**

Once the campus is put on notice of possible sexual misconduct or relationship violence, the Complainant will be offered appropriate confidential support, accommodations, and other resources and will be notified of applicable policies and procedures. Accommodations may include the ability to change work schedules, alter academic schedules, withdraw from/retake a class without penalty, and access academic support. The Respondent also will be offered appropriate resources and notified of applicable policies and procedures.

#### **C. Interim Intervention**

Pending a final determination, the Title IX Coordinator and/or student services staff will take appropriate interim measures. The campus will take steps to prevent the recurrence of harassment and to correct any discriminatory effects on the Complainant and others, if appropriate. These measures may include, but are not limited to, the imposition of a no-contact order, and/or employment, transportation, residence, and academic modifications, and/or transfer or removal from an internship/externship/practicum site. Student life staff may limit a student or organization's access to certain campus facilities or activities pending resolution of the matter. The campus may impose an Interim Suspension on the Respondent pending the resolution of an alleged violation when the campus determines, in its sole discretion, that it is necessary in order to protect the safety and well-being of members of the campus community.

#### **D. Decision to Proceed to Investigation**

If the Complainant is willing to participate in the review and investigation process, the campus will proceed as described in Section III (E).

If the Complainant requests a confidential investigation, the privacy and confidentiality of the Complainant will be protected to the extent possible and allowed by law. The Title IX Coordinator will evaluate any request for confidentiality in the context of the institution's responsibility to provide a safe and nondiscriminatory environment to all members of its community across all campuses.

If a confidential investigation is requested and agreed to, the campus will investigate without revealing the name of the Complainant in any interview or email and will not ask questions that inadvertently or reasonably could reveal the identity of the Complainant.

If the Complainant asks that the report of sexual misconduct not be pursued, the campus will consider the interests of the Complainant, the campus community, law enforcement, and/or other appropriate interests under the circumstances. The campus, in consultation with the Title IX Coordinator, will make a final decision on whether and to what extent it will conduct an investigation, and notify the Complainant promptly.

In the event that a campus-wide alert related to the incident is deemed necessary, the campus shall generally attempt to notify the Complainant of the alert and its content before the alert is circulated. If the campus is unable to contact the Complainant in a timely fashion, or otherwise deems it necessary, the alert may be sent without his/her review.

#### **E. Investigation Procedure**

Investigators do not function as advocates for either Complainants or Respondents. Investigators may, however, identify advocacy and support resources for either Complainants or Respondents.

The Respondent will receive written notice of the report and the nature of the alleged misconduct. He/She will be advised in writing of the investigation process and opportunity to provide any relevant evidence.

The Investigation will generally be conducted by the Regional Dean of Student Life for the campus (or any other individual appointed by the Title IX Coordinator), if the Respondent is a student or third party. If the Respondent is a faculty or staff member, Office of Human Resources will also participate in the investigation.

The Investigator will separately interview both Complainant and Respondent. Both parties will be able to provide evidence and suggest other witnesses to be interviewed. The investigator will interview other relevant witnesses and review any other available relevant evidence. Both the Complainant and Respondent may have another individual present during their own respective interviews. If the Complainant or Respondent elects, they may have an attorney (at the party's own expense) present during their own interview, but said attorney may not advocate during the interview.

## **F. Determinations**

1. For cases where the Respondent is a student.

The Investigator will present all evidence to the Title IX Coordinator. In all cases, the Title IX Coordinator will be appropriately trained regarding handling and considering sexual misconduct and relationship violence cases.

The Title IX Coordinator will weigh the evidence presented and decide whether additional evidence is necessary for consideration. Ultimately, the Title IX Coordinator will make a determination of whether a violation of the Sexual Misconduct & Relationship Violence Policy or any other policy has occurred.

2. For cases where the Respondent is a faculty or staff member.

The Investigator will present all evidence to the Human Resources Manager – Employee Experience who will be appropriately trained regarding handling and adjudicating sexual misconduct and relationship violence cases. The Human Resources Manager-Employee Experience will weigh the evidence presented and make a determination whether a violation of the Sexual Misconduct & Relationship Violence Policy or any other policy has occurred.

3. For cases where the Respondent is a third party.

The Investigator will present all evidence to the Title IX Coordinator. In all cases, the Title IX Coordinator will be appropriately trained regarding handling and considering sexual misconduct and relationship violence cases.

The Title IX Coordinator will weigh the evidence presented and decide whether additional evidence is necessary for consideration. Ultimately, the Title IX Coordinator will make a determination of whether a violation of the Sexual Misconduct & Relationship Violence Policy or any other policy has occurred.

If the Title IX Coordinator determines that the policy has been violated by a third party at an associated off-campus location, such as an internship or practicum site, the Title IX Coordinator will review the terms of any contract or affiliation agreement and determine what appropriate action should be taken pursuant to the written agreement.

## **G. Standard of Proof**

In all cases under the sexual misconduct policy, the Title IX Coordinator (or designee) will determine if a violation of policy has occurred by the preponderance evidence standard. Thus, they will determine whether it is more likely than not that a violation has occurred.

## **H. Potential Sanctions**

If a violation of policy is found, the Title IX Coordinator or Human Resources Manager – Employee Experience will impose appropriate sanctions, including but not limited to coaching, training, probation, suspension, or expulsion (in the case of students) or coaching, training, written warning, demotion, or termination (in the case of employees), and termination of any relationship/contract/Affiliation Agreement (in the case of a third party).

## **I. Outcome Notifications**

Both the Complainant and Respondent will be notified in writing of the outcome of the investigation and of the sanctions imposed, if any.

## **J. Appeals**

If the Complainant or Respondent is a student, he or she may appeal the outcome determination by written appeal to the President or Campus Director within 15 business days of notification of the outcome. An appeal may be made based only on one or more of the following reasons:



1. **New Evidence:** New and significant evidence appeared that could not have been discovered by a properly diligent Respondent or Complainant before or during the original investigation and that could have changed the outcome.
2. **The Finding is Arbitrary and Capricious:** Reading all evidence in the favor of the non-appealing party, the finding was not supported by reasonable grounds or adequate consideration of the circumstances. In deciding appeals, the President or Campus Director is allowed to make all logical inferences in benefit of the non-appealing party.
3. **Disproportionate Sanctions:** The sanctions were disproportionate to the findings.

The appeal shall consist of a written statement requesting review of the conduct decision or sanction and explaining in detail the basis for the appeal. The President or Campus Director or designated representative, will notify the non-appealing party of the request for an appeal. Within five business days of receipt of the notice, the non-appealing party may submit a written statement to be included in the case file. The appeal may proceed without the non-appealing party's written statement, if it is not submitted within the designated time limit.

The President or Campus Director will endeavor to make a determination of the appeal within 15 business days of receipt. The President or Campus Director's decision will be final.

## **No Harassment Policy**

The Art Institute of Houston and its branch campuses is committed to providing workplaces and learning environments that are free from harassment on the basis of any protected classification including, but not limited to race, sex, gender, color, religion, sexual orientation, gender identity or expression, age, national origin, disability, medical condition, marital status, veteran status, genetic marker or on any other basis protected by law. Such conduct is unprofessional, unproductive, illegal, and generally considered bad for business. Consequently, all conduct of this nature is expressly prohibited, regardless of whether it violates any law. (Please note that sexual harassment is more thoroughly addressed in the Sexual Misconduct & Relationship Violence Policy.)

## **Non-Discrimination Policy**

The Art Institutes system of schools does not discriminate or harass on the basis of race, color, national origin, sex, gender, sexual orientation, gender identity or expression, disability, age, religion, veteran's status, genetic marker, or any other characteristic protected by state, local or federal law, in our programs and activities. The Art Institutes system of schools provides reasonable accommodations to qualified individuals with disabilities. The Art Institutes system of schools will not retaliate against persons bringing forward allegations of harassment or discrimination.

The Art Institutes system of schools has designated staff members who handle inquiries and coordinate individual campus compliance efforts regarding the non-discrimination policy. The Office of Student Resolution can be reached by calling 888-719-7214 or sending an email to [aistudentresolution@aii.edu](mailto:aistudentresolution@aii.edu).

The Art Institute of Austin, a branch of The Art Institute of Houston  
100 W. Louis Henna Blvd. Suite 100, Austin, TX 78728 Main Campus: 866.583.7952  
Student Services 512.691.1717  
<https://www.artinstitutes.edu/austin>

The Art Institute of Houston  
4140 Southwest Freeway, Houston, TX 77027  
Main Campus 800.275.4244  
Student Services 713.860.4344  
<https://www.artinstitutes.edu/houston>

The Art Institute of San Antonio, a branch of The Art Institute of Houston  
10000 IH.10 West, Suite 200, San Antonio, Texas, 78256  
Main Campus 888.222.0040  
Student Life 469.587.1409  
<https://www.artinstitutes.edu/san-antonio>

## **Student Grievance Procedure for Internal Complaints of Discrimination and Harassment**

Students who believe they have been subjected to discrimination or harassment (other than sexual harassment) in violation of the Non-Discrimination Policy should follow the procedure outlined below. (Please note that students who believe they have been subjected to sexual harassment should follow the reporting process in the Sexual Misconduct and Relationship Violence Policy below.) This complaint procedure is intended to provide a fair, prompt and reliable determination about whether the College's Non-Discrimination Policy has been violated.

1. Complainants are encouraged to file a complaint as soon as possible after an alleged incident of discrimination has occurred. Any student who chooses to file a discrimination complaint should do so either with:

### **For Houston:**

Provost, 4140 Southwest Fwy, Houston, TX 77027, 713-353-3651.

### **For Austin:**

Academic Affairs 101 W. Louis Henna Boulevard, Suite 100, Austin, TX 78728, 512-691-1726.

### **For San Antonio:**

Academic Affairs, 10000 IH-10 West, Suite 200, San Antonio, TX 78230, 210.338.7328.

Students can also submit their complaints via the following phone number or email address: Student Resolution (888) 719-7214, [AISStudentResolution@aii.edu](mailto:AISStudentResolution@aii.edu).

2. The College will investigate the allegations. Both the accuser and the accused are entitled to have others present during a disciplinary proceeding. Both will be informed of the outcome of any campus disciplinary proceeding. For this purpose, the outcome of a disciplinary proceeding means only College's final determination with respect to the alleged offense and any sanction that is imposed against the accused. Both the complainant and the accused will have the opportunity to meet and discuss the allegations with the investigator and may offer any witnesses in support of their position to the investigator during the course of the investigation. A student may be accompanied during investigation meetings and discussions by one person (family member, friend, etc.) who can act as an observer, provide emotional support, and/or assist the student in understanding and cooperating in the investigation. The observer may not be an attorney, unless otherwise required by local law. The investigator may prohibit from attending or remove any person who disrupts the investigation in the investigator's sole discretion.

3. The student who made the complaint and the accused shall be informed promptly in writing when the investigation is completed, no later than 45 calendar days from the date the complaint was filed. The student who made the complaint shall be informed if there were findings made that the policy was or was not violated and of actions taken to resolve the complaint, if any, that are directly related to him/her, such as an order that the accused not contact the student who made the complaint. In accordance with institutional policies protecting individuals' privacy, the student who made the complaint may generally be notified that the matter has been referred for disciplinary action, but shall not be informed of the details of the recommended disciplinary action without the consent of the accused.

4. The decision of the Investigator may be appealed by petitioning the Campus Leader's Office of the College. The written appeal must be made within 20 calendar days of receipt of the determination letter. The Campus Leader, or his or her designee, will render a written decision on the appeal within 30 calendar days from receipt of the appeal. The Campus Leader's decision shall be final.

5. The College will not retaliate against persons bringing forward allegations of harassment or discrimination.

6. Matters involving general student complaints will be addressed according to the Student Complaint Procedures, a copy of which can be found in the Student Handbook or Academic Catalog.
7. For more information about your rights under the federal laws prohibiting discrimination, please contact the Office for Civil Rights at the U.S. Department of Education.

Students at The Art Institute of Houston, The Art Institute of Austin, or The Art Institute of San Antonio who follow this complaint procedure and still feel dissatisfied with the results may send a written copy of the complaint to:

Texas Higher Education Coordinating Board  
1200 E. Anderson Lane,  
Austin, TX 78752  
512-427-6101

The Texas Higher Education Coordinating Board's rules governing student complaints (Title 19 of the Texas Administrative Code, Sections 1.110-1.120) can be reviewed at:

[http://texreg.sos.state.tx.us/public/readtac\\$ext.ViewTAC?tac\\_view=5&ti=19&pt=1&ch=1&sch=E&rl=Y](http://texreg.sos.state.tx.us/public/readtac$ext.ViewTAC?tac_view=5&ti=19&pt=1&ch=1&sch=E&rl=Y)

A description of the Texas Higher Education Coordinating Board's complaint procedure and online forms can be found at: [www.thecb.state.tx.us/studentcomplaints](http://www.thecb.state.tx.us/studentcomplaints).

## **Student Rights and Responsibilities**

### *Student Rights*

You have the right to:

- Know what financial assistance is available, including information on all federal, state, and institutional financial aid programs
- Know the deadlines for submitting applications for each of the financial aid programs available
- Know the cost of attending the institution and The Institute's refund policy
- Know the criteria used by The Institute to select financial aid recipients
- Know how The Institute determines your financial need. This process includes how costs for tuition and fees, room and board, travel, books and supplies, personal and miscellaneous expenses, etc. are considered in your budget
- Know what resources (such as parental contribution, other financial aid, your assets, etc.) are considered in the calculation of your need
- Know how much of your financial need, as determined by The Institute, has been met Request from the Financial Services Department an explanation of the various programs in your student aid package. If you believe you have been treated unfairly, you may request reconsideration of the award which was made to you
- Know what portion of the financial aid you received must be repaid, and what portion is grant aid. If the aid is a loan, you have the right to know what the interest rate is, the total amount that must be repaid, the payback procedures, the length of time you have to repay the loan, and when repayment is to begin
- Know how The Institute determines whether you are making satisfactory academic progress, and what happens if you are not

### *Student Responsibilities*

It is your responsibility to:

- Review and consider all information about The Institute's program before you enroll
- Complete all application forms accurately, and submit them on time and to the appropriate office
- Accurately complete your application for student financial aid. Errors can result in long delays in your receipt of financial aid. Intentional misreporting of information on application forms for federal financial aid is a violation of law and considered a criminal offense subject to penalties under the U.S. Criminal code
- Return all additional documentation, verification, corrections, and/or new information requested by either the financial services office or the agency to which you submitted your application
- Read and understand all forms that you are asked to sign and keep copies of them
- Accept responsibility for all agreements you sign

- If you have a loan, notify the lender of changes in your name, address, or school status
- Perform the work that is agreed upon in accepting a Federal College Work-Study award
- Know and comply with the deadlines for application or re-application for aid
- Know and comply with The Institute refund procedures
- Know the policies and procedures as outlined in your Student Handbook

## **Bullying, Cyberbullying, and Hazing Policy**

Bullying, cyberbullying, and hazing of students or student groups is strictly prohibited. Bullying is defined as acts of unwanted, repetitive, and /or aggressive behaviors that intimidate, intentionally harm, attack, or control another person physically, emotionally, or socially. Cyberbullying is defined as instances of bullying that take place using electronic technology, which may include devices and equipment, such as cell phones, computers, and tablets, as well as communication tools, including social media sites, text messages, chat, and websites. Hazing is defined as any action or situation that recklessly or intentionally endangers the mental or physical health or safety of a student for the purpose of initiation or admission into or affiliation with any club or organization operating under the sanction of an institution of higher education.

Individuals and/or student clubs that force, require, and/or endorse violations of this policy will be held directly responsible according to the student code of conduct and, if appropriate, through local authorities, which may pursue criminal action. Students who wish to make a complaint under this policy should follow the student complaint process. The negligence or consent of a student or any assumption of risk by the student is not a defense to an action brought pursuant to this policy. Student club activities or programs must not interfere with the rights and activities of others and should always reflect the best interests of the members of the organization it represents and the institutional community as a whole. In all cases of alleged violations of this policy, faculty and staff advisors and the national/international headquarters, if applicable, of any organization will be notified.

## **Facilities**

The Art Institute of Houston and its branch campuses provide sufficient physical resources to support the mission of the institution and the scope of its programs and services. Provision of industry-standard physical resources to support the educational programs is a priority for the institution and space dedicated to student learning replicates what each student is likely to find in a professional environment related to a career in their major field of study. Each campus has its own facilities plan to support the programs and degrees offered at that location. The facilities at each campus meet or exceed the safety and health rules and regulations stipulated by the respective government agencies.

# Student Life

## General Information

The mission of the Student Life Department is to supplement The Art Institute's educational processes and to support its stated purpose by providing assistance and services to the student body in the areas of advocacy, disability, student development, counseling, international advising. The department actively encourages the involvement of students, faculty, and staff in activities that stimulate cultural awareness, creativity, social interaction, and professional development. To fulfill its mission, the Student Life Department has established the following objectives:

- Provide independent housing resources.
- Provide student support services.
- Provide resources and assist international students with their transition into this country.
- Provide student engagement and networking activities to complement your academic experience.
- Serve as the point of contact for military and veteran students.

## Student Mentorship & Career Readiness

The Department of Student Mentorship & Career Readiness partners with students as they select courses and progress through the student life-cycle as well as explore skill building possibilities in and out of school. Additionally, the Student Mentors will support the student while they develop professional skills and connect with potential opportunities related to their professional endeavors.

Students can seek guidance in registering for classes, tips on being a successful student, support services, goal setting, local professional engagement opportunities, building a resume, planning a career, developing job-search strategies and more.

The Department of Student Mentorship & Career Readiness will also work to plan, facilitate and deliver study skills & career readiness workshops, individual or group career planning sessions, and schedule industry guest speakers/field trips in both virtual and in-person platforms. The department also facilitates virtual and on-campus interviewing and information sessions for students and graduates to engage with employers interested in recruiting entry level talent. While every effort is made to assist students in planning academic schedules, it is the student's responsibility to know program requirements, course sequence, and prerequisites. Students who fail or withdraw from a prerequisite to a course for which they have pre-registered are responsible for changing their schedule prior to the end of the drop/add period of the new quarter. However, the University may adjust students' schedules as needed for compliance with prerequisites.

Graduate employment information is available on the College website under student consumer information.

## Academic Advising

The Institute has an effective program of academic advising for all undergraduate programs. A layered approach helps to ensure that there is sufficient support for students during all phases of study, from the first academic term through graduation at all campuses. Individual advisors are based at the Houston, Austin, and San Antonio campuses. The goal of advising is to assist students with course selection, registration, understanding policies and procedures, and the utilization of campus resources. Each new student has contact with the academic leader of the program in several structured first quarter advising sessions. With support from the Registrar's Office and leaders in Academic Affairs, advisors continually track attendance, grades, and students' incremental completion rates to identify at-risk students. Students who are identified as being at-risk because of attendance patterns, grades, completion rate, or because of referral by faculty or staff members are considered for targeted interventions or additional academic and student support services. A list of at-risk and high risk students is reviewed by advisors and academic leaders weekly.

There is a campus-based academic advisor that supports students designated as high risk at the main campus in Houston and at the campuses in Austin and San Antonio. In each of these locations, the academic program chairs and program coordinators have contact with all first quarter students and also facilitate the students' transition to the second quarter of study. Campus academic program chairs and program coordinators are responsible for establishing course schedules in each program of study. These academic leaders advise students during their last two quarters of study on campus to ensure that the requirements of each program are met. The head of Student Services acts as the international student advisor and works directly with international students on matters such as cultural differences, immigration matters and the differences in educational systems.

## **Tutoring and Academic Support**

Academic assistance for students at The Art Institute of Houston and its branch campuses is provided through peer tutoring, tutoring by faculty, and faculty led workshops. The Art Institute of Houston main campus provides tutoring in the Learning Center, The Art Institute of San Antonio provides tutoring in the Student Success Center, and The Art Institute of Austin provides tutoring in the campus library. Peer Tutors are carefully selected based on academic achievement and faculty recommendations and are available at no additional charge. In addition, instructors may dedicate time to tutoring on a regular schedule as part of their commitment to student engagement hours at the college

Faculty members offer additional academic support to the student body by providing workshops that address specific student needs. The workshops may support the development of knowledge and skills in a particular course or program, or may address broader academic, social or career goals of students.

## **Wellness**

The Art Institute of Houston and its branches are committed to the health and well-being of all students. The Department of Student Services provides educational programming, crisis intervention and referral services at no charge to students. Educational programming spans topics such as alcohol awareness, healthy eating, stress management, sexually transmitted diseases, HIV testing and information, and blood drives. Referral services include community resources such as medical and mental health care.

## **Clubs and Organizations**

Student clubs and organizations further enhance campus life at The Art Institute of Houston and its branches. Clubs and organizations represent both professional associations and special interests of the student body. Student participation is optional, but highly encouraged. Student participants gain the intrinsic value of membership in a group, in addition to skills in leadership, networking, service and teamwork.

Officially sanctioned student organizations are registered with the college. Clubs and organizations must have a clear mission statement which is consistent with the college mission and must have a faculty or staff sponsor to serve as an advisor.

## **Student Development Programming**

The college seeks to develop students' academic, social, personal and professional skills outside of the classroom through multiple programs that are offered throughout the quarter. This programming takes place in the form of workshops, mass communication, social functions, community involvement, and cultural engagement. Student Life programming is organized around four general themes:

- **Wellness:** Wellness activities address and promote the emotional, mental and physical well-being of our students as well as our existing support services such as our community resources for health and wellbeing.
- **Student Engagement:** These initiatives include activities, programs, events, and workshops that have identified learning outcomes that support the connection or engagement of our students with their campus community, peers, faculty and advisors.
- **Financial Literacy:** These programs promote, support and educate our students on the various facets of financial well-being such as budgeting, credit knowledge, loans and grants as well as managing the cost of college.
- **Career Readiness:** These programs consist of skill development in the area of job searching and workplace preparation such as interviewing, speaking like a professional, networking, and career planning.

## **Registrar's Office**

The Registrar's Office provides the following services: maintains all permanent student records, issues grade reports and attendance reports, issues student transcripts, supervises quarterly student registration activities, processes student course and program withdrawals, requests for course or program changes, transfers to other Art Institutes, and social security verification. Student academic records are kept in the Registrar's Office as well as off-site in a secure database located in Pittsburgh, PA. Student records are confidential and protected by law.

The mission of the Registrar's Office is to support the educational purpose, mission, and values of The Art Institute of Houston and its branch campuses. The Registrar's Office supports the Academic Affairs department by serving the students, faculty, staff, and community in a timely, respectful, and ethical fashion. The Registrar ensures that policies and procedures are implemented and enforced according to ethical and legal standards. The Registrar's key functions in carrying out this mission include guarding the integrity and security of all student records in accordance with ethical and legal standards; capturing, preserving and providing information to students, faculty, staff, and community organizations in an ethical and legal manner; maintaining accurate and timely records of academic progress in order to determine definitive student status; and providing students with enrollment services necessary to pursue their educational goals.

## **Library**

The Art Institute of Houston and its branch campuses, The Art Institute of Austin, and the Art Institute of San Antonio, provide access both on-campus and off-campus to library collections, resources, and services consistent with the degrees offered. The Art Institute of Houston's libraries provide resources through its own collection development as well as through formal arrangements and agreements to provide access to a diverse set of resources to support the institution's unique educational programs. Each library is staffed by a librarian with a master's degree from an American Library Association (ALA) accredited program. The Art Institute of Houston's librarians provide a broad range of services such as reference, instruction, and the management of daily operations. These librarians are further supported by offsite librarians who assist in various duties such as cataloging, acquisitions, and reference.

The Art Institute of Houston's library collection is classified using the Library of Congress Classification System. Each campus provides a print collection, an audiovisual collection, and periodicals that are reflective of the specific programs offered at that site. The Art Institute of Houston's library collection provides direct support of the college mission to provide a quality, collaborative academic environment for individuals seeking creative careers through higher education. Materials can be located using the library catalog, Voyager. Users also have access to WebVoyage, Voyager's Online Public Access Catalog (OPAC) which is accessible via Internet. Each Art Institute library houses its collection records in Voyager and therefore any item from any of these locations can be requested through intra-library loan.

Students and faculty also have access to the Art Institutes' Online Library via the Internet both on campus and off campus. Like the print collection, the Online Library's resources provide direct support to each program offered at each site as well as serving the general educational goals of The Art Institute of Houston's mission. The Online Library offers reference and research databases, software tutorials, eBooks, and other resources. The Online Library also contains recorded workshops providing tutorials on how to use the resources, printable guides, and access to WebVoyage. The Art Institutes Library is committed to obtaining rights to appropriate academic and industry respected digital resources supporting our programmatic and general education needs.

Collection development and online resource development are determined in several ways to ensure adequacy and relevancy. The Art Institutes has both system wide and campus specific committees consisting of faculty, staff, and librarians that inform development decisions. Print collections are determined by collection comparisons, circulation statistics, and review of feedback from campus library advisory committees. The Online Library's resources are determined by the eResource Committee, a multi-campus committee that meets annually to assess the Online Library's current resources

## **Library Services**

The services provided by each of The Art Institute of Houston's libraries include, but are not limited to, circulation, reference, faculty consultations, orientations, information literacy instruction sessions, and access to office equipment. Library tours, library instruction and information literacy instruction are also available. Literature on how to use the library and its resources is available to faculty, staff, and students. Each campus also maintains a webpage through LibGuides to promote the library and provide information on each library's collection, resources, and services. Each campus librarian is available in person, by email, and by phone.

Availability of an ALA accredited librarian, especially after hours of operation, is supplemented through the Ask Today! service. Ask Today! is an Online Library Reference Service that provides The Art Institute of Houston's students and faculty access to credentialed librarians for reference and information services through email, phone, and an online meeting platform. The Ask Today! team of three librarians has access to and experience with the Art Institute's digital collection as well as the online platform available through the Student and Faculty Portals. The service is available Monday through Thursday, 7:00 a.m. to 10 p.m., Friday, 9:00 a.m. to 6:00 p.m., Saturday, 12:00 p.m. to 6:00 p.m., and Sunday 1:00 p.m. to 10:00 p.m. (All times eastern; hours may vary during breaks and holidays)

## **Campus Security**

The College publishes an annual security report that contains information concerning policies and programs relating to campus security, crimes and emergencies, the prevention of crimes and sexual offenses, drug and alcohol use, campus law enforcement and access to campus facilities. The annual security report also includes statistics concerning the occurrence of specified types of crimes on campus, at certain off-campus locations, and on the public property surrounding the campus. The annual security report is published each year by October 1 and contains statistics for the three most recent calendar years. The annual security report is provided to all current students and employees. A copy of the most recent annual security report may be obtained from the Student Services office during regular business hours. Copies of the Crime Report are available on the College website at

Houston: <https://content.dcedh.org/assets/pdf/AI/Student-Consumer-Information/Crime-Reports/crime-report-houston.pdf>

San Antonio: <https://content.dcedh.org/assets/pdf/AI/Student-Consumer-Information/Crime-Reports/crime-report-san-antonio.pdf>

Austin: <https://content.dcedh.org/assets/pdf/AI/Student-Consumer-Information/Crime-Reports/crime-report-austin.pdf>

The College reports to the campus community concerning the occurrence of any crime includable in the annual security report is reported to campus security or local police and that is considered to be a threat to students or employees.

The College reminds all students that they are ultimately responsible for their own actions regarding their safety and welfare.

The following number is also available for reporting a crime or crisis on your campus: The Art Institute Crisis Response (888) 718-8175.

## **Student Financial Services**

### *Financial Assistance*

The Institute provides Student Financial Services to help students and their families develop a financial plan to enable degree completion. Specialists from this department help each student complete applications for grants and loans applicable to that student's circumstances. Once a student's eligibility for financial assistance has been determined, the student and the financial planning specialist develop a plan for meeting educational expenses.

Financial Aid is available for those who qualify. The Institute participates in a variety of financial aid programs for the benefit of students. Students must meet the eligibility requirements of these programs in order to participate. All financial aid programs are administered in accordance with prevailing federal and state laws and its own institutional policies, where applicable. Students are responsible for providing all requested documentation in a timely manner. Failure to do so could jeopardize the student's financial aid eligibility. In order to remain eligible for financial aid, a student must maintain satisfactory academic progress as defined in this catalog and any additional addendums.

It is recommended that students apply for financial aid as early as possible in order to allow sufficient time for application processing, to meet all deadlines, and to maximize aid eligibility. Financial aid must be approved, and all necessary documentation completed, before the aid can be applied to the student's account. Financial aid is awarded on an award year basis; therefore, depending on the length of the program, it may be necessary to re-apply for aid for each award year. Students may have to apply for financial aid more than once during the calendar year, depending on their date of enrollment. Students who need additional information and guidance should contact the Financial Aid Office.

### *How to Apply*

Students who want to apply for federal aid (and state aid, if applicable) must complete a Free Application for Federal Student Aid (FAFSA) each year. This application is available on-line at [www.fafsa.ed.gov](http://www.fafsa.ed.gov). Applications are processed through the Financial Aid Office and all information is confidential. Students must be accepted for admission before financial aid applications can be processed.

Financial aid funds are typically sent directly to the school. If the financial aid awarded is not sufficient to cover a student's educational expenses, the student must make alternative arrangements to pay the difference in full by the end



of the payment period. Students who have applied for financial aid and have been awarded aid are not required to make a payment by the payment deadline provided their aid is sufficient to cover their direct charges, and all required paperwork has been completed and received.

For detailed information on all financial aid awards, processes, requirements, and deadlines, please refer to the school's current Financial Aid Guide, the Student Consumer Information of the school's website, or contact the Student Financial Services Office directly.

#### *Estimated Cost of Attendance Budget*

The cost of attendance budget, also referred to as the cost of education, is an estimate of the total amount of money it will cost a student to attend school per academic year. Each school calculates this amount using rules established by the U.S. Department of Education. The cost of attendance budget may include tuition and fees, loan fees, an allowance for food, housing and transportation, as well as miscellaneous or personal expenses. In addition to helping a student project his/her total education costs, the cost of attendance budget is also used to determine the maximum amount of financial aid a student is allowed to receive for a particular period of enrollment. For further details or an estimated cost of attendance budget, please refer to the Student Consumer Information website pages.

#### *Enrollment Level*

The number of credits that a student is registered for can directly impact their financial aid eligibility both in the current award year and in future award years. Students attending less than full time are eligible for less financial aid than full time students. Full time enrollment and taking a full load of classes are not the same even though financial aid eligibility may be the same. Maximizing credit amounts in each term attended (full load) is more likely to advance a student to the next grade level sooner and to prolong aid availability through a students' program.

#### *Eligibility Requirements*

General eligibility requirements for federal financial aid are as follows.

Students must:

- Be a U.S. citizen, a U.S. national, or an eligible non-citizen
- Have a valid Social Security number
- Possess a high school diploma, or a General Education Development (GED) (or HiSET test) certificate
- If male, be registered with the Selective Service
- Be enrolled at least half-time per semester and maintain satisfactory academic progress in an eligible degree program
- Demonstrate financial need (except for some loan programs)
- Not owe a refund on a federal student grant and not in default on federal student loan.
- Sign a statement on the FAFSA certifying that the student does not owe a refund on a federal student grant and is not in default on a federal student loan
- Not have been convicted of certain drug offenses

Non-matriculated, students-at-large, or transient students are not eligible for financial aid. Not all programs are financial aid eligible. For a list of programs eligible for financial aid, contact the Student Financial Services department.

# Financial Aid Programs

## College-Sponsored Scholarships

*These funds typically do not have to be repaid.*

### Art Grant

The Art Institutes system of schools is committed to helping you achieve your education and career goals and helping to put you on the path to a life of creativity. That's why we're offering The Art Grant, which can earn you a grant toward your tuition—at an average of up to 18% of the total tuition amount for bachelor's degree programs and up to 13% for associate's degree programs. The Art Grant rewards you for your progress in school by helping you reduce your college debt and manage the cost of your education.

How to qualify: For every 12 credits earned, as you maintain continuous enrollment and satisfy other eligibility criteria, you earn the grant that will be applied to your tuition. That means a student's first 12-90 credits earned at a participating Art Institutes school can earn the grant—up to 13% of tuition cost. Students who earn 91-180 credits can earn the grant—up to 23% of tuition cost; bachelor's degree candidates can thereby earn an average of up to 18% of their tuition cost. Students attending less than full time can qualify upon achieving 12 credits and meeting the grant requirements.

The ART Grant program may not be used in combination with the Continual Transfer Waiver.

### Academic Achievement Scholarship

The Academic Achievement Scholarship allows qualifying new students to earn up to a 20% tuition scholarship (up to \$17,568 by maintaining an honors level Grade Point Average (GPA) and completing community service related projects in their field of study while attending as full-time student.

#### ENTRY REQUIREMENTS & CRITERIA

- Student must be registered for full time as defined in the catalog.
- ACT and SAT scores are recommended but not required.
- Must have a cumulative GPA of 3.5 to 4.0 from high school or prior college; transcripts must be provided for verification.
- Must maintain a cumulative GPA of 3.5 to 4.0 while attending.
- Three letters of recommendation; combination of high school guidance counselor and teachers or three teachers or community leaders.
- Must show portfolio of work
- 1st and 2nd year recipients must complete two community service projects in their field of study and submit the projects to be reviewed by a committee.
- 3rd year recipients must complete one community service project in their field of student and submit the project to be reviewed by a committee.
- Must remain continuously enrolled, with no breaks in enrollment.
- Must maintain Satisfactory Academic Progress (SAP), as defined in the catalog.
- Must be enrolled in a Certificate, Diploma, Associate degree, or Bachelor degree academic program at one of The Art Institute locations.
- Must have the Memorandum of Understanding completed, signed, dated, and on file with the institution in order for the Scholarship to be disbursed.
- Employees or eligible immediate family members participating in the Tuition Voucher Program are not eligible to participate in the Scholarship program.
- Maintain a GPA of 3.8 to 4.0 on a cumulative basis each quarter to receive up to a 20% tuition scholarship value, up to \$17,568.\*
- Maintain a GPA of 3.5 to 3.79 on a cumulative basis each quarter to receive up to a 15% tuition scholarship value, up to \$13,176.\*

\*The Scholarship amount is based on the initial award. In the event that the student earns a higher or lower cumulative GPA in a subsequent quarter, if applicable, the student must maintain the cumulative GPA identified from the initial award in order to continue receiving the Scholarship. The actual total grant award may vary by program, degree, amount of credits to be completed in a program after the effective date of Academic Achievement Scholarship

availability, violations of school policies, or breaks in enrollment. The total tuition charges may be impacted by course drops, course withdrawals, or failing grades. Check with the school for exceptions and details.

### **The Art Institutes Scholarship Competition**

Partial tuition scholarship to high school seniors and international students graduating in 2018-19 who demonstrate outstanding ability and commitment to succeed in a creative career. The number of scholarships offered varies and every Art Institutes school may not participate. Please contact your school of interest for detailed scholarship information.

### **DECA Scholarship**

Open to high school seniors graduating in 2018-19 who are DECA members. There are varying numbers of DECA scholarships available nationwide and in various categories.

- DECA scholarship: up to \$1,000
- DECA state scholarship: up to \$1,500
- DECA international scholarship: up to \$5,000

### **National Art Honor Society Scholarship**

Three nationwide scholarships are available and are awarded to high school seniors graduating in 2018-19 who are members of the National Art Honor Society.

- 1st place: \$20,000 tuition scholarship
- 2nd place: \$10,000 tuition scholarship
- 3RD place: \$5,000 tuition scholarship

### **Future Business Leaders of America national Scholarship Program**

Three \$10,000 nationwide tuition scholarships will be awarded to high school seniors graduating in 2018-19 who are FBLA members; students with a first-year GPA of 3.0 may earn an additional \$5,000 tuition scholarship.

### **FCCLA Competitions (Family, Career and Community Leaders of America)**

Open to high school seniors graduating in 2018-19 who are members of FCCLA and participate in competitions in the categories of Culinary (3 nationwide scholarships available), Interior Design (2 nationwide scholarships available), Fashion Design and Fashion Construction (1 nationwide scholarship available in each category), and Hospitality (3 nationwide scholarships available). Tuition scholarships are renewable for up to 4 years.

- 1st place: \$3,000 tuition scholarship (\$12,000 maximum)
- 2nd place: \$2,000 tuition scholarship (\$8,000 maximum)
- 3rd place: \$1,000 tuition scholarship (\$4,000 maximum)

### **Skills USA Championship**

Open to high school students and post-secondary who are members of SkillsUSA and participate in competitions in the categories of Advertising Design, Culinary, and Photography (6 nationwide scholarships available in each category), as well as 3-D Visualization & Animation, Web Design, and Television Production (12 nationwide scholarships available in each category).

- 1st place: \$10,000-\$20,000 tuition scholarship\*
- \*amount varies depending on the program in which the student enrolls
- 2nd place: \$5,000 tuition scholarship
- 3rd place: \$2,500 tuition scholarship

### **Careers Through Culinary Arts Program (CCAP) Tuition Scholarship**

High school seniors graduating in 2018-19 who are enrolled in a C-CAP culinary program may compete for one \$50,000 tuition scholarship to be used for either a two or four-year Culinary Arts (AS) or Culinary Management (BS) degree program at The Art Institute of Phoenix. Tuition scholarships are not redeemable for cash. The tuition scholarship covers academic tuition only and may not be applied against fees, living expenses, or program supplies and may not be transferred between affiliate schools.

For more information on how to apply for C-CAP, speak to the C-CAP Director at your high school, visit [www.ccapinc.org](http://www.ccapinc.org), or call 212-974-7111.

Terms of the scholarship are as follows:

- The chosen winner agrees to sign a Memorandum of Understanding accepting their award by July 1, 2018
- The winner must submit their Application and Enrollment Agreement for the July 2018 Summer Quarter
- The winner must begin their program of study in the July 2018 Summer Quarter
- Students must maintain satisfactory academic progress by completing an 18-month Associate Degree program in 21 months or a 36-month Bachelor Degree program in 39 months.
- Students must maintain a GPA of 2.5 or higher to retain the scholarship. The scholarship will be suspended in quarters where the cumulative grade point average falls below 2.5
- The scholarship covers tuition only, valued at \$50,000. The scholarship will be awarded in the form of a tuition credit and will be prorated over the length of the program. It may not be applied against fees, living expenses, supplies or other non-tuition related expenses.

### **National ProStart Invitational**

High school seniors graduating in 2018-19 who are enrolled in a ProStart program are eligible for the National ProStart Invitational Culinary Competition Scholarship (15 available nationwide) and Management Competition Scholarship (15 available nationwide). Competition winners may receive partial tuition scholarships.

1st place: \$10,000 non-renewable tuition scholarship

2nd place: \$7,500 non-renewable tuition scholarship

3rd place: \$5,000 non-renewable tuition scholarship

### **ProStart**

(Advance Placement Credits)

High school seniors graduating in 2018-19 who complete the ProStart program with a C average or above and obtain a certificate of achievement may receive Advance Placement credits to any Art Institutes school. We encourage interested students to speak with the Program Chair of Culinary Arts at the campus of interest.

### **ProStart State Scholarships**

State level ProStart Scholarships are awarded to high school students who are first-place winners in ProStart Culinary Arts and/or Culinary Management competitions. The number of scholarships awarded varies by state. First-place award is a \$3,000 tuition scholarship, renewable for up to 4 years for a maximum of \$12,000.

### **Military and Veteran Institutional Scholarship Opportunities**

The Art Institutes are proud to offer institutional scholarship opportunities to qualifying military and veteran students. Eligibility is based upon current or former military affiliation or relationship to a current military service member. Documentation will be required to prove eligibility. School personnel will be able to advise you regarding available scholarships, eligibility requirements and required documentation.

#### **Military Personnel**

The Art Institutes are pleased to offer a military tuition scholarship of 10% to eligible Active Duty, Active and Drilling members of the Reserve and National Guard, and spouse of an active duty service member.

#### **Veterans**

Eligible veterans may receive a military tuition scholarship of 10%.

#### **Additional information**

- For in-depth information, please speak with an admissions representative at The Art Institutes at 1-855-300-1247 and 1-888-479-6245 for online programs.

## Other Aid Programs

### **Federal College Work Study**

*These funds are earned.*

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

### **Federal Pell Grant**

Grants are financial awards that do not need to be repaid. The Federal Pell Grant is based on financial need, as determined by the results of the FAFSA, for undergraduate students who do not already have a bachelor or professional degree. Students must file the FAFSA in order to apply and are encouraged to file online at [www.fafsa.gov](http://www.fafsa.gov). Eligibility is determined by a standard U.S. Department of Education formula, which calculates family size, income and other resources of the student and of the parents, if the student is considered a dependent student for federal aid purposes. The actual amount of the award is based upon the cost of attendance, enrollment status, and the amount of money appropriated by Congress to fund the program. Congress reserves the right to amend this and all federal aid programs at any time. Students are limited to 12 semesters or 18 quarters of lifetime eligibility. Students are encouraged to know their current total pell amount received and can check their status at [www.nsls.ed.gov](http://www.nsls.ed.gov).

### **Federal Supplemental Educational Opportunity Grant (FSEOG)**

The FSEOG is a federal grant program administered by the school for undergraduate students with exceptional financial need, as determined by the FAFSA, with priority given to students with current Federal Pell Grant eligibility. There is a limited amount of funds and the school will determine to whom and how much it will award based on federal guidelines. The school cannot guarantee that every eligible student will receive a grant.

### **Federal Direct Loan Program**

Loans are sources of financial aid that must be repaid. Federal Direct Loans are fixed rate low-interest loans that are made to the student by the federal government. Application for the Direct Loan is through the FAFSA and is not based on credit or income. Subsidized loans are need based for those students who demonstrate sufficient financial need, as determined by the results of the FAFSA. Students will not be charged interest on a subsidized loan while they are enrolled in a degree program at least half time, during the 6 month grace period or during periods of deferment. Unsubsidized loans are not need based and interest will accrue beginning at disbursement until the loan is paid in full. Students can choose to pay the interest as it is charged or they can choose to have it capitalized on their loan amount, increasing the overall amount due at time of repayment. Repayment of subsidized and unsubsidized loans begins six months after the student graduates, withdraws from school, or falls below half-time enrollment status. Students must also complete a federal Master Promissory Note (MPN) along with an Entrance Interview in order for the loan to be certified by the school and funds to be sent to the school on behalf of the student. Please check with the Student Financial Services office for subsidized and unsubsidized interest rates.

Students are eligible for yearly loan amounts based on their academic level in school, also in consideration of any previous borrowing at this or any other institution within the academic year. Students are eligible for a fixed amount of Federal Direct Loan money for their complete educational career, called their aggregate maximum. Students are encouraged to know their current federal loan yearly and aggregate amount that they have borrowed at all times. Students can find their current loan information at [www.nsls.ed.gov](http://www.nsls.ed.gov).

### **Yearly Loan Limits**

	<u>Dependent</u>	<u>Independent</u>
Freshmen	\$5,500	\$9,500
Sophomores	\$6,500	\$10,500
Third and Fourth Year	\$7,500	\$12,500
Graduate Students		\$20,500

## **Aggregate Loan Limits**

- \$31,000 as a dependent undergraduate (up to \$23,000 may be subsidized).
- \$57,500 as an independent undergraduate (only \$23,000 of this amount may be in subsidized loans).
- \$138,500 as a graduate student (only \$65,500 of this amount may be in subsidized loans). The graduate debt limit includes any Stafford loans received for undergraduate study.
- \$224,000 as a graduate student who also qualifies for the additional unsubsidized loan for health professions. (only 65,500 of this amount may be in subsidized loans). This limit includes all other undergraduate and graduate Stafford loans.

## **Federal Parent Loan for Undergraduate Students - PLUS**

The PLUS loan, is available to parents of dependent undergraduate students only. PLUS loans are fixed interest rate loans that are not based on need. The PLUS loan amount cannot exceed the student's cost of education minus all other financial aid resources the student is receiving. The student must complete the FAFSA. A credit check is required of the parent borrower and either or both parents may borrow through this program. If a parent is denied the PLUS loan the student is automatically eligible for the independent Direct Loan amount for that year. This additional amount is unsubsidized only. Repayment begins within 60 days of final disbursement of the loan within a loan period and deferment options may be available.

## **Payment of Tuition and Fees**

Tuition is charged on a quarter-by-quarter basis. Students are not obligated beyond the quarter they are currently attending. A student may not register for any academic quarter of study unless payment for tuition and fees are paid in full or an approved payment plan is in a current status. All quarterly payment plans are due 30 days after the first day of the term. All monthly payment plans are due on the 1st or 15th of the month. The Institute may extend credit to a student through several types of payment plans. If a student withdraws from the program for any reason prior to the disbursement of financial aid funds, the student is responsible for any account balance remaining. The Institute reserves the right to withdraw credit extensions for any reason of non-payment or default of such payments. Non-payment of account balance to The Institute may result in additional collection costs to the fullest extent permitted by applicable law.

## **Vocational Rehabilitation Programs**

Every state has programs to help people with physical and mental disabilities. Some states offer retraining programs for people who have been out of the job market for a length of time, for example. Eligibility criteria and amounts vary according to federal, state and private agency regulations. Students must apply directly to and be approved for benefits through the appropriate federal, state, or private agency. For more information, contact your local vocational rehabilitation office, unemployment office, or your state department of human resources.

## **Veterans Education Act**

The Veterans Education Act provides varying levels of assistance to eligible veterans, disabled veterans, and their dependents. If you are a veteran or the dependent of a veteran, contact the local Veterans Affairs office in your region, visit [www.gibill.va.gov](http://www.gibill.va.gov).

## **U.S. Departments of Veterans Affairs and Defense Education Benefits**

The Art Institutes have been approved by the Veterans Education, Texas Veterans Commission for the training of veterans and eligible veterans' dependents. Where applicable, students utilizing the Department of Veterans Affairs education benefits may receive assistance from the School Certifying Official in the filing of appropriate forms. These students must maintain satisfactory attendance and academic progress (refer to the Policies and Procedures section of the catalog for more information). Students receiving veterans' benefits must report all prior education and training. The Art Institutes will evaluate prior credit and accept that which is appropriate. Students with questions should contact the Veterans Education, Texas Veterans Commission; P.O. Box 12277; Austin, TX 78711-2277; Phone: 512-463-3168 / Toll Free: 877-898-3833; Fax: 512-463-3932; <http://www.tvc.state.tx.us/>.

For students using Veterans Affairs (VA) education benefits, any complaint against the school should be routed through the VA GI Bill Feedback System by going to the following website: <http://www.benefits.va.gov/GIBILL/Feedback.asp>. The VA will then follow up through the appropriate channels to investigate the complaint and resolve it satisfactorily.

As a Department of Defense Memorandum of Understanding education institution participant and signatory, The Art Institutes are approved for Tuition Assistance. Eligibility for Tuition Assistance varies by military branch. Military spouses may also be eligible to use Department of Defense educational benefits under the Military Spouse Career Advancement Scholarship (MyCAA) program. Service members or military spouses wishing to use Department of Defense education benefits must obtain approval from their respective military branch or the Department of Defense prior to starting the course.

While benefit and eligibility information is provided by The Art Institutes, the ultimate approval of a student's ability to use a particular benefit is determined by the respective government agency offering the benefit. Eligible service members, veterans and dependents may contact the Student Financial Services department at The Art Institutes to learn more about these programs and participation. For additional information, visit the school military website at <https://www.artinstitutes.edu/admissions/details/military-benefits>.

### **VA Pending Payment Compliance**

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

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

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

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

*GI Bill® is a registered trademark of the U.S. Department of Veterans Affairs (VA). More information about education benefits offered by VA is available at the official U.S. government Web site at <https://benefits.va.gov/gibill/>*

### **Refund Policies**

Examples of the calculations for these policies are available in the Student Accounting Office

As allowed under Federal, state, and accreditation agency rules, the refund policy may be changed. Students will be notified approximately sixty (60) calendar days in advance of any changes. Students dropping all courses in a term are considered withdrawn for refund purposes. All students will be subject to the institutional refund policy. In addition, students who receive Federal student aid are also subject to the Return of Title IV Funds Policy.

#### **Initial Period of Enrollment and Cancellation Refund Policy for First-Time Undergraduate Students**

For purposes of this Initial Period of Enrollment Policy, a first-time undergraduate student is defined as a student who is not currently enrolled, is not a prior graduate from an undergraduate program, and does not have a prior enrollment in a withdrawn or dismissal status.

For students in graduate programs and undergraduate students who have previously attended, please see the Refund Policy Prior to Class Start section of the enrollment agreement and catalog.

The school provides all new applicants seeking a first-time enrollment in any on-ground undergraduate program of study, including hybrid programs, an Initial Period of Enrollment. The Initial Period of Enrollment allows first-time undergraduate students the ability to begin classes as a non-regular student, without any financial penalty, to determine if our school and educational program are right for the student. Students who enroll may cancel their enrollment prior to the start of the term or within seven (7) calendar days following the first day of the student's first scheduled class, whichever is later (referred to as the "Initial Period").

The chart below illustrates the days in the Initial Period for a non-regular student:

Class Days	Initial Period Days	Number of Calendar Days in Initial Period
April 28 <sup>th</sup> = 1 <sup>st</sup> Scheduled Class		1
April 29 <sup>th</sup>	1 <sup>st</sup> Day of Initial Period	2
April 30 <sup>th</sup>	2	3
May 1 <sup>st</sup>	3	4
May 2 <sup>nd</sup>	4	5
May 3 <sup>rd</sup>	5	6
May 4 <sup>th</sup>	6	7
May 5 <sup>th</sup>	7 <sup>th</sup> = Last Day of Initial Period	8
May 6 <sup>th</sup>	Initial period over – student is eligible to be reviewed for full admission	9

A first-time undergraduate student who notifies the school of the intent to withdraw in person or in writing, or simply stops attending and does not attend classes past the seventh (7<sup>th</sup>) calendar day following the student’s first day of the term or first scheduled class, whichever is later, will be considered a cancellation. The school will refund any monies paid on the student’s behalf and will remove any charges from the student’s account. All refunds will be made within thirty (30) calendar days of the date of the cancellation.

During a first-time student’s Initial Period of Enrollment in an undergraduate program, the student is considered a non-regular student for federal student aid purposes and is not eligible to receive federal, state or any other types of aid during this period.

Please note, a first-time undergraduate student who is receiving military educational benefits may incur a debt with the benefit provider for educational benefits paid if the student cancels within the seventh (7<sup>th</sup>) calendar day following the student’s first scheduled class or does not meet the requirements for admission to the school.

Students who complete the Initial Period of Enrollment will be reviewed for full admission into the school as a regular student on the ninth (9<sup>th</sup>) respective calendar day (the day after the first calendar day plus seven (7) calendar days). Students are required to meet all school admission requirements and any additional programmatic admission requirements that apply to the student’s program of study. Students completing the Initial Period of Enrollment who continue in the educational program will be subject to all student policies back to the first day of the student’s first term or first scheduled class day, whichever is later, including the withdrawal, refund and Return to Title IV policy should the student cease attending at a later date.

In order to qualify for aid, students must be a regular student and meet all federal, state, or other types of aid eligibility requirements.

#### Cancellation Refund Policy Student Examples:

##### Example 1:

- 1 Student’s first scheduled class is January 5<sup>th</sup>.
- 2 Student ceases to attend and his or her last date of attendance is January 9<sup>th</sup> (the 4<sup>th</sup> day).
- 3 Student would no longer be enrolled and would not be eligible for any Title IV, state aid and other aid program funding nor would the student be charged tuition or fees for any portion of his or her Initial Period or for the term.
- 4 Students receiving military educational benefits may incur a debt with the benefit provider for educational benefits paid.

##### Example 2:

- 1 Student’s first scheduled class is January 5<sup>th</sup>.



- 2 Student remains enrolled and attends class through January 14 (the 9th day), then ceases enrollment and attendance.
- 3 Student would be charged for the full class amount and his or her refund, if any, would be calculated based on withdrawal on day ten (10) of the class.
- 4 Student would be eligible for Title IV, veteran's benefits, state aid, and other aid programs, if all other conditions are met for admission and aid eligibility, since he or she became a regular student after January 11th (the 7th day).
- 5 Students receiving military educational benefits may incur a debt with the benefit provider for educational benefits paid.

#### Refund Policy Prior to Class Start

Applicants may cancel their enrollment in person or in writing before the beginning of classes.

An applicant not requesting cancellation before the scheduled starting date indicated on the enrollment agreement will be considered a student.

1. All monies paid by applicants will be refunded if they are not accepted for admission.
2. All monies paid by the applicant will be refunded if a request to cancel the contract is made by the applicant prior to the beginning of classes or within five (5) business days after signing the enrollment agreement, whichever is later, and making an initial payment.
3. Refunds will be made within thirty (30) calendar days after the applicant's/student's request to cancel application or within thirty (30) calendar days after his/her first scheduled class.

#### Refund Policy After Class Start

In the event of withdrawal by the student or termination by the school during any quarter of study:

1. Prepaid tuition and fees for any period beyond the student's current quarter will be refunded in full.
2. The student may officially withdraw from school by notifying the Office of the Registrar in person or in writing. The termination date will be the student's last date of attendance. If the student stops attending without notifying the Office of the Registrar, the school shall determine the date of withdrawal. This determination date will be considered the notification date for refunding purposes. Refunds due shall be paid within thirty (30) calendar days of the notification date, unless the student is withdrawing at the end of the quarter.
3. Refunds for a student notifying the school prior to the end of a quarter that he/she will be withdrawing at the end of that quarter will be paid within thirty (30) calendar days of the last day of that quarter.
4. For a student who attended a previous quarter of study and did not indicate that he/she was not returning, refunds will be made within thirty (30) calendar days of the first scheduled day of class in the quarter in which the student was expected to return.
5. The refund shall be paid to the student, unless payment to a lender or other entity is required by the terms of a student financial aid program in which the school participates.
6. A student who must withdraw due to documentable mitigating circumstances, such as extreme illness or personal emergency, that make it impractical for the student to complete the quarter, may file an appeal requesting an adjustment to his/her account balance for the term in which the student withdrew. A written appeal must be submitted to Academic Affairs or the Appeals Committee for review. The written appeal must be supported with appropriate documentation of the mitigating circumstance(s). If the student's appeal is approved, the student may be eligible to receive a financial credit, to be determined by the school, to the student account balance at the time of return.
7. Each academic quarter is eleven (11) weeks in duration. The calculation of refunds is based upon the last day of attendance within the quarter.
8. Session II academic terms are approximately five and one-half (5 ½) weeks in duration. The calculation of refunds is based upon the last day of attendance within the term. Information in the catalog or student handbook will apply except for the following changes specific to Session II courses: The add/drop period is two (2) days from the start of Session II courses and financial aid eligibility may change if the student drops or adds one or more courses. Please see your Financial Aid Officer before dropping or adding a course.

9. If a student has not attended sixty (60) percent of the academic term, the school shall not retain or be entitled to payment for a percentage of any tuition and fees or other educational costs for a session that was scheduled to be taken during the relevant academic term but was not attended because the student withdrew from school prior to the commencement of the session. For example, if a student is enrolled for multiple sessions within the term but withdraws completely from school prior to the start of a subsequent session within the academic term, the adjustment of charges based on the student's last date of attendance will be applied to the applicable period of attended session(s) using the session(s) charges and the start date of the first attended session through the end date of the last attended session within the academic term. Charges for the unattended session(s) after the student's last date of attendance within the academic term will be reversed for the Institutional Refund Policy, or State Refund Policy, where applicable. The reversal of applicable charges will be completed after the Return of Title IV Policy. For the Return of Title IV, the evaluation period and term charges include the entire period in which the student registered.

10. If a student has attended sixty (60) percent of the academic term, the evaluation period and academic term charges include the entire period in which the student registered. The Institutional Refund Policy, or State Refund Policy, where applicable, shall be applied based on the student's last date of attendance in the academic term using the academic term charges, aid disbursed during the academic term, and the start date of the first session through the end date of the last session within the academic term. For the Return of Title IV, the evaluation period and academic term charges include the entire period in which the student registered.

### **Adjustment of Charges for the Quarter or Courses Only Delivered in Session I or in Session II**

In accordance with school policy, in the event of withdrawal by the student, or suspension or termination by the school:

In the event of withdrawal or suspension or termination from school, the school will retain earned tuition and fees for the quarter and mid-quarter or single course as follows, based on the week in which the student withdraws:

Week 1	25% of the term's tuition and fees
Week 2	50% of the term's tuition and fees
Week 3	75% of the term's tuition and fees
After Week 3	100% of the term's tuition and fees

#### **Refund Policy for Online Course Withdrawal**

Students who withdraw from a Session I or Session II online course after the add/drop period are treated the same as if they withdrew from an on-ground course. Session II courses begin approximately the day after the Session I courses end, and run approximately five and one-half (5 ½) weeks. The ending date of the second session may not coincide with ending date of the on-ground courses.

#### **Official and Unofficial Withdrawal**

To officially withdraw, the student will need to notify the Office of the Registrar in person or in writing. The registrar will assist the student to complete the withdrawal process and will determine the last date of attendance and the date of determination. The date of determination would be the earlier of the date the student begins the school's withdrawal process or the date the student provides notice. For students who unofficially withdraw, the Registrar will determine the last date of attendance using attendance records. The refund policies shall apply in the event that a student withdraws, is suspended, or is terminated from school.

The Art Institutes are dedicated to serving and assisting our students. A student who encounters issues that require him/her to discontinue attendance in his/her course(s) within or following a quarter, but intends to continue taking courses in a subsequent quarter, may request to reenter and register for the appropriate term. The student must complete a Withdrawal Form obtained by contacting his/her Academic Counselor or the Office of the Registrar. Students who provide a return start date may be scheduled into new or retake courses. Students may also request a re-entry appointment with Financial Aid during the official withdrawal process. The date of determination would be the date the student provides notice. All students will be subject to the necessary refund policies as outlined.

A student who withdraws from a program before the end of week nine (9) for an eleven (11) week term (before the end of week four (4) for a five and one-half (5 ½) week term) will be assigned a "W" code for each course within that quarter. Every course for which a student receives an "F", a "UF", or a "W" grade/code must be repeated and completed with a passing grade in order to graduate. The original grade/code and the subsequent passing grade(s)

will remain on the record for reference purposes. However, when a course is successfully repeated, only the passing grade will be computed in the grade point average. Tuition is charged for repeated courses.

When a final course grade has been established and recorded in the student record, the grade may not be changed without approval by Academic Affairs. Withdrawals and failed courses can affect the student's Incremental Completion Rate and ability to succeed.

For the purpose of determining a refund, a student is deemed to have withdrawn from a course of instruction when any of the following occur:

1. The student notifies the school of withdrawal or of the date of withdrawal.
2. The school terminates the student's enrollment in accordance with institutional policies.
3. The student exceeds the number of absences allowed in accordance with institutional policies, and must be withdrawn from school. The date of withdrawal shall be deemed the last date of recorded attendance.
4. All refunds and return of funds will be made within thirty (30) calendar days of the date of determination.

### **Return of Federal Title IV Aid**

In compliance with Federal regulations, the school will determine how much Federal student financial assistance the student has earned or not earned when a student who is a Title IV recipient withdraws from school.

The school will calculate the percentage and amount of awarded Federal student financial assistance that the student has earned if the student withdraws up through the sixty (60) percent point of the term or session if the student is only attending a session. If the student has completed more than sixty (60) percent of the term, the student earns one hundred (100) percent of the Federal student financial assistance.

The amount earned will be based on the percentage of the term that was completed in days up to and including the last date of attendance. To calculate the amount earned, the school will determine the percentage by dividing the number of calendar days completed in the term up to and including the last date of attendance by the total number of calendar days in the term. If there is a scheduled break of five (5) or more days, it will reduce the term length and if the scheduled break is before the student's last date of attendance, it will also reduce the calendar days completed.

If the student received more than the amount of Federal student financial assistance earned, the difference will be returned to the Federal student financial assistance programs from which funds were received in the following order: Federal Unsubsidized Direct Loans, Federal Subsidized Direct Loans, Federal Perkins Loans, Federal Direct PLUS Loans, Federal Pell Grant, Federal Supplemental Educational Opportunity Grant. Funds will be returned to the aid source within forty-five (45) calendar days of the date that the school determines that the student has withdrawn.

If more Federal student financial assistance has been earned than has been received, the student may be eligible for a post-withdrawal disbursement. The school will notify the student of any post-withdrawal disbursement loan funds for which the student may be eligible and what steps need to be taken for the Federal financial assistance funds to be received. The student or parent, in the case of the Federal PLUS Loans, needs to provide permission before any loan funds may be disbursed on the student's account or disbursed to the student or parent. However, the school may automatically use all or a portion of the post-withdrawal disbursement of grant funds for tuition, fees, and room and board charges (as contracted with the school), and, with the student's authorization, the school may automatically use the grant funds for other educationally-related charges. Any balance of grant funds that may be available will be offered to the student.

If Federal student financial assistance funds need to be returned, the institution must return a portion or all of the unearned funds equal to the lesser of:

- The institutional charges multiplied by the percentage of the unearned Federal student financial assistance funds; or
- The entire amount of unearned funds.

If there are remaining unearned Federal financial aid funds to be returned, the student must return any loan funds that remain to be returned in accordance with the terms and conditions of the promissory note. If the remaining amount of funds to be returned includes grant funds, the student must return any amount of the overpayment that is more than half of the grant funds received. The school will notify the student as to the amount owed and how and where it should be returned.

If students are only scheduled to attend Session I or Session II, the Return of Title IV calculation as described in the Enrollment Agreement will be applied to the applicable Session attended using the session start and end dates.

## **Financial Aid Refund Distribution Policy**

All students receiving financial aid who withdraw from the program may have to return any refund amount to the appropriate Student Financial Aid Program in accordance with the refund distribution schedule which follows:

1. Federal Unsubsidized Direct Loan
2. Federal Subsidized Direct Loan
3. Federal PLUS
4. Federal Pell Grant
5. Federal Supplemental Educational Opportunity Grant
6. Other federal, state, private, or institutional aid programs, if required by the program
7. Students

## **FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT**

The Family Educational Rights and Privacy Act of 1974, as amended ("FERPA") sets out requirements designed to afford students certain rights with respect to their education records. In addition, it puts limits on what information The Institute may disclose to third parties without receiving prior written consent from the student.

### **I. Procedure to Inspect Education Records**

Students have the right under FERPA to inspect and review their education records. A student who wishes to inspect and review his/her records should submit a written request to the Registrar. The request should identify as precisely as possible the records the student wishes to inspect. If the requested records are subject to inspection and review by the student, arrangements for access will be made within a reasonable period of time but in no case more than 45 days after the request was made, and the student will be notified of the time and place where the records may be inspected. The school may require the presence of a school official during the inspection and review of a student's records.

Certain limitations exist on a student's right to inspect and review their own education records. Those limitations include, for example, the following: (i) financial information submitted by parents; (ii) confidential letters and recommendations placed in their files prior to January 1, 1975; (iii) confidential letters and recommendations placed in their files after January 1, 1975 to which the student has waived his or her right to inspect and review and that are related to the student's admission, application for employment or job placement, or receipt of honors. In addition, the term "education record" does not include certain types of records such as, by way of example, records of instructional, supervisory, administrative, and certain educational personnel that are in the sole possession of the maker thereof, and are not accessible or revealed to any other individual except a substitute.

When a record contains personally identifiable information about more than one student, the student may inspect and review only the information that relates to him/her personally.

### **II. Disclosure of Educational Records**

The Art Institute of Houston **and its branch campuses** generally will not permit disclosure of personally identifiable information from the records of a student without prior written consent of the student. Personally identifiable information is disclosed (some items are mandatory, some discretionary) from the records of a student without that student's prior written consent to the following individuals or institutions or in the following circumstances:

1. To The Art Institute of Houston officials who have been determined by the school to have legitimate educational interests in the records. A school official is
  - a) a person employed by the school or its corporate parent in an administrative, supervisory, academic or research, or support staff position. This includes, but is not limited to human resources and accounting staff for purposes of the tuition reimbursement plan; or
  - b) a person employed by or under contract to the school to perform specific tasks, such as an auditor, consultant, or attorney, a person on the Board of Trustees, or a student serving on an official committee or assisting another school official.

Any school official who needs information about a student in the course of performing instructional, supervisory, advisory, or administrative duties for The Art Institute of Houston and its branch campuses has a legitimate educational interest.

2. To certain officials of the United States Department of Education, the Comptroller General of the United States, the Attorney General of the United States, and state and local educational authorities in connection with state or federally supported educational programs.
3. In connection with the student's request for, or receipt of, financial aid necessary to determine the eligibility, amounts or conditions of financial aid, or to enforce the terms and conditions of the aid.
4. To organizations conducting certain studies for or on behalf of the school.
5. To accrediting commissions or state licensing or regulatory bodies to carry out their functions.
6. To parents of a dependent student, as defined in Section 152 of the Internal Revenue Code.
7. To comply with a judicial order or lawfully issued subpoena.
8. To appropriate parties in health or safety emergencies.
9. To officials of another school in which a student seeks or intends to enroll.
10. To an alleged victim of a crime of violence or a nonforcible sexual offense, the final results of the disciplinary proceedings conducted by the school against the alleged perpetrator of that crime or offense with respect to that crime or offense.
11. To persons in addition to the victim of a crime of violence or nonforcible sexual offense, the final results of the disciplinary proceedings described in paragraph 10 above but only if the school has determined that a student is the perpetrator of a crime of violence or nonforcible sexual offense, and with respect to the allegation made against him or her, the student has committed a violation of the institution's rules or policies. (The school, in such instances, may only disclose the name of the perpetrator not the name of any other student, including a victim or witness without the prior written consent of the other student(s)).
12. To a parent regarding the student's violation of any federal, state, or local law or of any rules or policy of the school governing the use or possession of alcohol or a controlled substance if the school determines that the student has committed a disciplinary violation with respect to that use or possession, and the student is under 21 at the time of the disclosure to the parent.
13. Directory information (see Section IV below).
14. Student Recruiting Information as requested by the U.S. Military. Student recruiting information includes ONLY: name, address, telephone listing, age or date of birth, class level, academic major, place of birth, degrees received and most recent educational institution attended. It does not include and The Art Institute of Houston nor its branch campuses will not provide: social security numbers, race, ethnicity, nationality, GPA, grades, low performing student lists, religious affiliation, students with loans in default, veteran's status, students no longer enrolled. Students who opt out of the directory also opt out of student recruiting information.

### **III. Record of Requests for Disclosure**

Except with respect to those requests made by the student themselves, those disclosures made with the

written consent of the student, or to requests by or disclosures to The Art Institute of Houston officials with legitimate educational interests and disclosures of directory information (or other exceptions described in the applicable regulations), The Art Institute of Houston and its branch campuses will maintain a record indicating the parties who have requested or obtained personally identifiable information from a student's education records and the legitimate interests those parties had in requesting or obtaining the information. This record may be inspected by the student.

### **IV. Directory Information**

The Art Institute of Houston designates the following information as directory information. (Directory information is personally identifiable information which may be disclosed without the student's consent):

1. Student's name
2. Address: Local, email and website
3. Telephone number (local)
4. Date and place of birth
5. Program of study
6. Participation in officially recognized activities
7. Dates of attendance
8. Degrees and certificates awarded

9. Most recent previously attended school
10. Photograph of the student, if available
11. Enrollment status (i.e., enrolled, continuing, future enrolled student, reentry, leave of absence, etc.)
12. Student honors and awards received.
13. The height and weight of athletic team members

Notice of these categories and of the right of an individual in attendance at The Art Institute of Houston and its branch campuses to request that his/her directory information be kept confidential will be given to the student annually. Students may request nondisclosure of student directory information by specifying nondisclosure, in writing, to the Office of the Registrar.

Office of the Registrar  
The Art Institute of Houston  
4140 Southwest Freeway  
Houston, TX 77027

Office of the Registrar  
The Art Institute of Austin  
101 W. Louis Henna Boulevard, Suite 100  
Austin, TX 78728

Office of the Registrar  
The Art Institute of San Antonio  
10000 IH-10 W, Suite 200  
San Antonio, TX 78230

Failure to request nondisclosure of directory information will result in routine disclosure of one or more of the above designated categories of personally identifiable directory information.

## **V. Correction of Educational Records**

Students have the right under FERPA to ask to have records corrected which they believe are inaccurate, misleading, or in violation of their privacy rights. The following are the procedures for the correction of records:

1. A student must ask the Registrar to amend a record. As part of the request, the student should identify the part of the record they want to have changed and specify why they believe it to be inaccurate, misleading, or in violation of his/her privacy rights.
2. The Art Institute of Houston and its branch campuses may either amend the record or decide not to amend the record. If it decides not to amend the record, it will notify the student of its decision and advise the student of the right to a hearing to challenge the information believed to be inaccurate, misleading, or in violation of the student's privacy rights.
3. Upon request, The Art Institute of Houston and its branch campuses will arrange for a hearing and notify the student reasonably in advance of the date, place, and time of the hearing. The hearing will be conducted by an individual who does not have a direct interest in the outcome of the hearing. That individual may be an official of The Art Institute of Houston or its branch campuses. The student shall be afforded a forum for the opportunity to present evidence relevant to the issues raised in the original request to amend the student's education records. The student may be assisted by other people, including an attorney.
4. The Art Institute of Houston and its branch campuses will prepare a written decision based solely on the evidence presented at the hearing. The decision will include a summary of the evidence, and the reasons for the decision.
5. If, as a result of the hearing, The Art Institute of Houston and its branch campuses decides that the information is inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it will (a) amend the record accordingly; and (b) inform the student of the amendment in writing.
6. If, as a result of the hearing, The Art Institute of Houston and its branch campuses decides that the information in the education record is not inaccurate, misleading, or otherwise in violation of the privacy rights of the student, it shall inform the student of the right to place a statement in the record commenting on the contested information in the record or stating why he or she disagrees with the decision of the school.

7. If a statement is placed in the education records of a student under paragraph 6 above, The Art Institute of Houston will and its branch campuses: (a) maintain the statement with the contested part of the record for as long as the record is maintained; and (b) disclose the statement whenever it discloses the portion of the record to which the statement relates.

## **VI. Student Right to File Complaint**

A student has the right to file a complaint with the United States Department of Education concerning alleged failures by The Art Institute of Houston to comply with the requirements of FERPA. The name and address of the governmental office that administers FERPA is:

Family Policy Compliance Office  
United States Department of Education  
400 Maryland Avenue, S.W.  
Washington, DC 20202-4605

## **STUDENT RIGHT TO KNOW ACT: GRADUATION/COMPLETION RATES**

According to regulations published by the Department of Education based on the Student-Right-to-Know-Act, the graduation/completion rates for first-time, full-time students who entered school and graduated/completed within 150% of the normal time to complete the program must be made available to current and prospective students. Students desiring specific consumer information regarding the school should see Academic Affairs.

# Tuition & Fees

## The Art Institute of Houston

Program of Study	Degree	Credit Hours	Program Length (Qtrs)	Instructional Weeks	Tuition per Credit Hour	Lab Fee	Approx. Total Cost / Program†
<b>Associate of Applied Science (AAS)</b>							
Baking & Pastry	AAS	90	6	66	\$535		\$48,150
Culinary Arts	AAS	90	6	66	\$535		\$48,150
Graphic Design	AAS	90	6	66	\$535		\$48,150
Restaurant & Catering Management	AAS	90	6	66	\$535		\$48,150
Web Design & Interactive Media	AAS	90	6	66	\$535		\$48,150
<b>Bachelor of Fine Arts (BFA)</b>							
Advertising	BFA	180	12	132	\$535		\$96,300
Digital Filmmaking & Video Production	BFA	180	12	132	\$535		\$96,300
Digital Photography	BFA	180	12	132	\$535		\$96,300
Fashion Design	BFA	180	12	132	\$535		\$96,300
Game Art & Design	BFA	180	12	132	\$535		\$96,300
Graphic & Web Design	BFA	180	12	132	\$535		\$96,300
Interior Design	BFA	180	12	132	\$535		\$96,300
Media Arts & Animation	BFA	180	12	132	\$535		\$96,300
<b>Bachelor of Science (BS)</b>							
Audio Production	BS	180	12	132	\$535		\$96,300
Culinary Management	BS	180	12	132	\$535		\$96,300
Design & Technical Graphics	BS	180	12	132	\$535		\$96,300
Fashion & Retail Management	BS	180	12	132	\$535		\$96,300
Visual Effects & Motion Graphics	BS	180	12	132	\$535		\$96,300
<b>Diploma (D)</b>							
Baking & Pastry	D	55	5	55	\$535	\$1,500	\$30,925
Culinary Arts	D	55	5	55	\$535	\$1,500	\$30,925
Digital Image Management	D	48	4	44	\$535		\$25,680
Fashion Retailing	D	48	4	44	\$535		\$25,680

The table above is calculated at full load, which is an average of 15 credit hours per quarter. The calculation would be based on 12 credit hours per quarter if a student were to take the minimum allowable credits required to still be considered a full time student.

† Approximate total cost is based on the current tuition credit hour rate. Total cost will increase with each per credit hour tuition increase. Instate and outofstate tuition are the same.

Registering over 18 credit hours per quarter requires the permission of the Program Director, Program Coordinator or Dean of Academic Affairs at the student's home campus.

Tuition includes required textbooks for all courses within the student's program of study. Tuition also includes basic entry equipment and materials needed for beginning each program of study. Students are responsible for procuring and/or replenishing any other equipment or materials as required.

CULINARY LAB FEES: Lab fees above represent the total for timely, successful completion of the program and are charged per credit hour. Retaking courses will increase the lab fee charge.

Please visit our [Student Consumer Information](#) page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, fulltime or at full load. Changing programs, beginning programs at the midterm start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.



## The Art Institute of Austin

Program of Study	Degree	Credit Hours	Program Length (Qtrs)	Instructional Weeks	Tuition per Credit Hour	Lab Fee	Approx. Total Cost / Program†
<b>Associate of Applied Science (AAS)</b>							
Baking & Pastry	AAS	90	6	66	\$535		\$48,150
Culinary Arts	AAS	90	6	66	\$535		\$48,150
Graphic Design	AAS	90	6	66	\$535		\$48,150
Restaurant & Catering Management	AAS	90	6	66	\$535		\$48,150
Web Design & Interactive Media	AAS	90	6	66	\$535		\$48,150
<b>Bachelor of Fine Arts (BFA)</b>							
Advertising	BFA	180	12	132	\$535		\$96,300
Digital Filmmaking & Video Production	BFA	180	12	132	\$535		\$96,300
Digital Photography	BFA	180	12	132	\$535		\$96,300
Fashion Design	BFA	180	12	132	\$535		\$96,300
Game Art & Design	BFA	180	12	132	\$535		\$96,300
Graphic & Web Design	BFA	180	12	132	\$535		\$96,300
Interior Design	BFA	180	12	132	\$535		\$96,300
Media Arts & Animation	BFA	180	12	132	\$535		\$96,300
<b>Bachelor of Science (BS)</b>							
Audio Production	BS	180	12	132	\$535		\$96,300
Culinary Management	BS	180	12	132	\$535		\$96,300
Design & Technical Graphics	BS	180	12	132	\$535		\$96,300
Fashion & Retail Management	BS	180	12	132	\$535		\$96,300
Food & Beverage Management	BS	180	12	132	\$535		\$96,300
Hospitality Management	BS	180	12	132	\$535		\$96,300
Visual Effects & Motion Graphics	BS	180	12	132	\$535		\$96,300
<b>Diploma (D)</b>							
Baking & Pastry	D	55	5	55	\$535	\$1,500	\$30,925
Culinary Arts	D	55	5	55	\$535	\$1,500	\$30,925
Digital Image Management	D	48	4	44	\$535		\$25,680
Fashion Retailing	D	48	4	44	\$535		\$25,680

The table above is calculated at full load, which is an average of 15 credit hours per quarter. The calculation would be based on 12 credit hours per quarter if a student were to take the minimum allowable credits required to still be considered a full time student.

† Approximate total cost is based on the current tuition credit hour rate. Total cost will increase with each per credit hour tuition increase. Instate and outofstate tuition are the same.

Registering over 18 credithours per quarter requires the permission of the Program Director, Program Coordinator or Dean of Academic Affairs at the student's home campus.

Tuition includes required textbooks for all courses within the student's program of study. Tuition also includes basic entry equipment and materials needed for beginning each program of study. Students are responsible for procuring and/or replenishing any other equipment or materials as required.

CULINARY LAB FEES: Lab fees above represent the total for timely, successful completion of the program and are charged per credit hour. Retaking courses will increase the lab fee charge.

Please visit our [Student Consumer Information](#) page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, fulltime or at full load. Changing programs, beginning programs at the midterm start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.

## The Art Institute of San Antonio

Program of Study	Degree	Credit Hours	Program Length (Qtrs)	Instructional Weeks	Tuition per Credit Hour	Lab Fee	Approx. Total Cost / Program†
<b>Associate of Applied Science (AAS)</b>							
Baking & Pastry	AAS	90	6	66	\$535		\$48,150
Culinary Arts	AAS	90	6	66	\$535		\$48,150
Graphic Design	AAS	90	6	66	\$535		\$48,150
Restaurant & Catering Management	AAS	90	6	66	\$535		\$48,150
Web Design & Interactive Media	AAS	90	6	66	\$535		\$48,150
<b>Bachelor of Fine Arts (BFA)</b>							
Advertising	BFA	180	12	132	\$535		\$96,300
Digital Filmmaking & Video Production	BFA	180	12	132	\$535		\$96,300
Digital Photography	BFA	180	12	132	\$535		\$96,300
Fashion Design	BFA	180	12	132	\$535		\$96,300
Game Art & Design	BFA	180	12	132	\$535		\$96,300
Graphic & Web Design	BFA	180	12	132	\$535		\$96,300
Interior Design	BFA	180	12	132	\$535		\$96,300
Media Arts & Animation	BFA	180	12	132	\$535		\$96,300
<b>Bachelor of Science (BS)</b>							
Culinary Management	BS	180	12	132	\$535		\$96,300
Design & Technical Graphics	BS	180	12	132	\$535		\$96,300
Fashion & Retail Management	BS	180	12	132	\$535		\$96,300
Food & Beverage Management	BS	180	12	132	\$535		\$96,300
Hospitality Management	BS	180	12	132	\$535		\$96,300
Visual Effects & Motion Graphics	BS	180	12	132	\$535		\$96,300
<b>Diploma (D)</b>							
Baking & Pastry	D	55	5	55	\$535	\$1,500	\$30,925
Culinary Arts	D	55	5	55	\$535	\$1,500	\$30,925
Digital Image Management	D	48	4	44	\$535		\$25,680
Fashion Retailing	D	48	4	44	\$535		\$25,680

The table above is calculated at full load, which is an average of 15 credit hours per quarter. The calculation would be based on 12 credit hours per quarter if a student were to take the minimum allowable credits required to still be considered a full time student.

† Approximate total cost is based on the current tuition credit hour rate. Total cost will increase with each per credit hour tuition increase. Instate and outofstate tuition are the same.

Registering over 18 credithours per quarter requires the permission of the Program Director, Program Coordinator or Dean of Academic Affairs at the student's home campus.

Tuition includes required textbooks for all courses within the student's program of study. Tuition also includes basic entry equipment and materials needed for beginning each program of study. Students are responsible for procuring and/or replenishing any other equipment or materials as required.

CULINARY LAB FEES: Lab fees above represent the total for timely, successful completion of the program and are charged per credit hour. Retaking courses will increase the lab fee charge.

Please visit our [Student Consumer Information](#) page to find the average time to completion for continuously enrolled students for each credential level offered. This data is available at the average credit load, fulltime or at full load. Changing programs, beginning programs at the midterm start date, taking remedial courses, taking time off from coursework, registering for fewer hours or unsuccessful attempts at course completion will increase the total length of the program and overall cost of education from what is disclosed. Transfer credits awarded toward your program will likely decrease the overall length and cost of education.

## Transcript Requests

The Art Institute of Houston and its branch campuses will charge a \$7 fee for all transcript requests.

## Returned Check Policy

The return of a check (electronic or paper) issued to The Art Institute of Houston and its branch campuses will result in a \$50.00 returned check fee being placed on the account of the student, individual, vendor or employee on whose behalf the check was presented for each returned check, no matter the reason.

Each account will be allowed two returned checks after which payment by check will not be accepted. This includes returned electronic payments. Written notification on how to resolve the returned check will be sent to the maker of the check, and to the person whose account was affected. A hold will be placed on the account affected, until the returned check has been redeemed.

If the returned check has not been redeemed within the stated time frame on the notification, a late fee not in excess of 10% of the past-due amount, or \$250.00, whichever is less, will be levied, and the College will begin its collection proceedings.

**Important Note:** A returned check may automatically result in a hold on the account affected, which may preclude participation in any or all of the following activities: further check writing privileges, class registration, receipt of grades, issuing transcripts, and/or diplomas.

### Returned Check Payment Methods

1. **Certified Funds.** Cashier's check, money order, or other certified funds payable to The Arts Institutes International. Include your name, ID#, current address, and phone number on the face of the check.
2. Deliver in person or mail certified funds to the following address:

## The Art Institute of Houston

### Attn: Financial Services

4140 Southwest Freeway  
Houston, TX 77027

# Academic Calendar

## Summer Quarter 2019

Campus Closed – Independence Day July 4  
First day of classes July 8  
Last Day to Add/Drop Classes July 15  
Mid-Quarter Start August 15  
Last Day to Add/Drop Mid-Quarter Classes August 19  
Campus Closed – Labor Day Holiday September 2  
Last day to Withdraw from Summer Classes September 7  
Summer Quarter ends September 21  
Vacation Break September 22-September 29

## Fall Quarter 2019

First day of classes September 30  
Last Day to Add/Drop Classes October 7  
Mid-Quarter Start November 7  
Campus Closed – Veteran’s Day Holiday November 11  
Last Day to Add/Drop Mid-Quarter Classes November 12  
Campus Closed – Thanksgiving Day Holiday November 28 -29  
Last day to Withdraw from Fall Classes November 30  
Fall Quarter ends December 14  
Vacation Break December 15-January 5, 2020

## Winter Quarter 2020

First day of classes January 6  
Last Day to Add/Drop Classes April 13  
Campus Closed – Martin Luther King Jr. Day January 20  
Mid-Quarter Start February 13  
Last Day to Add/Drop Mid-Quarter Classes February 17  
Campus Closed – Presidents Day Holiday February 21  
Last day to Withdraw from Winter Classes March 7  
Winter Quarter ends March 21

## Spring Quarter 2020

First day of classes April 6  
Last Day to Add/Drop Classes January 13  
Mid-Quarter Start May 14  
Last Day to Add/Drop Mid-Quarter Classes May 18  
Campus Closed – Memorial Day Holiday May 25  
Last day to Withdraw from Spring Classes June 6  
Spring Quarter ends June 20

# Full-Time and Adjunct Faculty

## The Art Institute of Houston

### Art Foundations

Davis, John (ADJ)	M.F.A., Painting, University of New Orleans B.F.A., Printmaking, University of Massachusetts, Amherst
Durbin, Michael (ADJ)	M.A., Computer Media, Stephen F. Austin State University B.F.A., Graphic Design, Louisiana Tech University
Garcia, Carlos (ADJ)	M.A., Sculpture, Royal College of Art, London B.F.A., Sculpture, University of Houston
Magdaleno, Leslie (ADJ)	M.F.A., Painting and Drawing, Stephen F. Austin State University M.A., Visual Arts – Lamar University B.F.A., Graphic Design – Sam Houston State University
Richert, Kevin (ADJ)	M.F.A., Art, Stephen F. Austin State University M.A., Art, Stephen F. Austin State University B.F.A., Media Arts, School of Visual Arts, New York
Stevens, James (ADJ)	M.A., Visual Arts, Lamar University
Thompson, Chris (ADJ)	M.F.A., Sculpture, Maryland Institute College of Art B.F.A., Sculpture, University of Houston

### Audio Production

Fife, Lachlan (ADJ)	D.M.A, Music, The University of Texas, Austin M.Mus., Music Composition, The Boston Conservatory B.Mus., Music Composition, The Boston Conservatory A.A.A.S., Audio Engineering, Shoreline Community College
Franz, Cody (ADJ)	Certificate, Audio Recording Technology, Houston Community College
Gaines, JoAnna (ADJ)	M.Mus., Music, University of Texas at Austin B. Mus., Music, University of Texas at Austin
Jacobsen, Nicolai (FT)	D.M.A., Musical Arts, Rice University, including coursework in electrical and computer music systems and computer sound synthesis M.Mus., Music Composition, University of Missouri – Kansas City B.M. Music Arts, University of Missouri – Kansas City
James, Roderick (ADJ)	Ph.D., Electrical Engineering, University of Missouri M.S., Electrical Engineering, University of Missouri B.S., Electrical Engineering, University of West Indies
Longwood, Christopher (ADJ)	B.A., Communications, University of Houston A.A.S., Audio Recording Technology, Houston Community College
Rodgers, Erin (ADJ)	J.D., Law, University of Houston Law Center B.Mus., Music Industry Studies, Loyola University

## Culinary Arts

Andrae, Richard (ADJ)	M.S., Health Education, Southwest Texas State University B.A., Sociology, Mercer University
Bargas, Michael (ADJ)	M.B.A., Business, Argosy University B.A., Philosophy, Princeton University A.O.S., Culinary Arts, Culinary Institute of America
Baze, Ben (ADJ)	B.S., Hotel and Restaurant Management, The University of Houston A.O.S., Culinary Arts, Culinary Institute of America
Buck, Katherine (ADJ)	M.S., Food Management, Manchester Metropolitan University B.B.A., Management and International Studies, Baylor University A.A.S., Culinary Arts, The Art Institute of Houston
Burnett, Emily (ADJ)	M.B.A., Business Administration, University of Houston M.S., Hotel and Restaurant Management, University of Houston B.A., General Studies, Louisiana State University A.O.S., Culinary Arts, Culinary Institute of America
Catemaxca, Manuel (FT)	M.S., Leadership, South University B.S., Culinary Management, The Art Institute of Houston
Christmas-Shands, Curtlynn (ADJ)	M.S., Business Management Leadership, Kaplan University B.S.B.M., Nutrition, University of Phoenix
Clark, Shelley (ADJ)	M.S., Recreation, Sport and Tourism, University of Illinois B.S., Hotel and Restaurant Management, The University of Houston
D'Agostino, Diane (ADJ)	J.D., Law, Seton Hall B.A., Psychology, Upsala College Diploma, Culinary Arts, The Art Institute of Houston
Dickens, Greg (ADJ)	M.B.A., Business Administration, Sam Houston State University B.B.A., General Business, Sam Houston State University
Garner, Vennessa (ADJ)	B.S., Hotel and Restaurant Management, University of Houston
Goodhue, Deidre (ADJ)	B.S., Culinary Management, The Art Institute of Houston
Griffin, Stephen (FT), Program Chair, Culinary Arts	M.S., Hospitality Management, University of Houston B.A., Psychology, University of Houston A.O.S., Culinary Arts, The Culinary Institute of America
Guerra, Patrick (FT)	International equivalent of B.A., Culinary Arts B.S., Culinary Management, The Art Institute of Houston
Gurnani, Roshni (ADJ)	B.C.M., Culinary Management, Culinary Institute of Canada
Horton, Janet (ADJ)	Ed.D., Organizational Leadership, Argosy University M.A., Fitness and Human Performance, University of Houston B.A., Education, Oakland University Diploma, Culinary Arts, The Art Institute of Houston

Jacquinet, Frances (FT) M.S., Leadership, South University  
International equivalency of a bachelor's degree in culinary arts,  
evaluated by Career Consulting International  
A.A.S., Culinary Arts, The Art Institute of Houston  
B.F.A., Graphic Design, The Art Institute of Houston  
Certificate of Professional Aptitude, Ministry of National Education La  
Maison Valance, Luneville, France

Jones, Ewart (ADJ) D.M., Ministry, Andersonville Theological Seminary  
M.Th., Theology, Andersonville Theological Seminary  
Certificates in Culinary Arts from Lewis Hotel and Motel School,  
Trinidad Hilton Culinary School, and Trinidad and Tobago Hotel School

Manske, Melissa (ADJ) M.H.M., Hospitality, University of Houston  
B.S., Food Management, Texas Christian University  
Accelerated Culinary Arts Certificate, Culinary Institute of America

Millo, Greg (ADJ) B.S., Food Science and Nutrition, Sam Houston State University  
A.A.S., Culinary Arts, California Culinary Academy

Potter, Daniel (ADJ) B.S., Hotel, Restaurant and Institutional Management, Pennsylvania  
State University

Psenda, Cody (ADJ) B.S., Foodservice Management, Johnson & Wales University  
A.O.S., Culinary Arts, Johnson & Wales University

Small, Elaine (ADJ) B.S., Home Economics, Southwest Texas State University  
A.O.S., Culinary Arts, The Culinary Institute of America

### **Digital Film & Video Production**

Barry Atkins (ADJ) M.A., Mass Communication, Leicester University  
B.A., English Literature, Brunel University

Gaston, Martin (ADJ) B.S., International Trade, Texas Tech University

Hilliard, Lionell (FT) M.F.A., Producing, American Film Institute  
B.F.A., Radio, Television and Film, Sam Houston State University

Newlin, Julye (ADJ) M.H., Humanities (Communications and Film History), Tiffin University  
B.A., Motion Picture, Brooks Institute

Nickerson, Ralph (ADJ) B.A., Filmmaking, Northeast Louisiana University

Noe, Scott (ADJ) J.D., Law, Pepperdine University School of Law  
B.A., Communications, Pepperdine University

Ramsey, Randee (ADJ) M.F.A., Direction/Theatre/Video/Cinema, California Institute Of The  
Arts  
B.A., Theatre, William Patterson University

Rigdon, Patricia (FT) M.F.A., Theatre, University of Houston  
Program Chair, Media B.A., Fine Arts, University of St. Thomas

Vernon, Molly (ADJ) M.A., Humanities, University of Houston-Clear Lake  
B.A., Theater Arts – Drama, University of Houston-Clear Lake  
A.A.S., Theatre Arts, Galveston College

## Design & Technical Graphics

Arriola, Luis (ADJ)

M.Arch., Architecture, Texas A&M University  
B.A., Environmental Design, Texas A & M University

Gakovic, Stanko (FT)

Ph.D., Architecture, University of Belgrade  
M.A., Architecture, University of Belgrade  
B.A., Architecture, University of Belgrade

## Fashion Design

Bhatia, Anupam (ADJ)

Post Graduate Diploma, Computer Technology and Management, All India Management Association  
B.S., Textile Engineering, Maharishi Dayanand University

Dang, David (ADJ)

M.B.A., Business Administration, Fordham University  
B.F.A. Fashion Design, University of North Texas

Gatterson, Beverly (ADJ )

M.S., Textiles and Apparel, Virginia Tech  
M.B.A, Business Management, University of Houston-Victoria  
B.S. Textiles and Clothing Design, University of Texas at Austin

Hall, Jane (FT)

M.B.A., Business Administration, Texas A&M University-Commerce  
B.S., Business Administration, Oral Roberts University

Jobe, Jal (ADJ)

M.B.A., Business Administration, University of Houston  
B.B.A., Marketing, Texas Tech University

Markgraf, Wendy (ADJ)

M.S., Textile Marketing, Philadelphia University  
B.B.A., Marketing, Ursinus College  
A.A.S., Retailing, York College of Pennsylvania

Saba, Marina (ADJ )

M.F.A., Fashion Design and Fine Art, Tbilisi State Academy of Fine Arts, Republic of Georgia

Strong, David (ADJ)

Ph.D., Applied Management and Decision Sciences, Walden University  
M.B.A., Marketing, Amber University  
B.B.A., Business Management, University of Texas at Austin

Williams-Guerra, Stacy (ADJ)

B.A., Fashion Management and Design, University of the Incarnate Word

## Fashion & Retail Management

Dang, David (ADJ)

M.B.A., Business Administration, Fordham University  
B.F.A. Fashion Design, University of North Texas

Gatterson, Beverly (ADJ)

M.S., Textiles and Apparel, Virginia Tech  
M.B.A, Business Management, University of Houston-Victoria  
B.S. Textiles and Clothing Design, University of Texas at Austin

Hall, Jane (FT)

M.B.A., Business Administration, Texas A&M University-Commerce  
B.S., Business Administration, Oral Roberts University

Jobe, Jal (ADJ)

M.B.A., Business Administration, University of Houston  
B.B.A., Marketing, Texas Tech University

Markgraf, Wendy (ADJ)

M.S., Textile Marketing, Philadelphia University  
B.A., Marketing, Ursinus College  
A.A.S., Retailing, York College of Pennsylvania



Saba, Marina (ADJ) M.F.A., Fashion Design and Fine Art, Tbilisi State Academy of Fine Arts, Republic of Georgia

Strong, David (ADJ) Ph.D., Applied Management and Decision Sciences, Walden University  
M.B.A., Marketing, Amberton University  
B.B.A., Business Administration, University of Texas at Austin

Williams-Guerra, Stacy (ADJ) B.A., Fashion Management and Design, University of the Incarnate Word

### **Game Art Design**

Bellinger, Sean (ADJ) B.F.A., Media Arts & Animation, The Art Institute of Houston

Hendrix, Larry (ADJ) B.A., Graphic Design / Digital Art, Prairie View A&M University

Jacobsen, Nicolai (FT) D.M.A., Musical Arts, Rice University, including coursework in electrical and computer music systems and computer sound synthesis  
M.Mus., Music Composition, University of Missouri – Kansas City Conservatory of Music and Dance

Ott, Donald (ADJ) B.A., Musical Arts, university of Missouri – KansasCity  
B.S., Game Art & Design, The Art Institute of California-San Diego

### **General Education**

Anwar, Rafay (ADJ) Ph.D, Physics, University of Houston  
M.Sc., Physics, University of Houston  
B.Sc., Physics, University of Houston

Arnold, Kaye (ADJ) M.A., American History, University of Houston  
B.A., English, University of Houston

Basharat, Mahmoud (ADJ) M.S., Mathematics, Texas Southern University  
B.S., Statistics/Computer Science, Yarmouk University, Jordan

Downey, Carlton (ADJ) Ph.D., Communication Disorders, Louisiana State University  
M.A., English, Northwestern State University  
B.A., Scholar’s Curriculum, Northwestern State University

Elkhatib, Mohammad (ADJ) M.Ed., Secondary Education, including 18 graduate credits in mathematics, Texas Southern University  
B.S., Chemical Engineering, Texas A&M University

Gomez-, Vanessa (ADJ) M.A., Art History, University of Illinois-Urbana Champaign  
M.A., Humanities, University of Houston-Clear Lake  
B.A., Applied Design and Visual Arts, University of Houston-Clear Lake

Groux, Robert (ADJ) M.A., Human Sciences: Sociology/Psychology, Our Lady of the Lake University  
B.A., Sociology/Psychology, Our Lady of the Lake University  
A.A.S., Psychology, San Jacinto Jr. College

High, Clennis (ADJ) Ed.D., Counselor Education, Texas Southern University  
M.A., Clinical Sociology, Texas Southern University  
B.A., Sociology, Texas Southern University

Keller, James (ADJ) M.A., Communications, Texas Southern University  
B.A., Telecommunications, Texas Southern University

Lee, Lemarcus (ADJ) M.B.A., Marketing and Finance, Clark Atlanta University  
B.S., Psychology, Texas A&M University

Dr. McMillan, Mary (ADJ)	Ed.D., Curriculum and Instruction, University of Houston M.Ed., Curriculum and Instruction, University of Houston B.S., Elementary Education, University of Houston
Rios, Daniel (ADJ)	M.B.A., Business Administration, University of Phoenix B.S., Accounting, University of Houston-Victoria
Rodriguez, Margarita (ADJ)	M.A., Hispanic Linguistics and Literature, University of Houston B.A., Spanish, University of Houston
Saavedra, Ramiro (ADJ)	M.S., Nutrition, Texas Woman's University M.A. Behavioral Science, University of Houston-Clear Lake B.S., Nutrition, University of Houston
Dr. Shivers, Candice (ADJ)	Ph.D., Public Health, Walden University M.A., Communication, Sam Houston State University B.A., Speech and Communication, Texas Southern University
Smith, Jimmie (ADJ)	M.S., Educational Leadership, University of Houston – Clear Lake B.S., Computer Engineering, University of Oklahoma
Spoede, Libby (ADJ)	M.S., Nutrition, Texas Woman's University B.S., Biology and Nutrition, Texas A&M University
Dr. Thomas, Jarvis (ADV)	Ph.D., Leadership Studies, Our Lady of the Lake University M.P.A., Human Resource Management, Texas Southern University B.S., Healthcare Administration, Texas Southern University
Whelan, Marie (ADJ)	M.S., Dietetics, MGH Institute of Health Professions B.S., Dietetics, Louisiana State University
Wells, Daniel (ADJ)	M.A., History, University of Houston B.A., History, University of Houston
Zinebi, Savannah (ADJ)	Ph.D., Biology/Neurosciences, Université de Provence M.S., Neuroscience, Université Claude Bernard Lyon B.S., Natural Sciences, University of Mohamed I. Morocco

## **Graphic & Web Design**

Briere, Michael (ADJ)	M.A., Humanities, California State University Dominguez Hills B.F.A., Fine Art, Ringling School of Art A.A.S., Fine Art (Painting), Seminole Community College
Griffith, Cleston (ADJ)	M.Ed., Educational Technology, Our Lady of the Lake University B.A., Human Sciences, Our Lady of the Lake University
Durbin, Mike (ADJ)	M.A., Digital Media, Stephen F. Austin State University B.A., Graphic Art, Louisiana Tech University
Key, Bryan (ADJ)	M.A., Digital Media Studies, University of Houston Clear Lake B.F.A., Communication Graphics, Texas Christian University B.S., Advertising Art, Texas A&M University-Commerce
Marberry, Robert (ADJ)	M.A., Design for Communication, University of Westminster, London B.F.A., Visual Communications, American InterContinental University
Pennington, Mary Anne (ADJ)	A.A.S., Computer Graphic Arts, Lone Star College

Quiroga, Mauricio (ADJ)	M.S., Information & Systems, University of St. Thomas B.B.A., Business Administration, Universidad Catolica Boliviana, Bolivia
Waldusky, Laura (FT) Program Chair, Design	M.F.A., Design and Technology, Parsons School of Design B.F.A., Studio Art, Texas Tech University
<b>Interior Design</b>	
Arriola, Luis (ADJ)	M.A., Architecture, Texas A&M University B.A., Environmental Design, Texas A&M University
Bosworth, Bradley (ADJ)	M.Arch., Architecture, Texas Tech University B.S., Architecture, Texas Tech University
Fallon, Stephanie (ADJ)	M.S., Human Services (Healthcare), Stephen F. Austin University B.F.A., Interior Design, The Art Institute of Houston
Ford, Eric (ADJ)	M.A., Architecture, Savannah College of Art and Design B.A., Architecture, Southern University and A&M College
Furst, Larry (ADJ)	M.Arch., Architecture and Drawing, Cranbrook Academy of Art B.S., Interior Design, University of Cincinnati
Dr. Gakovic, Stanko (FT)	Ph.D., Architecture, University of Belgrade M.A., Architecture, University of Belgrade B.A., Architecture, University of Belgrade
Lanigan, William (ADJ)	M.Arch., Architecture, Harvard University B.A., Visual and Environmental Studies, Harvard University
Merchant, Samina (ADJ)	M.Arch, Interior Architecture, University of Oregon B.S., Commerce and Business, University of Mumbai
Mueller, Barb (ADJ)	M.F.A. , Interior Design, Savannah College of Art and Design B.F.A., Studio Art History, Virginia Commonwealth University
Wood, Lynda (ADJ)	M.F.A., Interior Design, University of Houston M.F.A., Ceramics, , North Texas State University B.F.A., Painting, University of Texas at Austin

## Media Arts & Animation

Alder, David (ADJ)	M.F.A., Interactive Design and Game Development, Savannah College of Art And Design B.S., Mechanical Engineering Technology, Texas A&M University
Bellinger, Sean (ADJ)	B.F.A., Media Arts & Animation, The Art Institute of Houston A.A.S., Animation, The Art Institute of Houston
Henderson, Mike (FT)	M.F.A., Film/Television/Animation, University of California, Los Angeles B.A., Media Studies, State University of New York, Buffalo
Lynner, Chris (ADJ)	B.S., Media Arts and Animation, The Art Institute International Minnesota
Williams, Willie (FT)	M.F.A., Animation and Digital Arts, University of Southern California B.F.A. Art, Texas A&M University-Kingsville

## Photography

Birnbaum, Krista (ADJ)	M.F.A., Art Video, Syracuse University B.F.A., Art, Miami University Ohio
Boncy, Jean (ADJ)	M.F.A., Photography, University of North Texas B.F.A., Photography, University of Houston
Lohman, Lauren (ADJ)	M.F.A., Art, University of Houston B.F.A., Studio Art: Photography, Louisiana State University and A&M College
Thomas, Wayne (ADJ)	M.A., Photography, Ohio University B.A., Communications, Cleveland State University A.A.S., Photography, Northwest College
Washmon, Katelin (ADJ)	M.F.A., Photography, University of Houston B.F.A., Photography, Texas Woman's University

## Visual Effects & Motion Graphics

Henderson, Mike (FT)	M.F.A., Film/Television/Animation, University of California, Los Angeles B.A., Media Studies, State University of New York, Buffalo
Sanon, Pierre (ADJ)	M.F.A., Computer Art and Motion Graphics, Savannah College of Art and Design B.F.A., Computer Art – 3D Animation – Savannah College of Art

## The Art Institute of Austin

### Advertising

Quarterman, Chase (FT)	M.A., Advertising, University of Texas at Austin B.S., Art and Graphic Design, Mississippi College
Henry, Daniel (ADJ)	M.A., Advertising, University of Texas at Austin B.S., Mass Communications / Public Relations, University of North Carolina, Pembroke

### Art Foundations

Llanes Ordina, Marlene (ADJ)	M.F.A. Illustration, Savannah College of Art and Design B.A. Graphic Design, Universidad Vasco de Quiroga
Masuda, Diane (ADJ)	M.F.A., Studio Arts, The School of the Art Institute of Chicago B.F.A., Art, University of Hawaii, Manoa
Starbuck, Honoria (FT)	Ph.D., Curriculum and Instruction (Interdisciplinary: Communications, Fine Arts, Education, including 18 graduate hours in studio art), University of Texas at Austin M.A., Curriculum and Instruction, University of Texas at Austin B.A., Studio Art, University of Texas at Austin
Stovall, Luanne (ADJ)	M.F.A., Studio Art, Tufts University B.F.A., Art, Miami University, Oxford Ohio
Willman, Maxx Von (ADJ)	M.F.A., Painting/Drawing, Pratt Institute B.A., Still Photography, Brooks Institute

## Audio Production

Evans, Kyle (FT)	M.F.A., Sound/New Media/Film, The School of the Art Institute of Chicago Graduate thesis project in electronics and building audio components B.F.A., Sound, Film, Video, Art and Technology Studies, The School of the Art Institute of Chicago
Fangsrud, Adam (FT)	M.F.A., Sound Design, Savannah College of Art & Design B.A., English, University of Montana
Knien, Storm (ADJ)	M.Mus., Music, University of Texas at Austin B.Mus., Organ, University of Washington B.A., Music, University of Washington
Levi, Chace, (ADJ)	M.A., Music Studio Composition, Suny Purchase College B.A., Music, Suny Purchase College
Polman, Marloes (ADJ)	M.A., Sound and Music Technology, Open University of England B.Mus., Composition and Music Technology, Utrecht School of the Arts

## Culinary Arts

Butler, Cliff (ADJ)	B.A., Telecommunications, Texas Tech University Certificate, Baking and Pastry, Culinary Institute of America
Harmon, Bradley (FT)	B.A., History, Miami U., Ohio A.A.S., Culinary Arts, Le Cordon Bleu College of Culinary Arts
Legarreta, Linda (ADJ)	MBA, Business, International Entrepreneurship; St. Mary's San Antonio BA, Computer Information Systems & Marketing, University of Texas El Paso, AAS, Culinary Arts, Le Cordon Bleu
Luckie-Anderson, Linda (ADJ)	J.D., Law, Syracuse University Law School L.L.M., Law, Syracuse University Law School University
Maroon, John (ADJ)	B.S., Culinary Arts Management, Culinary Institute of America A.O.S., Culinary Arts, Culinary Institute of America
Scruggs, Stewart, (ADJ)	B.A., History, Washington & Lee University A.S., Culinary Arts, Culinary Institute of America

## Design & Technical Graphics

Davis, Brooke (ADJ)	M.A., Industrial Design, Purdue University
Quarterman, Chase (FT)	M.A., Advertising, University of Texas at Austin B.S., Art and Graphic Design, Mississippi College

## Digital Filmmaking & Video Production

Eclarinal, Mark (ADJ)	M.F.A., Cinema, San Francisco State University B.S., Radio, Television and Film, University of Texas at Austin B.A., Anthropology, University of Texas at Austin
Smith, Lee "Arthur" (ADJ)	M.F.A., Theatre, University of Houston M.A. Radio Television Film, University of Texas at Austin B.A., English & Drama, Vanderbilt University

Strickland, Scott (ADJ)	M.F.A., Cinematography, Stephen F. Austin State University B.F.A., Cinematography, Stephen F. Austin State University
Stutz, Collin (ADJ)	M.F.A., Screenwriting, American Film Institute B.A., Film & German Literature, Vassar College
Szepesi, Gabor (FT)	Ph.D., Film and Cinema Studies, Université de Paris I – Pantheon-Sorbonne, France M.A., Cinematography, Université de Paris I – Pantheon-Sorbonne, France

### **Fashion Design**

Ciarla, Jessica (ADJ)	M.F.A., Fashion Design, Polimoda Institute of Design M.A., Journalism & Mass Communication, Kent State University
Elise, Miranda (ADJ)	M.B.A, Business, St. Edwards University B.S., Business, St. Edwards University B.S., Fashion Design, Philadelphia University

### **Fashion Retail & Management**

Ciarla, Jessica (ADJ)	M.F.A., Fashion Design, Polimoda Institute of Design M.A., Journalism & Mass Communication, Kent State University
Elise, Miranda (ADJ)	M.B.A, Business, St. Edwards University B.S., Business, St. Edwards University B.S., Fashion Design, Philadelphia University

### **Game Art & Design**

Blankenship, Colin (ADJ)	B.F.A., Art, Texas Tech University
Carpenter, Eric (ADJ)	M.F.A., Animation, Academy of Art University B.S., Digital Entertainment and Game Design, ITT Technical Institute A.S., Computer Drafting and Design, ITT Technical Institute
Balcaceres, Joshua A (ADJ)	B.S., Media Arts & Animation, The Art Institute of Las Vegas, Henderson, NV

### **General Education**

DeBord, Shannon (ADJ)	M.A., Interdisciplinary Studies, Communication and Marketing, University of Houston B.A., Journalism, University of Texas at Austin
Henry, Daniel (ADJ)	M.A., Advertising, University of Texas at Austin B.S., Mass Communications / Public Relations, University of North Carolina, Pembroke
Luckie-Anderson, Linda (ADJ)	J.D., Law, Syracuse University Law School L.L.M., Law, Syracuse University Law School B.L.S., Management, St. Edwards University
Murray, Shannon (ADJ)	M.A., Humanities, Arizona State University B.A., Humanities, Arizona State University
Qureshi, Lubna (ADJ)	Masters of Diabetic Studies, Dietetics Studies, University of Texas Health and Science Center at San Antonio B.S., Dietetics & Nutrition, University of Texas Health and Science Center at San Antonio

Wade, Megan (ADJ) M.A., Sociology, Texas State University  
 B.S., Psychology, University of the Cumberland  
 B.S., Human Services, University of the Cumberland

Wondra, Susan (ADJ) M.A., Community Counseling, The University of Texas at San Antonio  
 B.S., Psychology, Texas State University

## Graphic & Web Design

Branscum, Colton (ADJ) M.F.A., Communication Design, Texas State University  
 B.F.A., Graphic Design, The Art Institute of Austin

Jastillana, Marvin (ADJ) M.F.A., Communication Design, Texas State University  
 B.F.A., Graphic Design, University of Hawaii at Manoa

Llanes Ordina, Marlene (ADJ) M.F.A. Illustration, Savannah College of Art and Design  
 B.A. Graphic Design, Universidad Vasco de Quiroga

Luckie-Anderson, Linda (ADJ) J.D., Law, Syracuse University Law School  
 L.L.M., Law, Syracuse University Law School  
 B.L.S., Management, St. Edwards University

Masuda, Diane (ADJ) M.F.A., Studio Arts, The School of the Art Institute of Chicago  
 B.F.A., Art, University of Hawaii, Manoa

Quarterman, Chase (FT) M.A., Advertising, University of Texas at Austin  
 B.S., Art and Graphic Design, Mississippi College

Willmann, Max (ADJ) M.F.A., Painting/Drawing, Pratt Institute Brooklyn  
 B.A., Still Photography, Brooks Institute Santa Barbara

## Interior Design

Szepesi, George (ADJ) M.Arch., Architecture, Massachusetts Institute of Technology  
 B.A., Architecture, University of Houston

## Media Arts & Animation

Byrne, William (FT) M.F.A., Photography & Related Media, School of Visual Art  
 B.A., Visual Arts & Photography, Richard Stockton College of New Jersey

Naumann, Benjamin (ADJ) B.A., Media Arts and Animation, Columbia College Chicago

Oster, Isaac (ADJ) M.S., Interactive Entertainment, University of Central Florida  
 B.F.A., Computer Animation, University of Central Florida

Rodriguez, Emely (ADJ) M.F.A., Animation, Savannah College of Art & Design  
 B.F.A., Image & Design: Image & Movement, Escuela de Artes Pladticas de Puerto Rico

Smith, Lee "Arthur" (ADJ) M.F.A., Theatre, University of Houston  
 M.A., Radio Television Film, University of Texas  
 B.A., English & Drama, Vanderbilt University

Starbuck, Honoria (FT) Ph.D., Curriculum and Instruction (Interdisciplinary: Communications, Fine Arts, Education, including 18 graduate hours in studio art), University of Texas at Austin  
 M.A., Curriculum and Instruction, University of Texas at Austin  
 B.A., Studio Art, University of Texas at Austin

## Photography

Burke, Christina (ADJ)	M.A., Journalism, University of Texas at Austin B.A., Journalism, University of Texas at Austin
Mulloy, Meg (FT)	M.S., Professional Photography, Brooks Institute B.A., Visual Journalism, Brooks Institute
Paris, Sherre (ADJ)	Ph.D., Journalism, The University of Texas at Austin M.A., Interdisciplinary Studies, Texas A&M University, Corpus Christi B.A., English, Texas A&M University, Corpus Christi
Reeves, Petra (ADJ)	M.F.A., Photography, Rochester Institute of Technology B.F.A., Studio Art, Florida Atlantic University
Zinzi, Carlo (ADJ)	M.F.A., Arts and Technology, The University of Texas at Dallas B.A., Art and Performance, The University of Texas at Dallas

## Visual Effects & Motion Graphics

Byrne, Bill (FT)	M.F.A., Photography & Related Media, School of Visual Art B.A., Visual Arts & Photography, Richard Stockton College of NJ
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## The Art Institute of San Antonio

### Advertising

Turner, Leslie (ADJ)	M.S., Advertising, Northwestern University, Evanston, Illinois, B.A., Advertising, Drew University
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### Art Foundations

Arnette, Jacquenette (ADJ)	M.A., Visual Arts, Victorian College of the Arts Graduate Diploma in Fine Arts, Victorian College of the Arts B.F.A., Fine Arts, The University of Texas at San Antonio
Cooper, Scott (FT)	M.F.A., Illustration, Academy of Art University B.F.A., Media Communications, School of Visual Arts
Escobedo, Juan (ADJ)	M.F.A., Art, Massachusetts College of Art & Design B.F.A., Art, New Mexico State University
Lozano, Victor	M.F.A., Art, California State University, Northridge
Medellin, Loretta (ADJ)	M.F.A., Art, The University of Texas at San Antonio B.F.A., Fine Arts, Kansas City Art Institute
Merriam-Gourley, Noel (ADJ)	M.B.A., Business Administration, Our Lady of the Lake, San Antonio M.F.A., Fine Arts, The University of Texas at San Antonio B.F.A., Studio Art, Southern Methodist University
Ramos, Juan (ADJ)	M.F.A., Art and Design, University of Texas at San Antonio, B.F.A., Art and Design, University of Texas at San Antonio
Rodriguez, David (ADJ)	M.A., Graphic Design, Savannah College of Art and Design
Schneider, Justin (ADJ)	B.B.A., Information Systems, University of the Incarnate Word
Stephens, Vicki (ADJ)	M.F.A., Art, The University of Texas at San Antonio B.F.A., Art, The University of Texas at San Antonio



Stephenson, Russell (ADJ)

M.F.A., Printmaking, University of Texas at San Antonio  
B.F.A., Sculpture, Pacific Northwest College of Art

## **Culinary Arts**

Davila, Leonardo (ADJ)

B.S., Culinary Management, The Art Institute of San Antonio

Gutierrez, Andrew (ADJ)

B.S., Hotel & Restaurant Management, Conrad Hilton College- University of Houston  
A.O.S., Culinary Arts, The Culinary Institute of America  
Continuing Education Certificate in Spanish Cooking, The Culinary Institute of America, Greystone Campus

Hancock, Christopher (ADJ)

B.S., Foodservice Management, Johnson & Wales University  
A.A.S., Culinary Arts, Johnson & Wales

Hart, John (ADJ)

B.S., Culinary Management, The Art Institute of San Antonio

Luis, Maria (ADJ)

B.S., Culinary Management, The Art Institute of San Antonio  
A.A.S, Culinary Arts, St. Philip's College

Perrington, Christina (FT)

M.B.A, Business Administration, Argosy University  
B.S., Hospitality Management, Florida International University  
A.A.S., Culinary Arts, Johnson & Wales University  
A.A.S., Foodservice Management, Central Texas College  
A.A.S., Hotel/Motel Management, Central Texas College

Reboli, Brienne (ADJ)

B.S., Foodservice Management, Johnson & Wales University  
A.A.S., Culinary Arts, Johnson & Wales

Rice, Gary (FT)

M.B.A., Business Administration, Keller School of Management, DeVry University  
A.A.S., Food & Beverage Management, Texas Culinary Academy/Le Cordon Bleu

Rodriguez, Kelly (ADJ)

J.D., Law, St. Mary's University School of Law  
M.A., Legal Studies, Texas State University  
B.A., Political Science, St. Mary's University

Tamez, John (ADJ)

B.B.A., Marketing and Management Information Systems, St. Mary's University  
A.A.S., Culinary Arts and Restaurant Management, St Philip's College

Therriat, Michael (ADJ)

M.S., Military Operational Art and Science, Air University, Air Command & Staff College  
M.S., Hotel and Restaurant Management, Florida International University  
B.S., Business Administration and Management, Webber International University

Williams, Gregory (ADJ)

M.B.A, Business Administration, Argosy University  
B.S., Business Administration, The University of Texas at San Antonio  
A.A.S., Culinary Arts, The International Culinary School at The Art Institute of San Antonio

Woods, Mary Catherine (ADJ)

B.S., Management & Merchandising, University of Wisconsin Stout  
A.A.S., The Art Institute of Atlanta, Baking & Pastry

## **Design & Technical Graphics**

Parker, Jeffery (ADJ) M.S., Mechanical Engineering, Texas A&M University  
B.S., Aerospace Engineering, Texas A&M University

## **Digital Film & Video Production**

Bratton, Crystal (ADJ) M.F.A., Creative Writing, Full Sail University  
M.A., Drama, Texas Woman's University  
B.A., Theater Studies, Yale University

Fisher, Michael (ADJ) M.A., Communication Arts, University of the Incarnate Word,  
B.A., Studio Art, University of South Carolina

Mauser, Brett (ADJ) M.A., Communication, Texas A & M University-Corpus Christi  
B.A., Communication and Media Studies, Texas A & M University –  
Corpus Christi  
A.A.S., Radio, Television, and Broadcasting, Alamo Colleges

Nouramadi, Homayoun (FT) M.F.A., Film and Digital Imaging, Governors State University  
B.F.A., Architecture and the Arts: Moving Images, University of Illinois at  
Chicago

Pewenofkit, Scott (ADJ) M.A., Media Studies, The New School  
B.A., Film and Media Studies, University of Kansas

Ross, Mark (ADJ) M.A., Media Arts, University of South Carolina  
B.A., English, Wofford College

Ruiz, Luis (ADJ) B.F.A., Computer Art, Savannah College of Art and Design

Strickland, Scott (ADJ) M.F.A., Filmmaking, Stephen F. Austin State University  
B.F.A., Cinematography, Stephen F. Austin State University

Webber, Marilyn (ADJ) M.F.A., Screenwriting, American Film Institute, Los Angeles  
B.A., Journalism: Radio/TV/Film, University of Oklahoma

## **Fashion Design**

Bunce, Susan (ADJ) B.F.A., Fashion Design, The University of North Texas

Canales, Jacob (ADJ) B.A., Fashion Management, University of the Incarnate Word

Lazrine, Christiana (ADJ) M.A., Fashion Design, University of the Incarnate Word  
B.A., Fashion management, University of the Incarnate Word

Peneranda, Martha (ADJ) M.F.A., Scene and Costume Design, Carnegie Mellon University

Perez, Carla (ADJ) Ph.D., Fashion Merchandising, Texas Woman's University  
M.A., Home Economics, San Diego State University  
B.A., Family Studies and Consumer Sciences

Santos, Renee (ADJ) M.A., Teaching English as Second Language, The University of Texas at  
San Antonio B.S., Fashion Design, Baylor University

Schiffmacher, Simone (ADJ) M.F.A., Fibers, Cranbrook Academy of Art  
B.F.A., Fiber & Material Studies, Cleveland Institute of Art

## **Fashion & Retail Management**

Garcia, Jacqueline (ADJ) M.A.A., Arts Administration, University of the Incarnate Word  
B.A., Fashion Management and Design, University of the Incarnate Word

Robinson, Shantana (ADJ)	D.B.A., General Business, Northcentral University M.S., Management, Colorado Technical University B.S., Fashion Merchandising, Southwest Texas University
Santos, Renee (ADJ)	M.A., Teaching English as Second Language, The University of Texas at San Antonio B.S., Fashion Design, Baylor University
Schiffmacher, Simone (ADJ)	B.F.A., Fiber & Material Studies, Cleveland Institute of Art M.F.A., Fibers, Cranbrook Academy of Art
Williams, Stacy (ADJ)	B.A., Fashion Management and Design, The University of Texas at San Antonio

## **Game Art & Design**

Anderson, Nathan (FT)	M.F.A., 3D Modeling, Academy of Art University, San Francisco B.F.A., New Media, Academy of Art University, San Francisco
Engel, Norman (ADJ)	M.F.A., Computer Arts, 3D Animation, Florida Atlantic University B.A., Fine Arts, Morehead State University
Odendaal, Linda (ADJ)	M.F.A., Motion Pictures and Television, The Academy of Art University B.A., Art, University of North Texas
Ruiz, Luis (ADJ)	B.F.A., Computer Art, Savannah College of Art and Design
Sandoval, Saul (ADJ)	M.F.A., Animation, Academy of Art University B.A., Strategic Management & Entrepreneurship, The University of North Texas
Stutts, Joshua (FT)	M.F.A., Interactive Design and Game Development, Savannah College of Art & Design B.F.A., Media Arts & Animation, The Art Institute of Atlanta
Vanderburg, William (ADJ)	B.F.A., Game Art, The Art Institute of Schaumburg
Villavicencio, Ivan (ADJ)	B.S., Industrial Design, Art Center College of Design (Pasadena, CA) B.S., Industrial Engineering Design Technology, Louisiana State University
Webber, Marilyn (ADJ)	M.F.A., Screenwriting, American Film Institute, Los Angeles B.A., Journalism: Radio/TV/Film, University of Oklahoma

## **General Education**

Case, Joan (ADJ)	M.S., Nutrition, University of the Incarnate Word B.S., Nutrition, University of the Incarnate Word
Gangadharan, Ajitkumar (ADJ)	Ph.D., Physics, Mahatma Gandhi University M.S., Physics, Cochin University of Science and Technology B.S., Physics, Cochin University of Science and Technology
Ibey, Marilyn (ADJ)	Ph.D., Education & Human Development, The University of Texas at San Antonio M.A., Biology, University of The Incarnate Word B.S., Biology, McGill University
Kerr, Rebecca (ADJ)	M.A., Communications, University of Colorado B.S., Agricultural Communications, Texas Tech University
Langton, Vanessa (ADJ)	M.A., Art History, The University of Texas at San Antonio

Morrow, Daniel (ADJ)	B.F.A., Communication Design, Texas State University M.A., English, Texas A&M University – Corpus Christi B.A., History, Corpus Christi State University
Obara, Samuel (ADJ)	Ph.D., Mathematics Education, University of Georgia M.A., Mathematics, University of Georgia M.Ed., Mathematics Education, University of Georgia B.S., Mathematics and Technology Education, Baraton University
O'Neil, Farrah (ADJ)	M.S., Mathematics, The University of Texas at San Antonio B.S., Mathematics, The University of Texas at San Antonio
Pachecano, Robert (ADJ)	Ph.D., Education/Organizational Leadership and Adult Education, University of the Incarnate Word M.A., Sociology, Our Lady of the Lake University B.A., Psychology and Sociology, Our Lady of the Lake University
Roberson, Jimi (ADJ)	Ph.D., Counselor Education and Supervision, St. Mary's University M.Ed., Guidance and Counseling, Tarleton State University B.S., Psychology, Tarleton State University
Salazar, Marcena (ADJ)	M.A., English Literature and Language, St. Mary's University B.A., English Literature and Language, St. Mary's University
Smith, Aaron (ADJ)	B.A., Anthropology, Texas State University M.A., Art History, University of Memphis
Wilkins, Kathy (ADJ)	M.A., Education and Human Development B.A., Psychology and Sociology
Webber, Minda (ADJ)	M.A., History, Tarleton State University B.S., History Education, West Texas State University

## Graphic & Web Design

Cooper, Scott (FT)	M.F.A., Illustration, Academy of Art University B.F.A., Media Communications, School of Visual Arts, NYC
Goodhue, Thomas (ADJ)	M.S., Instructional Design and Technology, Full Sail University B.A., Animation, Collins College A.O.S., Animation, Collins College
Lathrop, Natalia (ADJ)	M.F.A., Web Design and New Media, Academy of Art University B.A., Art and Design, Ural State Academy of Visual Arts
Loke, Richard (ADJ)	M.A., New Media, University of Canberra, Australia B.S., Business Commerce, University of Windsor, Ontario, Canada
Ramirez, Kasandra (ADJ)	M.S. Instructional Systems Technology, Indiana University B.S., Information Technology – Web Multimedia and Animation, Kaplan University A.A.S., Multimedia Technology, Northwest Vista College
Rodriguez, David (ADJ)	M.A., Graphic Design, Savannah College of Art and Design B.B.A., Information Systems, University of Incarnate Word
Rodriguez, Kelly (ADJ)	J.D., Law, St. Mary's University M.A., Legal Studies, Texas State University B.A., Political Science, St. Mary's University

Schneider, Justin (ADJ) M.F.A., Art, The University of Texas at San Antonio  
B.F.A., Art, The University of Texas at San Antonio

Stephens, Vicki (ADJ) M.F.A., Art, The University of Texas at San Antonio  
B.F.A., Art, The University of Texas at San Antonio

### **Interior Design**

Kugle, Judith (ADJ) M.A., Architectural Studies, University of Houston  
B.S., Psychology, Endicott College  
A.A.S., Interior Design, San Jacinto College

Minor, Mary (FT) M. Arch., Architecture, University of Texas San Antonio  
B.A., Philosophy, Trinity University

Poursani, Ela (ADJ) Ph.D., Architecture, Gazi University

Shander, Caryl (ADJ) M.S., Interior Design, Drexel University  
B.A., Interior Design, The American University

### **Media Arts & Animation**

Anderson, Nathan (FT) M.F.A., 3D Modeling, Academy of Art University, San Francisco  
B.F.A., New Media, Academy of Art University, San Francisco

Engel, Norman (ADJ) M.F.A., Computer Arts, 3D Animation, Florida Atlantic University  
B.A., Fine Arts, Morehead State University

Fisher, Michael (ADJ) M.A., Communication Arts, University of the Incarnate Word  
B.A., Studio Art, University of South Carolina

Goodhue, Thomas (ADJ) M.S., Instructional Design and Technology, Full Sail University  
B.A., Animation, Collins College  
A.O.S., Animation, Collins College

Green, Richard (ADJ) M.A., Communication and Theatre Arts, Eastern Michigan University  
B.S., Speech and Dramatic Arts, Eastern Michigan University

Sandoval, Saul (ADJ) M.F.A., Animation, Academy of Art University  
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