

2008/2009 catalog



# TABLE OF CONTENTS

*Updated as of August 2008*

Letter from the President	2
Vision, Mission Statement, Values	3
Background	4
City & School	5
A Creative-Minded Student Body	6–7
Student Work	10, 23, 35
Programs	
Advertising	8–9
Audio & Media Technology/ Audio Production	11–13
Broadcasting	14–15
Digital Filmmaking & Video Production	16–17
Fashion & Retail Management	18–19
Graphic Design	20–22
Interior Design	24–25
Media Arts & Animation	26–27
Photography	28–30
Web Design & Interactive Media	31–32
General Education	33–34
Course Descriptions	36–59
Administration & Faculty	60–76
General Information	77–90
2008/2009 Academic Calendar	91
Financial Information	92



*Please keep, share or recycle*

# LETTER FROM THE PRESIDENT

Welcome to The New England Institute of Art! As you continue your educational journey and explore the options available to you, I am confident you will agree that The New England Institute of Art is indeed a place where your creativity will be recognized and cultivated.

At The New England Institute of Art, we value the professional industries that we represent and seek strong relationships with employers in order to achieve our mission: to prepare you for positions in your chosen fields. The New England Institute of Art offers a variety of bachelor's and associate's degree programs and certificate programs year-round in the creative and applied arts.

The New England Institute of Art's rich history of delivering quality education for over fifty years is demonstrated by our many successful alumni working in the broadcasting, audio production, graphic design and multimedia industries.

At The New England Institute of Art, you will enter an active and engaged learning experience through a hands-on, learner-centered approach that successfully combines teaching business competencies alongside the broader skills in our general education core-curriculum. Before graduating, you will experience what it is truly like to work in your chosen field through a required internship. You will thrive in a creative environment where you learn from artists and industry professionals who will challenge and motivate you to do your best.

Imagine an atmosphere where your ideas are brought to life through your classroom projects and portfolio. You can achieve this with guidance from the faculty and staff of The New England Institute of Art.

Please take time to look through our catalog and explore your options for a creative career. Consider the possibilities and let The New England Institute of Art support you in achieving your educational and professional goals.



Susan C. Lane  
President



# VISION

The New England Institute of Art, offering associate's and bachelor's degree programs, will distinguish itself as a leader in creative education for art and communication by building on its current successes in the audio, broadcasting, graphics, interior design, animation and the multimedia industries.

The New England Institute of Art aspires to have alumni recognized as industry experts and leaders in their field by New England employers, high schools, colleges and the professional community.

The New England Institute of Art will be recognized as a sponsor for the arts through offering opportunities to showcase local, regional and national talent and will become a center for professional growth and life-long learning.

# MISSION STATEMENT

The New England Institute of Art provides a balance of career and liberal arts education to prepare graduates for employment in their chosen field. Industry-experienced faculty use a student-centered approach and market-driven curricula to support students in developing the tools and skills necessary to achieve their goals.

# VALUES

- *We value* learner-centered education that provides professional and personal development that allows for lifelong learning.
- *We value* quality customer service in our daily activities and as representatives of the college.
- *We value* an environment that promotes professional and personal growth and development for all members of the college.
- *We value* a workplace that strives for timely and efficient interdepartmental operations with room for flexibility and measures of accountability.
- *We value* the professional industries that we represent, and seek strong levels of dedication and reciprocal contribution.
- *We value* the rewards of a tolerant environment that embraces diversity and attitudes of shared appreciation.
- *We value* quality and excellence in all that we do.
- *We value* an atmosphere that encourages honesty and integrity and one that regards mutual respect as the rule.
- *We value* an environment that fosters and rewards creativity and artistic self-expression.
- *We value* a community that promotes teamwork and open communication.
- *We value* technical facilities that support quality education in the development of industry-related skills.
- *We value* ethical and efficient business practices that lead to quality services, profitability and a return on investment.

# BACKGROUND

The New England Institute of Art, located in Brookline, Massachusetts, is a for-profit institution accredited by the New England Association of Schools and Colleges (NEASC) through its Commission on Institutions of Higher Education (CIHE).

The college was founded in 1952 as the Norm Prescott School of Broadcasting. It was sold ten years later to Victor Best who renamed it the Northeast Broadcasting School.

Mr. Best operated the school until 1988, when it was purchased by The Northeast Company, Inc. At that time, the curriculum consisted of a single Radio and Television Broadcasting diploma program, with all students enrolled in a prescribed set of courses. The school added a second diploma program in the Recording Arts in July 1991.

In September 1995, the college was granted authority to award two Associate in Science degrees: one in Broadcasting and another in Recording Arts. The school changed its name to The Northeast College of Communications, Inc., and was renamed again in 1997 as Massachusetts Communications College. In 1998, it was granted authority to award three more Associate in Science degrees in Communications Studies, Multimedia Communications and Internet Communications.

In 1999, the College became part of The Art Institutes system when it was acquired by The Art Institutes' parent company, Education Management Corporation (EDMC). The Art Institutes system currently operates over 40 schools in North America, offering degree and certificate programs in media arts, design, fashion and culinary arts.

In June 2000, Massachusetts Communications College was authorized to award the Associate in Science degree in Graphic Design. In September 2000, it was granted approval to retitle the Associate in Science in Recording Arts to A.S. in Audio Production and the A.S. in Multimedia Technology to the A.S. in Multimedia & Web Design.

The Massachusetts Department of Higher Education approved the request for a name change from Massachusetts Communications College to The New England Institute of Art & Communications in July 2001.

In December 2001, The New England Institute of Art & Communications gained approval to offer Bachelor of Science degrees. In 2002, the College opened The Center for Professional Development, offering certificate programs.

In May 2003, the Board of Trustees approved the Institute's request to change its name to The New England Institute of Art. This final name change better reflects The New England Institute of Art commitment to all types of art, from communication arts to design.

Additional Bachelor of Science degree programs have been added since 2004, including Media Arts & Animation, Digital Filmmaking & Video Production, Interior Design, Advertising, Photography and Fashion & Retail Management, as well as an Associate in Science degree in Photography. In 2008 the Interactive Media Design program was changed to Web Design & Interactive Media.

# CITY AND SCHOOL

## Welcome

The approximately 1,800 students who study year-round at The New England Institute of Art have it all at their doorstep. Situated in the Town of Brookline, the College is surrounded by a blend of busy streets, independent businesses, restaurants, shops, pubs, apartment buildings and stately homes.

Just a few steps away is the City of Boston with all it has to offer. There is always something to do, with places to go and new things to learn. Students can hop on public transportation and quickly be at The Museum of Fine Arts, Fenway Park, on Newbury Street with its fine art galleries and shopping, or socializing with other students from the more than 80 other schools, colleges, and universities in the area.

When students are ready for their internships and first jobs, Boston is home to many radio and television stations, advertising agencies and media production companies.

**Student Photo Credits:**  
1. Robin Deary  
2. Christopher Bowers  
3. Jalysa Belmer



# A CREATIVE-MINDED STUDENT BODY

Students come to The New England Institute of Art from across the state, across the nation and across the globe. Many have just graduated from high school; others seek new or expanded careers after considerable employment experience. What they all have in common is a keen desire to learn the creative skills they will need to apply their talents in successful careers.

The College faculty, many of whom enjoy successful careers of their own in the fields to which the students aspire, bring years of experience to the classroom, meshing creative talents with practical skills.

## Focusing on the Student

The New England Institute of Art is student-centered, with an academic culture built on educational quality and hands-on work in radio and TV broadcasting, audio production, digital filmmaking and video production, graphic design, interior design, media arts & animation, photography, advertising, web design & interactive media, and fashion & retail management.

The challenging environment allows students to benefit from personalized attention from faculty and close working relationships with fellow students.

Student-centered also means that The New England Institute of Art, beginning at the moment of application and through every step of the academic experience, works with the student and

family to provide a supportive, user-friendly environment.

Individualized academic and career counseling, in addition to internships, are available to guide the student's personal, academic and professional growth.

At The New England Institute of Art, differences and cultural diversity are celebrated. The College is committed to providing educational and professional opportunities to people of all ages, races, colors, religious beliefs, national and ethnic origins, sexual orientations and marital or parental status.

## Choose Your Creative Field

The New England Institute of Art offers Associate in Science degree programs in Audio Production, Broadcasting, and Photography, and offers Bachelor of Science degree programs in Advertising, Audio & Media Technology, Digital Filmmaking & Video Production, Fashion & Retail Management, Graphic Design, Interior Design, Media Arts & Animation, Photography, and Web Design & Interactive Media. Through The Center for Professional Development, The New England Institute of Art also offers certificate programs in Advanced Website Development, Computer-Aided Design & Documentation, Digital Audio Production, Digital Graphic Design, Digital Photography, Digital Video Production, Residential Interior Decorating and Web Site Development.

The Bachelor of Science and Associate in Science degree programs build academic, professional, technical and creative capacities. These programs develop a student's ability to analyze and understand the factors that influence culture and technology and apply them to the student's chosen field.

In every program, learning is hands-on. The student may put his or her skills to work in independent projects and internships with industry leaders. By graduation, the student will have the hands-on technical skills as well as the academic skills needed to be prepared for an entry-level job.

## Hands-On Outside of the Classroom

Extracurricular activities include the following:

AES—Audio Engineering Society; The College Ambassadors; Ad Club; Phi Theta Kappa—Beta Pi Lambda Chapter—Honor Society for Associate Degree Students; The Chairing Secession: Bike Club; Campus Activities People; Gaming Club; Gallery Club, GLBTA @ NEiA (formerly SPOUT); International Interior Design Association Student Chapter, Lens Based Artists, Naked Stage, a club exploring all areas of theater and performance; Naked Acts, a screenwriting club; Naked Ear Records, a student-run record label; NEiA Live All-Independent Radio, a student-operated global Web radio station; Naked Truth, a student literary magazine; Naked Eye Video, a club that gives students the chance to act, direct and produce TV and video; Outreach Club, Photo Kids (former Camer-Raw); SIGGRAPH, a club interested in animation, computer graphics and interactive techniques, its related technologies and applications; and the Webraisers who work on web sites for not for profit groups.



Student Comic Book:  
Devon Guillery

## The Art Institutes

The New England Institute of Art is one of The Art Institutes (www.artinstitutes.edu), a system of over 40 schools located throughout North America, providing an important source of design, media arts, fashion and culinary arts professionals.

Other schools include The Art Institute of Atlanta®, GA, The Art Institute of Atlanta®-Decatur, GA, The Art Institute of Austin<sup>SM</sup>, TX, A branch of The Art Institute of Houston, TX, The Art Institute of California<sup>SM</sup> — Hollywood, Formerly California Design College, The Art Institute of California<sup>SM</sup> — Inland Empire, The Art Institute of California<sup>SM</sup> — Los Angeles, The Art Institute of California<sup>SM</sup> — Orange County, The Art Institute of California<sup>SM</sup> — Sacramento, The Art Institute of California<sup>SM</sup> — San Diego, The Art Institute of California<sup>SM</sup> — San Francisco, The Art Institute of California<sup>SM</sup> — Sunnyvale, The Art Institute of Charleston<sup>SM</sup>, SC, A branch of The Art Institute of Atlanta, GA, The Art Institute of Charlotte®, NC, The Art Institute of Colorado® (Denver), The Art Institute of Dallas®, TX, The Art Institute of Fort Lauderdale®, FL, The Art Institute of Houston®, TX, The Art Institute of Indianapolis<sup>SM</sup>, IN\*, The Art Institute of Jacksonville<sup>SM</sup>, FL, A branch of Miami International University of Art & Design, The Art Institute of Las Vegas®, NV, The Art Institute of Michigan<sup>SM</sup> (Detroit), The Art Institute of New York City®, NY, The Art Institute of Ohio<sup>SM</sup> — Cincinnati\*\*, The Art Institute of Philadelphia®, PA, The Art Institute of Phoenix®, AZ, The Art Institute of Pittsburgh®, PA, The Art Institute of Portland®, OR, The Art Institute of Raleigh–Durham<sup>SM</sup>, NC, The Art Institute of Salt Lake City<sup>SM</sup>, UT, The Art Institute of Seattle®, WA, The Art Institute of Tampa<sup>SM</sup>, FL, A branch of Miami



Preston Dietz

International University of Art & Design, The Art Institute of Tennessee<sup>SM</sup> — Nashville, A branch of The Art Institute of Atlanta, GA, The Art Institute of Tucson<sup>SM</sup>, AZ, The Art Institute of Vancouver<sup>SM</sup>, BC, The Art Institute of Washington® (Arlington, VA)\*\*\*, A branch of The Art Institute of Atlanta, GA, The Art Institute of York — Pennsylvania<sup>SM</sup>, Formerly Bradley Academy for the Visual Arts, The Art Institutes International — Kansas City<sup>SM</sup>, The Art Institutes International Minnesota<sup>SM</sup> (Minneapolis), The Illinois Institute of Art® — Chicago, The Illinois Institute of Art® — Schaumburg, and Miami International University of Art & Design<sup>SM</sup>, FL.

\* The Art Institute of Indianapolis is licensed by the Indiana Commission on Proprietary Education, 302 W. Washington St., Rm E201, Indianapolis, IN 46204. AC-0080

\*\* The Art Institute of Ohio — Cincinnati, 8845 Governors Hill Drive, Cincinnati, OH 45249-3317, OH Reg # 04-01-1698B

\*\*\* Certified by the State Council of Higher Education to operate in Virginia

## Catalog Preparation

This catalog was prepared by The New England Institute of Art, 10 Brookline Place West, Brookline, Massachusetts 02445. The information contained herein applies to the academic year 2008/2009. Curriculum, fees, expenses, and other matters described herein are subject to change without notice and at the discretion of The New England Institute of Art. For more information, write to the above address or call 1-800-903-4425.

## Licensing and Accreditation

The New England Institute of Art is accredited by the New England Association of Schools & Colleges, Inc. (NEASC), through its Commission on Institutions of Higher Education, and is authorized by the Massachusetts Department of Higher Education to award Bachelor of Science degrees in Advertising, Audio & Media Technology, Digital Filmmaking & Video Production, Fashion & Retail Management, Graphic Design, Interior Design, Media Arts & Animation, Photography, and Web Design & Interactive Media, as well as Associate in Science degrees in Broadcasting, Audio Production and Photography.

### NEASC address:

209 Burlington Road  
Bedford, MA 01730  
781-271-0022

### Massachusetts Department of Higher Education:

One Ashburton Place Room 1401  
Boston, MA 02108-1696  
617-994-6950

## The Subsidiaries of The Art Institutes International LLC

The New England Institute of Art is a wholly-owned subsidiary of The Art Institutes International LLC, which through two intermediary limited liability companies is a subsidiary of Education Management Corporation, 210 Sixth Avenue, Pittsburgh, PA 15222.



# ADVERTISING (BS)

## Introduction

For advertising students, the best stuff on TV is the commercials. What inspires the ad major? Visuals that command attention. Words that evoke a reaction. It's where communication and message-making reign. Our Advertising program is for students who see themselves working in a demanding but exciting market-driven career.

Advertising is a dynamic profession that combines business and creativity. While advertising is based in the commercial realm, it strongly focuses on ingenuity, imagination, and uniqueness.

The Bachelor of Science in Advertising degree program at The New England Institute of Art is a business program with a strong focus on design. The program offers a solid foundation in the business side of the advertising industry and then augments that with basic art and design studies.

The program begins with studies in advertising/promotion/integrated marketing communication and addresses business issues and industry concerns facing the advertising profession. Students then enhance their business acumen with foundation courses in color and design, photographic imaging, graphics, and layout. Students learn basic website and publication design, and study animation for multimedia. As part of their coursework, all students complete an internship and create a portfolio to present to prospective employers.

With a well-developed foundation in both the business and design side of advertising, graduates are prepared for entry-level positions with advertising agencies, client companies which advertise via various media, design studios, marketing firms, corporate and retail marketing departments, and ad production companies. The Bachelor of Science in Advertising degree program prepares students to meet the expanding need for advertising and marketing professionals with interdisciplinary training and new media savvy. Graduates from the program will be prepared to confront the challenging strategic questions posed by developing opportunities in the marketplace. The program is meant to bridge the gap between technologists, artists, and marketing and advertising professionals.

Entry-level positions include assistant account executives, assistant media planners, assistant media buyers, advertising artists, assistant creative directors, graphic artists or designers, professional sales representatives in the business-to-business or consumer-goods industries, marketing support associates, and more.

There are several large advertising agencies in Boston and many small to medium ones in the surrounding cities in New England. Employment opportunities also exist on the "client side" of advertising at other local businesses, such as in the promotions and marketing departments at larger companies in the New England area. Because of the Advertising program's cross-curricular collaboration, our advertising graduates are marketable because they have built skills in both the business side and the creative side of advertising.

## Method of Instruction

Instructional methods at The New England Institute of Art include lectures, demonstrations, labs, one-on-one tutorials, and periodic examinations. With the exceptions of internet-based classes offered through *Plus Learning*, internships, and field trips, all instruction is conducted in a classroom setting.

## Bachelor of Science in Advertising

The New England Institute of Art offers a Bachelor of Science in Advertising degree program. The objective of the program is to help students attain a solid and fundamental basis in the business of advertising and graphic design, including copywriting, ad campaigns, and persuasive techniques.

Students must complete a minimum of 121 credit hours (including 46 credit hours in general education courses) with a cumulative GPA of 2.0 or higher. Students must also receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project, and satisfy all the financial obligations to The New England Institute of Art.

## GRADUATION REQUIREMENTS FOR ADVERTISING (BS)

### Core Courses:

AD 100	Principles of Marketing	3
AD 102	Survey of Advertising	3
AD 103	Sales & Persuasive Techniques	3
AD 110	Fundamentals of the Advertising Business	3
AD 200	Consumer Behavior	3
AD 201	Copywriting	3
AD 280	Account Planning/Media Planning and Buying	3
AD 290	Brand Strategy/Intro to Advertising Campaigns	3
AD 310	Advanced Advertising Campaign	3
AD 411	Senior Advertising Campaign	3
AD 415	Advertising Portfolio	3
AD 421	Advertising Internship	3
CSI 110	Internet Technologies	3
GD 102	Fundamentals of Design	3
GD 105	Concept Development	3
GD 107	Type & Layout	3
GD 110	Typography	3
GD 120	Digital Imaging	3
GD 130	Digital Illustration	3
GD 140	Principles of Commercial Photography	3
GD 210	Electronic Design I	3
GD 255	Electronic Design II	3
GD 330	Advertising Design	3
GD 340	Media Graphics	3
WDIM 225	Marketing Communications & Ecommerce	3

### General Education Courses:

CSI 101	Understanding Computer Technologies	3
ENG XXX	English Selections	9
HIS 100	History of Mass Communications	3
HUM 101	Humanities through the Arts	3
MAT XXX	Mathematics Selections	6
SCI XXX	Natural Science Selections	7
SEM 101	Freshman Seminar	3
SSC XXX	Social Science Selection	3
SSC XXX	Social Science Selections (200-level or higher)	6

### General Education Elective

Students are required to take 1 three-credit general education elective, which is defined as any course in the college catalog for which they have the prerequisite and which is included in one of these disciplines: English, History, Humanities, Mathematics, Natural Science, or Social Science.

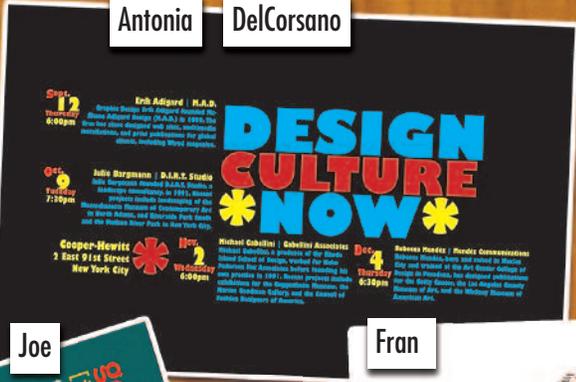
#### Totals

Total Core Credits	75
Total General Education Credits	46
<b>Total Credits</b>	<b>121</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>AD 100</b> Principles of Marketing	<b>GD 102</b> Fundamentals of Design	<b>SEM 101</b> Freshman Seminar	<b>CSI 101</b> Understanding Computer Technologies	English Selection
<b>2nd Semester</b>	<b>AD 102</b> Survey of Advertising	<b>AD 103</b> Sales & Persuasive Techniques	<b>GD 105</b> Concept Development	<b>CSI 110</b> Internet Technologies	English Selection
<b>3rd Semester</b>	<b>AD 110</b> Fundamentals of the Advertising Business	<b>AD 201</b> Copywriting	<b>GD 107</b> Type & Layout	<b>HUM 101</b> Humanities through the Arts	Social Science Selection
<b>4th Semester</b>	<b>AD 200</b> Consumer Behavior	<b>GD 110</b> Typography	<b>GD 120</b> Digital Imaging	<b>GD 130</b> Digital Illustration	English Selection
<b>5th Semester</b>	<b>AD 280</b> Account Planning/Media Planning and Buying	<b>GD 140</b> Principles of Commercial Photography	<b>GD 210</b> Electronic Design I	Math Selection	Social Science Selection (200-level or higher)
<b>6th Semester</b>	<b>AD 290</b> Brand Strategy/Intro to Advertising Campaigns	<b>GD 340</b> Media Graphics	<b>GD 255</b> Electronic Design II	<b>HIS 100</b> History of Mass Communications	Natural Science Selection (3 credits)
<b>7th Semester</b>	<b>AD 310</b> Advanced Advertising Campaign	<b>GD 330</b> Advertising Design	<b>WDIM 225</b> Marketing Communications & Ecommerce	Math Selection	Social Science Selection (200-level or higher)
<b>8th Semester</b>	<b>AD 411</b> Senior Advertising Campaign	<b>AD 415</b> Advertising Portfolio	<b>AD 421</b> Advertising Internship	General Education Elective	Natural Science Selection (4 credits)

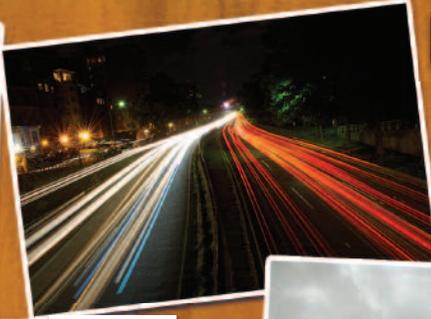
■ Core Course    ■ General Education Course

Antonia DelCorsano



Christopher

Bowers

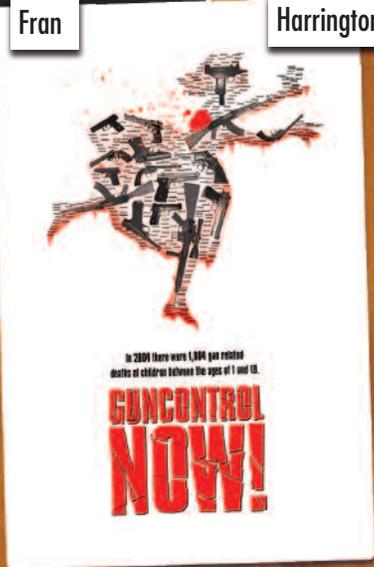


Joe

Razumny

Fran

Harrington



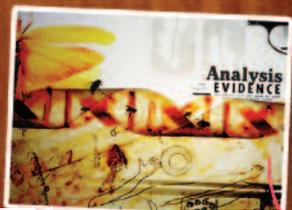
Anthony

Auger



Sendlewski

Kristin



Joe

Vincilla

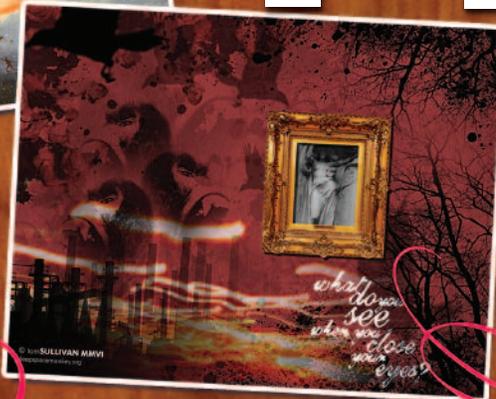
Lindsay

Nolin



Rachel

Farley



Tom

Sullivan



# AUDIO & MEDIA TECHNOLOGY (BS) AUDIO PRODUCTION (AS)

## Introduction

The Audio Production and the Audio & Media Technology programs at The New England Institute of Art strive to prepare graduates for careers in the field of audio production. Through rigorous study of theoretical concepts, industry practices and hands-on production techniques, students will develop the technical skills and aesthetic sensibilities needed to become professional audio engineers, technicians, producers and business people.

Graduates from the Associate in Science in Audio Production degree program can begin careers in music recording, television, radio, studio management, industrial and corporate audio visual, technical support, live sound reinforcement and other audio-related fields.

## Audio & Media Technology (BS)

Students in the Audio & Media Technology program will focus their studies in audio recording, editing and mixing audio content to be used in conjunction with visual media. Students can take advanced production courses in sound for picture and fundamental courses in video technology and multimedia.

## Audio Production (AS)

Students in the Audio Production concentration will focus their studies in audio recording, editing and mixing audio or content where the audio is the primary medium. The Audio Production program will allow students to take advanced production courses in music recording, live sound, maintenance, and radio. Students in this program can focus on the business and management aspects of the audio industry.

## Method of Instruction

Instructional methods at The New England Institute of Art include lecture, demonstrations, labs, one-on-one tutorials and periodic examinations. With the exception of Internet-based classes offered through *Plus Learning*, internships and field trips, all instruction is conducted in a classroom setting.

## Bachelor of Science in Audio & Media Technology

The Bachelor of Science in Audio & Media Technology degree program is a full-time program of study in audio and media technology. Bachelor's degree candidates must complete the entire core curriculum found in the Associate in Science in Audio Production degree program, plus additional courses in electronics, business, ear training, sound for video, web technologies and a variety of in-depth studio production courses.

Bachelor of Science degree candidates can choose a concentration of study in Audio Production, Audio & Media Technology, or no concentration.

Students must complete a minimum of 121 credit hours with 40 credit hours in general education courses with a cumulative GPA of 2.0 or higher. Also, students must receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 200-hour internship or capstone project and satisfy all financial obligations to The New England Institute of Art.

## Associate in Science in Audio Production

The Associate in Science in Audio Production degree program is a full-time program of study designed to give students the essential skills and knowledge necessary to work in the field of audio.

Students must complete a minimum of 61 semester credit hours with 22 hours in general education courses with a cumulative GPA of 2.0 or higher. Students must also receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete an 80-hour internship or capstone project as outlined in the student handbook and satisfy all financial obligations to The New England Institute of Art.

Students who graduate with an Associate in Science in Audio Production can continue their studies in the Bachelor of Science in Audio & Media Technology degree program or enter the work force.

## GRADUATION REQUIREMENTS FOR AUDIO & MEDIA TECHNOLOGY (BS)

### Core Courses

AMT 101	Audio Technology I	3
AMT 150	Audio Technology II	3
AMT 160	Digital Audio & Media	3
AMT 170	Audio Recording I	3
AMT 201	Audio Recording II	3
AMT 210	Hard Disk Recording	3
AMT 230	Electronics I	3
AMT 275	Live Sound Reinforcement	3
AMT 280	Advanced Recording Techniques	3
AMT 290	Electronics II	3
AMT 397	Industry Seminar	3
AMT 398	Internship & Portfolio	3
BUS 110	Survey of the Music Industry	3
BUS 301	Business Fundamentals	3
COM 230	Media Ethics and Law	3
WDIM 170	Web Design & Development I	3
or WDIM 175	Intro to Web Design	3
MUS 101	Listening & Analysis	3
MUS 110	Principles of Computer Music	3
MUS 250	Music Theory	3

### General Education Courses

CSI XXX	Computer Science Selection	3
ENG XXX	English Selections*	9
HIS 100	History of Mass Communications	3
HUM XXX	Humanities Selection	3
MAT 101	College Algebra**	3
MAT 201	Advanced College Algebra & Trigonometry**	3
MAT 301	Calculus**	3
SCI 201	Physics	4
SCI 235	Acoustics	3
SEM 101	Freshman Seminar	3
SSC XXX	Social Science Selection	3

\*ENG 011 English Fundamentals DOES NOT fulfill any English requirement.

\*\*MAT 011 Basic Math DOES NOT fulfill any Math requirement.

Students who test out of MAT 101, MAT 201, or MAT 301 may take any 200 or 300-level math class in its place.

### Concentration Courses

#### Audio Production

AMT 260	Advanced Hard Disk Recording	3
AMT 303	Location Recording	3
AMT 305	Advanced Mixing Techniques	3
AMT 310	Commercial A/V Installation	3
AMT 315	Logic Pro Audio Production	3
AMT 340	Sound for Picture	3
AMT 360	Repair & Maintenance	3
AMT 370	Advanced Studio Production	3
AMT 375	Special Topics in Live Sound	3
AMT 410	Mastering	3
AMT 415	Advanced Digital Mixing	3
BUS 250A	Record Label Operations	3
BUS 250B	Music Retail & Distribution	3
BUS 250C	Club & Venue Management	3
BUS 300A	Music Publishing	3
BUS 300B	Entertainment Marketing & Public Relations	3
BUS 300C	Legal Issues in the Music Industry	3
COM 205	Rock & Roll: A Historical Perspective	3
MUS 220	Designing Music and Sound for Visual Media	3
MUS 260	Music Production	3
MUS 270	Advanced Computer Music	3
MUS 305	Music Synthesis	3

#### Audio & Video Technology

DMP 101	Introduction to Video	3
TV 102	Single Camera Production	3
TV 103	Multi-Camera Production	3

TV 210	Audio for Video and Television	3
TV 220	Digital Video Editing	3
WDIM 150	Survey of New Media	3
WDIM 230	Audio for Multimedia	3
WDIM 240	Digital Video Production	3
WDIM 250	Producing Interactive Media	3
WDIM 270	Web Design & Development II	3

### General Electives

Students are required to take 2 three-credit general electives. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Totals

Total Core Credits	57
Total General Education Credits	40
Total Concentration Credits	18
Total General Elective Credits	6
Total Credits	121

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>SEM 101</b> Freshman Seminar	<b>MAT 101</b> College Algebra	<b>AMT 101</b> Audio Technology I	<b>BUS 110</b> Survey of the Music Industry	Computer Science Selection
<b>2nd Semester</b>	English Selection	<b>MUS 101</b> Listening and Analysis	<b>AMT 150</b> Audio Technology II	<b>AMT 170</b> Audio Recording I	<b>AMT 160</b> Digital Audio & Media
<b>3rd Semester</b>	English Selection	<b>SCI 201</b> Physics	<b>MAT 201</b> Advanced College Algebra & Trigonometry	<b>AMT 201</b> Audio Recording II	<b>AMT 210</b> Hard Disk Recording
<b>4th Semester</b>	English Selection	<b>SCI 235</b> Acoustics	<b>AMT 230</b> Electronics I	<b>AMT 280</b> Advanced Recording Techniques	<b>MUS 110</b> Principles of Computer Music
<b>5th Semester</b>	<b>AMT 397</b> Industry Seminar	<b>MAT 301</b> Calculus	<b>AMT 290</b> Electronics II	<b>AMT 275</b> Live Sound Reinforcement	<b>MUS 250</b> Music Theory
<b>6th Semester</b>	<b>WDIM 170</b> Web Design & Development I or <b>WDIM 175</b> Intro to Web Design	Social Science Selection	<b>BUS 301</b> Business Fundamentals	Concentration Course	Concentration Course
<b>7th Semester</b>	<b>HIS 100</b> History of Mass Communications	Humanities Selection	General Elective	Concentration Course	Concentration Course
<b>8th Semester</b>	<b>AMT 398</b> Internship & Portfolio	<b>COM 230</b> Media Ethics & Law	General Elective	Concentration Course	Concentration Course

Core Course    General Education Course    General Elective    Concentration Course

## GRADUATION REQUIREMENTS FOR AUDIO PRODUCTION (AS)

### Core Courses

AMT 101	Audio Technology I	3
AMT 150	Audio Technology II	3
AMT 160	Digital Audio & Media	3
AMT 170	Audio Recording I	3
AMT 201	Audio Recording II	3
AMT 210	Hard Disk Recording	3
AMT 275	Live Sound Reinforcement	3
AMT 397	Industry Seminar	3
BUS 110	Survey of the Music Industry	3
MUS 101	Listening & Analysis	3

### General Education Courses

CSI XXX	Computer Science Selection	3
ENG XXX	English Selections*	6
MAT 101	College Algebra**	3
SCI 201	Physics	4
SEM 101	Freshman Seminar	3
HUM XXX	Humanities Selection	3
or SSC XXX	Social Science Selection	

\*ENG 011 English Fundamentals DOES NOT fulfill any English requirement.

\*\*MAT 011 Basic Math DOES NOT fulfill any Math requirement.  
Students who test out of MAT 101, MAT 201, or MAT 301 may take any 200 or 300-level math class in its place.

### Program Electives: (Select Two)

3	AMT 230	Electronics I	3
3	AMT 260	Advanced Hard Disk Recording	3
3	AMT 280	Advanced Recording Techniques	3
3	AMT 290	Electronics II	3
3	AMT 303	Location Recording	3
3	AMT 305	Advanced Mixing Techniques	3
3	AMT 310	Commercial A/V Installation	3
3	AMT 315	Logic Pro Audio Production	3
3	AMT 340	Sound for Picture	3
3	AMT 370	Advanced Studio Production	3
	AMT 410	Mastering	3
3	BUS 250A	Record Label Operations	3
3	BUS 250B	Music Retail & Distribution	3
3	BUS 250C	Club & Venue Management	3
3	BUS 300A	Music Publishing	3
3	BUS 300B	Entertainment Marketing & Public Relations	3
3	BUS 300C	Legal Issues in the Music Industry	3
	BUS 301	Business Fundamentals	3
	COM 205	Rock & Roll: A Historical Perspective	3
	DMP 101	Intro to Video	3
	MUS 110	Principles of Computer Music	3
	MUS 220	Designing Music and Sound for Visual Media	3
	MUS 250	Music Theory	3
	MUS 260	Music Production	3
	MUS 270	Advanced Computer Music	3
	MUS 305	Music Synthesis	3
	SCI 235	Acoustics	3
	TV 220	Digital Video Editing	3
	WDIM 150	Survey of New Media	3
	WDIM 230	Audio for Multimedia	3
	WDIM 240	Digital Video Production	3

### General Elective

Students are required to take 1 three-credit general elective. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Totals

Total Core Credits	30
Total General Education Credits	22
Total Program Elective Credits	6
Total General Elective Credits	3
<b>Total Credits</b>	<b>61</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>SEM 101</b> Freshman Seminar	<b>MAT 101</b> College Algebra	<b>AMT 101</b> Audio Technology I	<b>BUS 110</b> Survey of the Music Industry	Computer Science Selection
<b>2nd Semester</b>	English Selection	<b>MUS 101</b> Listening and Analysis	<b>AMT 150</b> Audio Technology II	<b>AMT 170</b> Audio Recording I	<b>AMT 160</b> Digital Audio and Media
<b>3rd Semester</b>	English Selection	<b>SCI 201</b> Physics	Program Elective	<b>AMT 201</b> Audio Recording II	<b>AMT 210</b> Hard Disk Recording
<b>4th Semester</b>	<b>AMT 397</b> Industry Seminar	Humanities Selection or Social Science Selection	Program Elective	<b>AMT 275</b> Live Sound Reinforcement	General Elective

■ Core Course   
 ■ General Education Course   
 ■ General Elective   
 ■ Program Elective



## BROADCASTING (AS)

### Introduction

In this program, students will learn to operate radio and TV equipment and will be taught the essential skills of video production, radio and TV broadcasting from announcing to videography.

Students will learn how to produce a quality product and bring it to market, with assignments built around real-world broadcast and video production situations. Examples include shooting, writing, and editing a TV news story or producing a music video under deadline.

Students can choose to work on the student-run Web radio station which operates 24-hours-a-day, seven-days-a-week. Students will have the opportunity to intern for radio and TV stations and production houses and graduate with the knowledge needed for entry-level positions such as board operators, program coordinators, street team captains, on-air personalities and studio receptionists in their chosen field.

### Method of Instruction

Instructional methods at The New England Institute of Art include lectures, demonstrations, labs, one-on-one tutorials and periodic examinations. With the exception of Internet-based classes offered through *Plus Learning*, internships and field trips, all instruction is conducted in a classroom setting.

### Associate in Science in Broadcasting

The New England Institute of Art offers an Associate in Science in Broadcasting degree program that also includes general education courses. Students must complete a minimum of 61 semester credit hours with 27 credit hours in general education courses with a cumulative GPA of 2.0 or higher. Students must also receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project outlined in the student handbook.

## GRADUATION REQUIREMENTS FOR BROADCASTING (AS)

### Core Courses:

COM 110	Broadcast Writing	3
COM 240	Broadcast Marketing & Management	3
DMP 101	Introduction to Video	3
RAD 101	Radio I	3
RAD 230	Broadcast Performance and Producing	3
RAD 280	Digital Radio Production	3
TV 102	Single Camera	3
TV 103	Multi-Camera Production	3
TV 220	Digital Video Editing	3
RAD 297 & 298	Radio Portfolio Seminar and Internship or TV 297 & 298 Television Portfolio Seminar Internship	4

### General Education Courses:

CSI XXX	Computer Science Selection	3
ENG XXX	English Selections	6
HIS 100	History of Mass Communications	3
HUM XXX	Humanities Selection	3
MAT XXX	Mathematics Selection	3
SCI XXX	Natural Science Selection	3
SEM 101	Freshman Seminar	3
SSC XXX	Social Science Selection	3

### Program Electives: (Select One)

COM 100	The First Amendment	3
COM 160	Broadcast Journalism	3
COM 190	Documentary Film Studies	3
COM 200	Topics in Film	3
COM 215	Popular Culture	3
COM 230	Media Ethics and Law	3
COM 250	Music in Film	3
DMP 100	Digital Still Photography	3
DMP 200	Lighting for Video & Television	3
DMP 220	History of the Moving Image	3
PRF 101	Voice & Articulation	3
PRF 140	Intro to Acting	3
PRF 150	Performing for Television	3
PRF 170	Sportscasting	3
PRF 180	Vocal Acting	3
PRF 190	Performance Art for Social Change	3
PRF 210	Dramatic Performance	3
RAD 240	Radio Sales	3
RAD 250	Radio Promotions	3
RAD 260	Radio News and Information	3
TV 185	Television News Package Producing	3
TV 200	Writing for the Visual Media	3
TV 210	Audio for Video and Television	3
TV 250	Producing Music Videos	3
TV 270	Magazine Segment Producing	3
TV 280	Documentary Producing	3
TV 290	Advanced Multi-Camera Production	3

### Totals

Total Core Credits	31
Total General Education Credits	27
Total Program Elective Credits	3
<b>Total Credits</b>	<b>61</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
1st Semester	<b>RAD 101</b> Radio I	<b>DMP 101</b> Intro to Video	<b>TV 220</b> Digital Video Editing	Computer Science Selection	<b>SEM 101</b> Freshman Seminar
2nd Semester	<b>RAD 280</b> Digital Radio Production	<b>TV 102</b> TV Single Camera	<b>COM 110</b> Broadcast Writing	Math Selection	English Selection
3rd Semester	<b>RAD 230</b> Broadcast Performance and Producing	<b>TV 103</b> TV Multi-Camera	<b>HIS 100</b> History of Mass Communications	Natural Science Selection (3 credits)	English Selection
4th Semester	Program Elective	<b>COM 240</b> Broadcast Marketing & Management	<b>RAD 297-298</b> Radio Portfolio Seminar & Internship or <b>TV 297-298</b> Television Portfolio Seminar & Internship	Social Science Selection	Humanities Selection

■ Core Course   
 ■ General Education Course   
 ■ Program Elective



# INSPIRED

## DIGITAL FILMMAKING & VIDEO PRODUCTION (BS)

### Introduction

The Bachelor of Science in Digital Filmmaking & Video Production degree program will provide a foundation in digital production in three areas: Digital Cinema & Documentary Production, Corporate and Commercial Video Production and Broadcast Production. Students entering the program will take the same courses through semester five then choose a concentrated area of study in one of the above areas or in another, such as audio.

This degree program will give students a solid foundation in which to develop critical thinking, through such courses as History of Mass Communications, The History of the Moving Image, The First Amendment & Media Literacy and Popular Culture. It will also immerse students in the industry-related technology in shooting, editing, graphics, and communications on the web.

This degree program is best suited for students who are highly motivated self-starters and want to learn about digital video technology and how to apply it in a particular area.

Students will be prepared to master critical general education requirements that provide an important basis for success in the program courses. They should have a strong command of English and be able to express themselves in writing as well as visually.

Students will be prepared to seek entry-level positions in a variety of disciplines including production houses, film and documentary companies, television stations, news departments, advertising agencies and corporate video production facilities.

### Method of Instruction

Instructional methods at The New England Institute of Art include lectures, demonstrations, labs, one-on-one tutorials and periodic examinations. With the exception of Internet-based classes offered through *Plus Learning*, internships and field trips, all instruction is conducted in a classroom setting.

### Bachelor of Science in Digital Filmmaking & Video Production

Students who successfully complete this program will be trained in production, directing, editing and writing. They will be creative thinkers who are able to generate ambitious ideas for a fast-paced world community, hungry for intelligent media that solve problems, entertain, enlighten, educate, inform and inspire.

Students must complete a minimum of 123 credit hours with 40 credit hours in general education courses with a cumulative GPA of 2.0 or higher. Also, students must receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project and satisfy all financial obligations to The New England Institute of Art.

## GRADUATION REQUIREMENTS FOR DIGITAL FILMMAKING & VIDEO PRODUCTION (BS)

### Core Courses

COM 100	The First Amendment	3
COM 215	Popular Culture	3
COM 230	Media Ethics & Law	3
DMP 100	Digital Still Photography	3
DMP 101	Introduction to Video	3
DMP 200	Lighting for Video & Television	3
DMP 220	History of the Moving Image	3
DMP 300	Fundamentals of Scripting & Storyboarding	3
DMP 350	Digital Post Effects	3
DMP 408	Production Management	3
DMP 450	Senior Seminar & Portfolio Preparations	4
DMP 490	Internship	2
DMP 491	Portfolio Review and Defense	2
WDIM 170	Web Design & Development I	3
or WDIM 175	Introduction to Web Design	3
WDIM 440	Web Casting	3
TV 102	Single Camera Production	3
TV 103	Multi-Camera Production	3
TV 200	Writing for the Visual Media	3
TV 210	Audio for Video and Television Production	3
TV 220	Digital Video Editing	3
TV 280	Documentary Producing	3

### General Education Courses

CSI 110	Internet Technologies	3
ENG XXX	English Selections	9
HIS 100	History of Mass Communications	3
HUM XXX	Humanities Selection	3
MAT XXX	Math Selections	6
SCI XXX	Natural Science Selections	7
SEM 101	Freshman Seminar	3
SSC XXX	Social Science Selection	3
SSC XXX	Social Science Selection (200-level or higher)	3

### Concentration Courses

Digital Filmmaking & Video Production majors may choose five courses from an entire set or from more than one set.

### Audio & Media Technology

MUS 101	Listening & Analysis	3
MUS 110	Principles of Computer Music	3

AMT 150	Audio Technology II	3
AMT 160	Digital Audio and Media	3
AMT 170	Audio Recording I	3
AMT 201	Audio Recording II	3
AMT 210	Hard Disk Recording	3
AMT 230	Electronics I	3
AMT 290	Electronics II	3
AMT 315	Logic Pro Audio Production	3
AMT 340	Sound for Picture	3
<i>Communications &amp; Entertainment</i>		
BUS 110	Survey of the Music Industry	3
BUS 300B	Entertainment Marketing & Public Relations	3
BUS 301	Business Fundamentals	3
COM 170	Film Studies	3
COM 190	Documentary Film Studies	3
COM 200	Topics in Film	3
COM 205	Influence of Rock & Roll Music	3
COM 250	Music in Film	3
TV 250	Producing Music Videos	3
TV 290	Advanced Multi-Camera Production	3
<i>Corporate and Commercial Video</i>		
DMP 410	Commercial & Corporate Scripting	3
DMP 411	Producing the Corporate Video	3
DMP 412	Producing the Commercial Video	3
DMP 413	Promotions, Public Relations & the Video	3
DMP 414	Ad Campaigns & the Video	3
<i>Digital Cinema</i>		
DMP 285	Researching & Writing the Documentary	3
DMP 380	Digital Cinematography	3
DMP 400	Directing	3
DMP 430	Writing the Short Script	3
DMP 431	Introduction to the Feature Screenplay	3
DMP 432	Pre-Producing the Short	3
DMP 433	Producing the Short	3
DMP 434	Curating the Film Festival: A Practicum	3
DMP 435	Writing the Feature Screenplay	3
DMP 436	Film Promotion	3

<i>E-Journalism</i>		
DMP 420	Writing Broadcast News	3
DMP 421	Reporting & Covering the Beat	3
DMP 422	Producing the Broadcast News Story	3
DMP 423	Newscast & Talk Show Producing	3
DMP 424	Producing the Television Magazine Segment	3

### Graphic Design

GD 102	Fundamentals of Design	3
GD 105	Concept Development	3
GD 107	Type & Layout	3
GD 120	Digital Imaging	3
GD 130	Digital Illustration	3
GD 340	Media Graphics	3

### Media Arts & Animation

MA 110	Principles of Animation	3
MA 220	Acting & Movement	3
WDIM 355	Computer Animation	3

### Photography

PH 101	Principles of Photography	3
PH 112	Large Format/Lighting	3
PH 202	Digital Photography Post Production II	3
PH 203	Location Photography	3
PH 212	Editorial Photography	3

### Web Design & Interactive Media

WDIM 145	Image Design for Multimedia I	3
WDIM 340	Digital Compositing	3
WDIM 445	Authoring Interactive Media	3

### General Electives

Students are required to take two 3 credit general electives. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Totals

Total Core Credits	62
Total General Education Credits	40
Total Concentration Credits	15
Total General Electives	6
Total Credits	123

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>CSI 110</b> Internet Technologies	English Selection	<b>SEM 101</b> Freshman Seminar	<b>DMP 100</b> Digital Still Photography	<b>DMP 220</b> History of the Moving Image
<b>2nd Semester</b>	Humanities Selection	English Selection	<b>HIS 100</b> History of Mass Communications	<b>TV 220</b> Digital Video Editing	<b>DMP 101</b> Introduction to Video
<b>3rd Semester</b>	Social Science Selection	English Selection	<b>DMP 350</b> Digital Post Effects	<b>TV 102</b> Single Camera Production	<b>DMP 200</b> Lighting for Video & Television
<b>4th Semester</b>	Natural Science Selection (3 credits)	Math Selection	<b>TV 200</b> Writing for the Visual Media	<b>TV 103</b> Multi Camera Production	<b>TV 210</b> Audio for Video and Television Production
<b>5th Semester</b>	Social Science Selection (200-level or higher)	Math Selection	<b>DMP 300</b> Fundamentals of Scripting & Storyboarding	<b>TV 280</b> Documentary Producing	<b>COM 100</b> The First Amendment
<b>6th Semester</b>	Natural Science Selection (4 credits)	<b>WDIM 170</b> Web Design & Development I or <b>WDIM 175</b> Introduction to Web Design	Concentration Course	<b>COM 215</b> Popular Culture	General Elective
<b>7th Semester</b>	<b>WDIM 440</b> Web Casting	Concentration Course	Concentration Course	<b>DMP 450</b> Senior Seminar & Portfolio Preparations	<b>COM 230</b> Media Ethics & Law
<b>8th Semester</b>	<b>DMP 408</b> Production Management	Concentration Course	Concentration Course	<b>DMP 490 &amp; 491</b> Internship & Portfolio Review and Defense	General Elective

■ Core Course   
 ■ General Education Course   
 ■ General Elective   
 ■ Concentration Course



# FASHION & RETAIL MANAGEMENT (BS)

## Introduction

The Bachelor of Science in Fashion & Retail Management degree program at The New England Institute of Art is for students who have a sense of style and a drive to work in the fashion and retail industry. This fast-paced industry requires talented, creative professionals who have a strong business sense and an eye for style. The fashion and retail industry demands people who have knowledge and training in both marketing and design.

The Bachelor of Science in Fashion & Retail Management degree program offers experience across disciplines in business, fashion, and retail management. Courses are designed to develop a student's passion for the fashion and retail industry through in-depth training in business, sales, and marketing. The emphasis is on the business management perspective of the program with a specialized focus on fashion. This program will prepare students as managers in a business environment. As a bonus, students will learn a great deal about the aspects of fashion. The content of the curriculum includes fashion and retail industry trends, apparel construction, visual merchandising, management, operations and compliance, retailing, marketing, and advertising.

Students learn how to develop effective sales strategies. They learn computer programs for cost analysis, inventory control, and store operations. They also learn the history of fashion, the basics of textiles, the construction of garments, and current style and retail trends.

Industry-experienced faculty guide students and help them achieve the skills needed to create a professional portfolio to show prospective employers. Students also have the opportunity to make valuable contacts with professionals in the field through professional organizations and internships. Most importantly, all Fashion & Retail Management students perform an internship for course credit and develop their career-oriented portfolio to demonstrate their abilities and help them transition from college to professional employment.

All of these elements plus a sense of style and a drive to work in the industry will help the Fashion & Retail Management graduate achieve professional employment in a highly demanding industry.

## Method of Instruction

Instructional methods at The New England Institute of Art include lectures, demonstrations, labs, one-on-one tutorials and periodic examinations. With the exception of Internet-based classes offered through *Plus Learning*, internships and field trips, all instruction is conducted in a classroom setting.

## Bachelor of Science in Fashion & Retail Management

Graduates of the Bachelor of Science in Fashion & Retail Management will be prepared to seek entry-level positions such as showroom account assistant, assistant buyer, associate store planner, visual merchandiser, product development associate, product sourcing and import coordinator, sales associate, marketing specialist, retail store assistant manager, fashion coordinator/ stylist, or promotions and special events coordinator.

Students must complete a minimum of 121 credit hours with 40 credit hours in general education courses with a cumulative GPA of 2.0 or higher. Also, students must receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project and satisfy all financial obligations to The New England Institute of Art.

## GRADUATION REQUIREMENTS FOR FASHION & RETAIL MANAGEMENT (BS)

### Core Courses:

AD 100	Principles of Marketing	3
AD 102	Survey of Advertising	3
AD 103	Sales & Persuasive Techniques	3
AD 200	Consumer Behavior	3
BUS 301	Business Fundamentals	3
CSI 110	Internet Technologies	3
FRM 101	History of Fashion	3
FRM 102	Introduction to the Fashion Industry	3
FRM 103	Principles of Retailing	3
FRM 111	Fashion Textiles	3
FRM 112	Apparel Evaluation & Construction	3
FRM 202	Visual Merchandising	3
FRM 250	Trends and Concepts in Fashion Design	3
FRM 305	Retail Math & Merchandise Management	3
FRM 310	Sales & Event Promotions	3
FRM 330	Retail Store Operations	3
FRM 331	Retail Buying	3
FRM 351	Store Planning & Lease Management	3
FRM 420	International Marketing & Buying	3
FRM 490	Fashion & Retail Management Portfolio & Seminar	3
FRM 499	Fashion & Retail Management Internship	3
GD 102	Fundamentals of Design	3
GD 109	Color Theory	3
GD 120	Digital Imaging	3
GD 130	Digital Illustration	3
WDIM 225	Marketing Communications & Ecommerce	3

### General Education Courses:

3	CSI 101	Understanding Computer Technologies	3
3	ENG XXX	English Selections	9
3	HUM 101	Humanities through the Arts	3
3	MAT 101	College Algebra	3
3	MAT XXX	Mathematics Selection	3
3	MAT XXX	Mathematics Selection (200-level or higher)	3
3	SCI XXX	Natural Science Selections	7
3	SEM 101	Freshman Seminar	3
3	SSC XXX	Social Science Selection	3
3	SSC XXX	Social Science Selection (200-level or higher)	3

### General Elective: (Select One)

Students are required to take 1 three-credit general elective. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Totals

Total Core Credits	78
Total General Education Credits	40
Total General Elective Credits	3
<b>Total Credits</b>	<b>121</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>FRM 101</b> History of Fashion	<b>GD 102</b> Fundamentals of Design	<b>SEM 101</b> Freshman Seminar	<b>CSI 101</b> Understanding Computer Technologies	English Selection
<b>2nd Semester</b>	<b>FRM 102</b> Introduction to the Fashion Industry	<b>GD 109</b> Color Theory	<b>GD 120</b> Digital Imaging	<b>GD 130</b> Digital Illustration	English Selection
<b>3rd Semester</b>	<b>FRM 111</b> Fashion Textiles	<b>FRM 103</b> Principles of Retailing	<b>AD 100</b> Principles of Marketing	<b>CSI 110</b> Internet Technologies	<b>FRM 250</b> Trends and Concepts in Fashion Design
<b>4th Semester</b>	<b>FRM 112</b> Apparel Evaluation & Construction	<b>FRM 202</b> Visual Merchandising	<b>AD 200</b> Consumer Behavior	English Selection	<b>MAT 101</b> College Algebra
<b>5th Semester</b>	<b>AD 103</b> Sales & Persuasive Techniques	<b>FRM 330</b> Retail Store Operations	<b>HUM 101</b> Humanities through the Arts	Math Selection	Natural Science Selection (3 credits)
<b>6th Semester</b>	<b>FRM 331</b> Retail Buying	<b>FRM 351</b> Store Planning & Lease Management	<b>WDIM 225</b> Marketing Communications & Ecommerce	Social Science Selection	Math Selection (200-level or higher)
<b>7th Semester</b>	<b>FRM 310</b> Sales & Event Promotions	<b>FRM 305</b> Retail Math & Merchandise Management	<b>BUS 301</b> Business Fundamentals	Social Science Selection (200-level or higher)	Natural Science Selection (4 credits)
<b>8th Semester</b>	<b>AD 102</b> Survey of Advertising	<b>FRM 420</b> International Marketing & Buying	<b>FRM 490</b> Fashion & Retail Management Portfolio & Seminar	<b>FRM 499</b> Fashion & Retail Management Internship	General Elective

■ Core Course   
 ■ General Education Course   
 ■ General Elective

# INNOVATION



## GRAPHIC DESIGN (BS)

### Introduction

In the first year, students will begin their design education with classes in fundamentals of design, concept development and drawing. Then students will continue to build a design foundation through illustration, typography and digital photography. Graphic Design students will sharpen their digital skills with classes in digital imaging, digital illustration, electronic design and web page authoring. They will further develop their professional skills with specialized classes in advertising, marketing, package design, corporate communications and media graphics. Students will experience life as a graphic designer with an internship at a design studio, advertising agency, or in-house corporate design department. Qualified students can sign up for Blue Print Studios and work with non-profit organizations to create promotional materials from concept to print.

Becoming a designer means being aware of the world at large. Challenging classes in humanities, social sciences, physical science, math and english will provide students with the knowledge needed to understand and motivate an audience, write proposals and copy, develop insightful concepts and successfully function in a business environment.

Students can expect to draw pages of thumbnails and roughs, meet strict deadlines for projects, and analyze the work of their peers through group critiques. This program offers daily immersion in design through intensive homework projects, lectures, field trips, seminars and workshops.

There are many opportunities for students to enter their work in contests sponsored by The New England Institute of Art or to display their work in the College's art galleries.

By graduation, students will possess the knowledge and skills needed to embark upon a successful career in graphic design in entry-level positions such as production artist, assistant art director, graphic designer or marketing coordinator.

### Method of Instruction

Instructional methods at The New England Institute of Art include lectures, demonstrations, labs, one-on-one tutorials and periodic examinations. With the exception of Internet-based classes offered through *Plus Learning*, internships and field trips, all instruction is conducted in a classroom setting.

### Bachelor of Science in Graphic Design

The New England Institute of Art offers a Bachelor of Science in Graphic Design degree program. The objective of the program is to help students attain a solid basis in graphic design, including the theory and practice of print production, electronic publishing techniques, illustration and website design.

Students must complete a minimum of 120 credit hours with 40 credit hours in general education courses with a cumulative GPA of 2.0 or higher. Also, students must receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project, and satisfy all financial obligations to The New England Institute of Art.

## GRADUATION REQUIREMENTS FOR GRAPHIC DESIGN (BS)

### Core Courses:

GD 101	Drawing & Perspective	3
GD 102	Fundamentals of Design	3
GD 103	Life Drawing	3
or GD 201	Advanced Drawing	3
GD 104	Illustration	3
GD 105	Concept Development	3
GD 107	Type and Layout	3
GD 109	Color Theory	3
GD 110	Typography	3
GD 120	Digital Imaging	3
GD 130	Digital Illustration	3
GD 140	Principles of Commercial Photography*	3
GD 210	Electronic Design	3
GD 220	Package Design	3
GD 230	Web Page Authoring for Graphic Designers	3
GD 240	Production Processes	3
GD 255	Electronic Design II	3
GD 310	Advanced Typography	3
GD 315	History and Analysis of Design	3
GD 320	Corporate Communications	3
GD 330	Advertising Design	3
GD 340	Media Graphics	3
or GD 440	Environmental Design	3
GD 350	Publication Design	3
GD 410	Marketing & Design	3
GD 420	Graphic Design Seminar & Portfolio	3
GD 421	Graphic Design Internship	2

### General Education Courses:

3	CSI XXX	Computer Science Selection
3	ENG XXX	English Selections
3	HIS 100	History of Mass Communications
	HUM 101	Humanities through the Arts
3	HUM 301	Art History
3	MAT XXX	Mathematics Selections
3	SEM 101	Freshman Seminar
3	SCI XXX	Natural Science Selections
3	SSC XXX	Social Science Selection

### General Electives

3 Students are required to take 2 three-credit general  
9 electives. General electives are defined as any course in the  
3 college catalog for which they have the prerequisite and  
3 which is not otherwise required.

#### Graphic Design Recommended

#### General Electives

3	HUM 106	World Music	3
7	GD 270	Acrylic Painting	3
3	GD 280	Intermediate—Commercial Photography	3
	GD 360	Digital Illustration II	3
	GD 370	Information Design	3
	GD 430	Graphic Design Studio	3
	GD 455	Book Design	3

#### Totals

Total Core Credits	74
Total General Education Credits	40
Total General Elective Credits	6
<b>Total Credits</b>	<b>120</b>

\*Students are required to have access to a 4.0 mp or higher manual digital camera for homework projects.

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>GD 101</b> Drawing & Perspective	<b>GD 102</b> Fundamentals of Design	Computer Science Selection	English Selection	<b>SEM 101</b> Freshman Seminar
<b>2nd Semester</b>	<b>HIS 100</b> History of Mass Communications	<b>GD 103</b> Life Drawing or <b>GD 201</b> Advanced Drawing	<b>GD 105</b> Concept Development	English Selection	<b>GD 109</b> Color Theory
<b>3rd Semester</b>	<b>GD 104</b> Illustration	<b>GD 140</b> Principles of Commercial Photography	<b>GD 107</b> Type and Layout	<b>HUM 101</b> Humanities through the Arts	Math Selection
<b>4th Semester</b>	<b>GD 120</b> Digital Imaging	<b>GD 130</b> Digital Illustration	<b>GD 110</b> Typography	English Selection	Natural Science Selection (3 credits)
<b>5th Semester</b>	<b>HUM 301</b> Art History	<b>GD 210</b> Electronic Design I	<b>GD 310</b> Advanced Typography	Social Science Selection	Math Selection
<b>6th Semester</b>	<b>GD 315</b> History and Analysis of Design	<b>GD 255</b> Electronic Design II	<b>GD 220</b> Package Design	<b>GD 240</b> Production Processes	Natural Science Selection (4 credits)
<b>7th Semester</b>	<b>GD 350</b> Publication Design	<b>GD 320</b> Corporate Communications	<b>GD 230</b> Web Page Authoring for Graphic Designers	<b>GD 340</b> Media Graphics or <b>GD 440</b> Environmental Design	General Elective
<b>8th Semester</b>	<b>GD 330</b> Advertising Design	<b>GD 410</b> Marketing & Design	<b>GD 420</b> Graphic Design Seminar & Portfolio	<b>GD 421</b> Graphic Design Internship	General Elective

■ Core Course    ■ General Education Course    ■ General Elective

# GRADUATION REQUIREMENTS FOR GRAPHIC DESIGN EVENING AND WEEKEND OPTION (BS)

## Core Courses:

GD 101	Drawing & Perspective
GD 102	Fundamentals of Design
GD 104	Illustration
GD 105	Concept Development
GD 107	Type and Layout
GD 109	Color Theory
GD 110	Typography
GD 120	Digital Imaging
GD 130	Digital Illustration
GD 140	Principles of Commercial Photography
GD 201	Advanced Drawing
GD 210	Electronic Design
GD 220	Package Design
GD 230	Web Page Authoring for Graphic Designers
GD 240	Production Processes
GD 255	Electronic Design II
GD 310	Advanced Typography
GD 315	History and Analysis of Design
GD 320	Corporate Communications
GD 330	Advertising Design

GD 440	Environmental Design
3 GD 350	Publication Design
3 GD 360	Digital Illustration II
3 GD 410	Marketing & Design
3 GD 420	Graphic Design Seminar & Portfolio
3 GD 421	Graphic Design Internship
3	<b>General Education Courses:</b>
3 CSI 101	Understanding Computer Technologies
3 ENG XXX	English Selections
3 HIS 100	History of Mass Communications
3 HUM 101	Humanities through the Arts
3 HUM 301	Art History
3 SEM 101	Freshman Seminar
3 SCI 200	Physical Science of Visual Communication
3 SCI 270	Environmental Science
3 SSC 110	Psychology
3 MAT 101	College Algebra
3 MAT 202	Geometry

## General Elective

Students are required to take 1 three-credit general elective. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Graphic Design Recommended General Electives

3 HUM 106	World Music	3
9 GD 270	Acrylic Painting	3
3 GD 280	Intermediate—Commercial Photography	3
3 GD 360	Digital Illustration II	3
3 GD 370	Information Design	3
3 GD 430	Graphic Design Studio	3
3 GD 455	Book Design	3

## Totals

3	Total Core Credits	77
3	Total General Education Credits	40
	Total General Elective Credits	3
	<b>Total Credits</b>	<b>120</b>

	Sequence A	Sequence B	Sequence C	Sequence D
<b>1st Semester</b>	<b>GD 101</b> Drawing & Perspective	<b>GD 102</b> Fundamentals of Design	<b>ENG 101</b> English I	<b>SEM 101</b> Freshman Seminar
<b>2nd Semester</b>	<b>GD 109</b> Color Theory	<b>CSI 101</b> Understanding Computer Technologies	<b>ENG 200</b> English II	<b>HIS 100</b> History of Mass Communications (online)
<b>3rd Semester</b>	<b>GD 105</b> Concept Development	<b>GD 120</b> Digital Imaging (online)	<b>GD 140*</b> Principles of Commercial Photography	<b>GD 201</b> Advanced Drawing
<b>4th Semester</b>	<b>GD 104</b> Illustration	<b>GD 107</b> Type and Layout	<b>GD 130</b> Digital Illustration (online)	<b>MAT 101</b> College Algebra
<b>5th Semester</b>	<b>GD 110</b> Typography	<b>GD 210</b> Electronic Design I	<b>HUM 101</b> Humanities Through the Arts	<b>SSC 110</b> Psychology (online)
<b>6th Semester</b>	<b>GD 255</b> Electronic Design II	<b>GD 310</b> Advanced Typography	<b>HUM 301</b> Art History	<b>MAT 202</b> Geometry (online)
<b>7th Semester</b>	<b>GD 220</b> Package Design	<b>GD 240</b> Production Processes (online)	<b>ENG 300</b> English III	<b>SCI 270</b> Environmental Science
<b>8th Semester</b>	<b>GD 230</b> Web Page Authoring for Graphic Designers	<b>GD 315</b> History and Analysis of Design (online)	<b>GD 320</b> Corporate Communications	<b>GD 410</b> Marketing & Design
<b>9th Semester</b>	<b>GD 330</b> Advertising Design	<b>GD 360</b> Digital Illustration II (online)	<b>GD 440</b> Environmental Design	<b>SCI 200</b> Physical Science of Visual Communication
<b>10th Semester</b>	<b>GD 350</b> Publication Design	<b>GD 420</b> Graphic Design Seminar & Portfolio	<b>GD 421</b> Graphic Design Internship**	<b>General Elective</b>

Core Course    General Education Course    General Elective

\*Students are required to have access to a 4.0 mp or higher manual digital camera for homework projects.

\*\*Evening or weekend internships are not guaranteed; students may need to adjust their schedule.

Student Credits Page 21:  
**Green/** Matt Garafalo, Teddy Project: (Ed Lee, Janine Cotter, Arthur Valentim, Dan Carpenter, Eric Phillips, Jeffrey Trautz, Jonathan Aaronson, Jonathan Straube, Kate Chaplin, Kristi Sendlewski, Kyle Chambliss, Matthew Hawkins, May Khudairi, Brian Smith), Dan Carpenter. **Blue/** Matt Garafalo, Ash Edmonds. **Orange/** Matthew Hawkins, Ash Edmonds, Eric Phillips, Crazy Carney Game: (Jacob Brush, Miguel Canas, Dan Carpenter, Chris Carroll, Mike Carreiro, John Cuadras, Max Jackson, Erica Meehan, Greg North, Cristiam Reinoso, Will Samatis, Andrew Seaboyer, Jonathan Shears, Jen Soldan, Jon Straube, Greg Youkov)





# INTERIOR DESIGN (BS)

## Introduction

Interior designers know how to make space work and are experts at creating mood. It's about light, color, texture and three-dimensional arrangements that contribute greatly to the way humans respond in any environment—whether at home, at play or in their day-to-day work spaces.

Interior designers understand how to develop residential or commercial spaces, to use light or the many combinations of space, form and function. The variations can be endless, but as an interior designer, so is creativity.

Graduates of the Interior Design program will be prepared to seek entry-level positions in commercial and residential interior design. Other types of interior design practice include facilities design, computer-aided drafting, showroom representatives, exhibit design and specialty design in kitchen, bath, product, lighting and furniture industries.

## Method of Instruction

Instructional methods at The New England Institute of Art include lectures, demonstrations, labs, one-on-one tutorials and periodic examinations. With the exception of Internet-based classes offered through *Plus Learning*, internships and field trips, all instruction is conducted in a classroom setting.

## Bachelor of Science in Interior Design

In the Interior Design program, students will learn foundation art skills, drafting, contract/commercial design, residential design and furniture history and design to help solve client problems. Students will develop abilities in all aspects of the design of three-dimensional residential and commercial spaces. Students will start with courses in drawing, perspective, proportion, color theory, basic design and other fundamentals. The program also incorporates courses in 2D and 3D computer-aided design, computer rendering, history of interior design and cultural contexts, furniture design, materials, textiles, environmental systems, architectural detailing, lighting design, building codes and other topics related to the field.

In addition to developing aesthetic sensibilities, the program will explore how the profession interfaces with others, ethical issues, and the business element of the profession.

Students must complete a minimum of 121 credit hours with 40 credit hours in general education courses with a cumulative GPA of 2.0 or higher. Also, students must receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship and a capstone project, and satisfy all financial obligations to The New England Institute of Art.

## GRADUATION REQUIREMENTS FOR INTERIOR DESIGN (BS)

### Core Courses:

GD 101	Drawing & Perspective	3
GD 102	Fundamentals of Design	3
ID 111	Drafting	3
ID 112	Material, Sources & Building Systems	3
ID 113	Textiles for Interiors	3
ID 141	CAD Fundamentals	3
ID 202	Environmental & Structural Systems	3
ID 203	Space Planning	3
ID 204	Codes/Barrier Free	3
ID 212	Lighting & Acoustical Design	3
ID 213	Design Development—Residential	3
ID 221	Advanced CAD	3
ID 222	Computer Rendering	3
ID 223	Human Factors & Psychology of Design	3
ID 301	Design Development—Commercial	3
ID 303	Fundamentals of Working Drawings	3
ID 311	Presentation Techniques	3
ID 312	Institutional Studio	3
ID 321	Furniture Design	3
ID 323	History of Interior Architecture	3
ID 402	Interior Architectural Systems	3
ID 411	Graduate Project—Research & Programming	3
ID 422	Graduate Project—Design Development	3
ID 423	Career Development & Portfolio Presentation	3
ID 499	Internship	3

### General Education Courses:

CSI 101	Understanding Computer Technologies	3
ENG XXX	English Selections	3
HIS 100	History of Mass Communications	3
HUM 101	Humanities through the Arts	3
MAT XXX	Mathematics Selections	6
SCI XXX	Natural Science Selections	7
SEM 101	Freshman Seminar	3
SSC XXX	Social Science Selection	3
SSC XXX	Social Science Selection (200-level or higher)	3

### General Electives

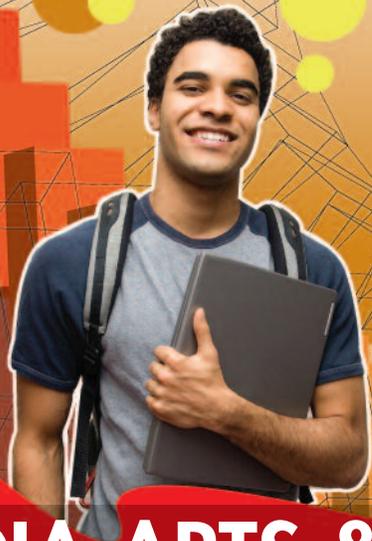
Students are required to take 2 three-credit general electives. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Totals

Total Core Credits	75
Total General Education Credits	40
Total General Elective Credits	6
<b>Total Credits</b>	<b>121</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>CSI 101</b> Understanding Computer Technologies	<b>GD 102</b> Fundamentals of Design	<b>ID 111</b> Drafting	<b>SEM 101</b> Freshman Seminar	English Selection
<b>2nd Semester</b>	<b>ID 141</b> CAD Fundamentals	<b>GD 101</b> Drawing & Perspective	<b>ID 112</b> Material, Sources & Building Systems	Math Selection	English Selection
<b>3rd Semester</b>	<b>ID 203</b> Space Planning	<b>ID 223</b> Human Factors & Psychology Of Design	<b>ID 202</b> Environmental & Structural Systems	<b>ID 113</b> Textiles for Interiors	<b>HUM 101</b> Humanities through the Arts
<b>4th Semester</b>	<b>ID 221</b> Advanced CAD	<b>ID 213</b> Design Development—Residential	<b>ID 204</b> Codes/ Barrier Free	<b>ID 212</b> Lighting & Acoustical Design	Math Selection
<b>5th Semester</b>	<b>ID 222</b> Computer Rendering	<b>ID 301</b> Design Development—Commercial	<b>ID 323</b> History of Interior Architecture	Social Science Selection	English Selection
<b>6th Semester</b>	<b>ID 311</b> Presentation Techniques	<b>ID 312</b> Institutional Studio	<b>ID 303</b> Fundamentals of Working Drawings	General Elective	<b>HIS 100</b> History of Mass Communications
<b>7th Semester</b>	<b>ID 411</b> Graduate Project—Research & Programming	<b>ID 402</b> Interior Architectural Design	<b>ID 321</b> Furniture Design	Social Science Selection (200-level or higher)	Natural Science Selection (3 credits)
<b>8th Semester</b>	<b>ID 423</b> Career Development & Portfolio Presentation	<b>ID 422</b> Graduate Project—Design Development	<b>ID 499</b> Internship	General Elective	Natural Science Selection (4 credits)

■ Core Course   
 ■ General Education Course   
 ■ General Elective



# MEDIA ARTS & ANIMATION (BS)

## Introduction

Whether it is information or entertainment, the wide appeal of electronic media has created a growing need for people skilled in media and animation arts. The Media Arts & Animation program at The New England Institute of Art provides training in the skills necessary to succeed in this fast-paced, creative field.

Media Arts & Animation graduates are prepared to market their new skills, uniting their creative ability and technical expertise to fulfill the demands of employers who have a need for computer animation, media design, and digital image production and manipulation.

## Method of Instruction

Instructional methods at The New England Institute of Art include lectures, demonstrations, labs, one-on-one tutorials and periodic examinations. With the exception of Internet-based classes offered through *Plus Learning*, internships and field trips, all instruction is conducted in a classroom setting.

## Bachelor of Science in Media Arts & Animation

The Bachelor of Science in Media Arts & Animation degree program refines and synthesizes students' competencies in the field of computer animation. Students will apply advanced techniques in drawing characterization; animation in both 2D and 3D computerized environments, and interactive technologies. Students will develop a senior project which represents a unique style and demonstrates conceptual abilities. This program will prepare graduates to seek entry-level positions as 2D animators, 3D animators, special effects animators, broadcast graphic artists, or in other animation and art specialties.

Students' creativity and critical thinking will be nurtured within the General Education component of the program. By fostering intellectual and aesthetic growth, these courses will help students develop a perspective about the interaction of their own discipline with other forms of creativity.

Students must complete a minimum of 120 credit hours with 40 credit hours in general education courses with a cumulative GPA of 2.0 or higher. Also, students must receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project, and satisfy all financial obligations to The New England Institute of Art.

## GRADUATION REQUIREMENTS FOR MEDIA ARTS & ANIMATION (BS)

### Core Courses:

GD 101	Drawing & Perspective	3
GD 102	Fundamentals of Design	3
GD 103	Life Drawing	3
GD 120	Digital Imaging	3
MA 110	Principles of Animation	3
MA 210	Advanced Life/Anatomy	3
MA 220	Acting and Movement	3
MA 230	Storyboarding for Animation	3
MA 240	Character/Object Design	3
MA 250	Digital Ink and Paint	3
MA 260	2D Animation	3
MA 270	3D Modeling	3
MA 280	Background Design & Layout	3
MA 290	Writing for Animation	3
MA 310	Digital Editing Video & Audio	3
MA 320	3D Animation	3
MA 330	Advanced 2D Animation	3
MA 350	Advanced 3D Modeling & Animation	3
MA 410	Digital Compositing	3
MA 420	3D Visual Effects	3
MA 430	Animation Studio	3
MA 450	Animation Production Team	3
MA 497	Animation Seminar and Portfolio	3
MA 498	Animation Internship	2
WDIM 261	Animation Graphics for the Web for Animation Students	3

### General Education Courses:

3	CSI 110	Internet Technologies	3
3	ENG XXX	English Selections	6
3	ENG XXX	English Selection (200-level or higher)	3
3	HIS 100	History of Mass Communications	3
3	HUM XXX	Humanities Selection	3
3	SCI XXX	Natural Science Selection	3
3	SCI 200	Physical Science of Visual Communication	4
3	SEM 101	Freshman Seminar	3
3	SSC XXX	Social Science Selection	3
3	SSC XXX	Social Science Selection (200-level or higher)	3
3	MAT XXX	Mathematics Selections	6
<b>Program Electives (Select One)</b>			
3	WDIM 361	Interactive Web Graphics for Animation Students	3
3	MA 215	Concept Art/Composition and Design	3
3	MA 225	Drawing for Animators	3
3	MA 275	Z-Brush Modeling and Texturing	3
3	MA 325	Game Art and Animation	3
3	MA 335	Animated Short Film	3

### General Elective

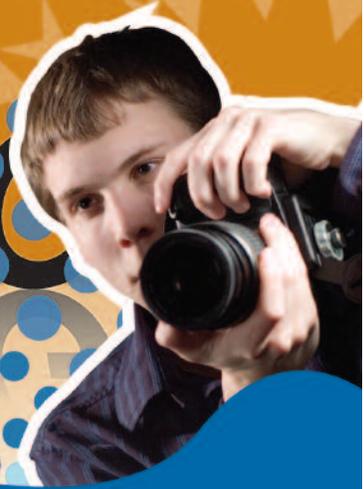
Students are required to take 1 three-credit general elective. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Totals

Total Core Credits	74
Total General Education Credits	40
Total Program Elective Credits	3
Total General Elective Credits	3
<b>Total Credits</b>	<b>120</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>CSI 110</b> Internet Technologies	English Selection	<b>SEM 101</b> Freshman Seminar	<b>GD 101</b> Drawing & Perspective	<b>GD 102</b> Fundamentals of Design
<b>2nd Semester</b>	<b>HIS 100</b> History of Mass Communications	English Selection	Humanities Selection	<b>GD 103</b> Life Drawing	<b>MA 110</b> Principles of Animation
<b>3rd Semester</b>	<b>GD 120</b> Digital Imaging	English Selection (200-level or higher)	Math Selection	<b>MA 210</b> Advanced Life/ Anatomy	<b>MA 220</b> Acting and Movement
<b>4th Semester</b>	<b>MA 250</b> Digital Ink and Paint	<b>MA 290</b> Writing for Animation	<b>MA 240</b> Character/Object Design	<b>MA 270</b> 3D Modeling	<b>MA 230</b> Storyboarding for Animation
<b>5th Semester</b>	<b>MA 280</b> Background Design & Layout	Natural Science Selection (3 credits)	Social Science Selection	<b>MA 320</b> 3D Animation	<b>MA 260</b> 2D Animation
<b>6th Semester</b>	<b>MA 310</b> Digital Editing Video & Audio	<b>WDIM 261</b> Animation Graphics for the Web for Animation Students	Math Selection	<b>MA 350</b> Advanced 3D Modeling & Animation	<b>MA 330</b> Advanced 2D Animation
<b>7th Semester</b>	<b>MA 410</b> Digital Compositing	Program Elective	<b>SCI 200</b> Physical Science of Visual Communication	<b>MA 420</b> 3D Visual Effects	<b>MA 430</b> Animation Studio
<b>8th Semester</b>	<b>MA 497</b> Animation Seminar and Portfolio	<b>MA 498</b> Animation Internship	General Elective	Social Science Selection (200-level or higher)	<b>MA 450</b> Animation Production Team

■ Core Course   
 ■ General Education Course   
 ■ General Elective   
 ■ Program Elective



**Student Photo Credits:**  
Christopher Bowers, Lindsay Nolin, Lucas Purvis

# PHOTOGRAPHY (BS) (AS)

## Introduction

The Photography Program at the New England Institute of Art (NEiA) is an all-digital environment that actively engages current trends and progressive discourse in conjunction with traditional analogue skill sets. In a professional climate, students are encouraged to explore the potential of their personal vision utilizing digital technology, analogue techniques, and interdisciplinary approaches to enhance creative problem solving skills. Limited class size and professional faculty allow for the opportunity to develop and achieve individual goals. Through continuous exposure to contemporary and historic theory, students will develop conceptual integrity and the necessary vocabulary to communicate their ideas within a professional community.

## Photography (BS)

The Bachelor of Science in Photography degree program is designed to provide students with the essential skills for digital photographic production and post-production. With essential skills developed in the first two years of study, students move into advanced production and post-production digital work for their third and fourth years. Students work with digital cameras, digital imaging and color management software, and digital printers to master professional digital work flow. Concentrations are available in editorial, advertising, portraiture, and event photography.

Students who complete the Bachelor of Science in Photography degree program will be prepared for positions such as photographer's assistant, digital-imaging artist, product or still-life photographer, and newspaper or editorial photographer. Graduates may work for professional studios, advertising agencies, publishing houses, production companies, and newspapers and magazines, or choose to pursue freelance careers.

## Photography (AS)

The Associate in Science in Photography degree program is designed to provide students with the essential skills for digital photographic production and post-production. Students work with digital cameras, digital imaging and color management software, and digital printers to understand professional digital workflow.

Students who complete the Associate in Science in Photography degree program will be prepared for entry-level positions such as photographic technician or photographer's assistant, or they may elect to continue their studies in the Bachelor of Science degree program.

## Method of Instruction

The Photography Department strongly encourages diversity of all types in the pursuit of creative solutions, the development and appreciation of aesthetics, and the desire to generate compelling questions and encourage a visual culture based upon individual curiosity. Instructional methods include lectures, hands-on demonstrations, lab use, one-on-one tutorials, and periodic examinations. With the exception of Internet-based classes offered through *Plus* learning and internships, all instruction is conducted in a classroom setting.

## Bachelor of Science in Photography

Students must complete a minimum of 121 credit hours with 40 credit hours in general education courses with a cumulative GPA of 2.0 or higher. Also, students must receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project and satisfy all financial obligations to The New England Institute of Art.

## Associate in Science in Photography

Students must complete a minimum of 61 semester credit hours with 21 hours in general education courses with a cumulative GPA of 2.0 or higher. Students must also receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project as outlined in the student handbook and satisfy all financial obligations to The New England Institute of Art.

## GRADUATION REQUIREMENTS FOR PHOTOGRAPHY (BS)

### Core Courses:

PH 101	Principles of Photography	3
PH 102	Digital Photography Post Production I	3
PH 111	History of Photography	3
PH 112	Large Format/Lighting	3
PH 120	Image Manipulation	3
PH 201	Studio	3
PH 202	Digital Photography Post Production II	3
PH 203	Location Photography	3
PH 211	Professional Development I	3
PH 212	Editorial Photography	3
PH 213	Concept Development	3
PH 301	Portraiture	3
PH 302	Photography: Theory & Criticism	3
PH 303	Digital Illustration	3
PH 304	Advanced Studio Workshop/Seminar	3
PH 311	Durational Exposure	3
PH 312	Special Topics in Photography I	3
PH 313	Layout	3
PH 314	Photographic Essay	3
PH 401	Photography Portfolio Preparation	3
PH 402	Professional Development II	3
PH 403	Special Topics in Photography II	3
PH 411	Photography Seminar & Portfolio	3
PH 412	Photography Internship for BS	3
PH 413	Small Business Law & Accounting Management	3

### General Education Courses:

CSI 101	Understanding Computer Technologies	3
ENG XXX	English Selections	3
HIS 100	History of Mass Communications	3
HUM 101	Humanities through the Arts	3
MAT XXX	Math Selections	6
SEM 101	Freshman Seminar	3
SCI XXX	Natural Science Selections	7
SSC XXX	Social Science Selection	3
SSC XXX	Social Science Selection (200-level or higher)	3

### General Electives

Students are required to take 2 three-credit general electives. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Totals

Total Core Credits	75
Total General Education Credits	40
Total General Elective Credits	6
<b>Total Credits</b>	<b>121</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	English Selection	<b>CSI 101</b> Understanding Computer Technologies	<b>SEM 101</b> Freshman Seminar	<b>PH 102</b> Digital Photography Post Production I	<b>PH 101</b> Principles of Photography
<b>2nd Semester</b>	English Selection	<b>HUM 101</b> Humanities through the Arts	<b>PH 111</b> History of Photography	<b>PH 112</b> Large Format/ Lighting	<b>PH 120</b> Image Manipulation
<b>3rd Semester</b>	Math Selection	<b>HIS 100</b> History of Mass Communications	<b>PH 201</b> Studio	<b>PH 202</b> Digital Photography Post Production II	<b>PH 203</b> Location Photography
<b>4th Semester</b>	Social Science Selection	Math Selection	<b>PH 211</b> Professional Development I	<b>PH 212</b> Editorial Photography	<b>PH 213</b> Concept Development
<b>5th Semester</b>	English Selection	<b>PH 301</b> Portraiture	<b>PH 302</b> Photography: Theory & Criticism	<b>PH 303</b> Digital Illustration	<b>PH 304</b> Advanced Studio Workshop/Seminar
<b>6th Semester</b>	Social Science Selection (200-level or higher)	<b>PH 311</b> Durational Exposure	<b>PH 312</b> Special Topics in Photography I	<b>PH 313</b> Layout	<b>PH 314</b> Photographic Essay
<b>7th Semester</b>	Natural Science Selection (3 credits)	<b>PH 401</b> Photography Portfolio Preparation	<b>PH 402</b> Professional Development II	<b>PH 403</b> Special Topics in Photography II	General Elective
<b>8th Semester</b>	Natural Science Selection (4 credits)	<b>PH 411</b> Photography Seminar & Portfolio	<b>PH 412</b> Photography Internship for BS	<b>PH 413</b> Small Business Law & Accounting Management	General Elective

■ Core Course   
 ■ General Education Course   
 ■ General Elective

## GRADUATION REQUIREMENTS FOR PHOTOGRAPHY (AS)

### Core Courses:

PH 101	Principles of Photography	3
PH 102	Digital Photography Post Production I	3
PH 111	History of Photography	3
PH 112	Large Format/Lighting	3
PH 120	Image Manipulation	3
PH 201	Studio	3
PH 202	Digital Photography Post Production II	3
PH 203	Location Photography	3
PH 204	Photography Internship for AS	2
PH 211	Professional Development I	3
PH 212	Editorial Photography	3
PH 213	Concept Development	3
PH 214	Photography Portfolio for AS	2

### General Education Courses:

CSI 101	Understanding Computer Technologies	3
ENG XXX	English Selections	3
HUM 101	Humanities through the Arts	3
MAT XXX	Math Selection	3
SEM 101	Freshman Seminar	3
SCI XXX	Natural Science Selection	3

### General Elective

3 Students are required to take 1 three-credit general elective.  
 6 General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

### Totals

Total Core Credits	37
Total General Education Credits	21
Total General Elective Credits	3
<b>Total Credits</b>	<b>61</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
1st Semester	English Selection	<b>CSI 101</b> Understanding Computer Technologies	<b>SEM 101</b> Freshman Seminar	<b>PH 102</b> Digital Photography Post Production I	<b>PH 101</b> Principles of Photography
2nd Semester	English Selection	<b>HUM 101</b> Humanities through the Arts	<b>PH 111</b> History of Photography	<b>PH 112</b> Large Format/ Lighting	<b>PH 120</b> Image Manipulation
3rd Semester	Math Selection	<b>PH 201</b> Studio	<b>PH 202</b> Digital Photography Post Production II	<b>PH 203</b> Location Photography	<b>PH 211</b> Professional Development I
4th Semester	Natural Science Selection (3 credits)	<b>PH 204</b> Photography Internship for AS and <b>PH 214</b> Photography Portfolio for AS	<b>PH 212</b> Editorial Photography	<b>PH 213</b> Concept Development	General Elective

■ Core Course   
 ■ General Education Course   
 ■ General Elective



# WEB DESIGN & INTERACTIVE MEDIA (BS)

## Introduction

The Bachelor of Science in Web Design & Interactive Media degree program is about the web and interactivity. The program encompasses the many new fields often talked about within the realm of new media, interactive media, or digital media. The degree gives a solid foundation in the design and development of any media product that is delivered interactively. That can include websites, live performances, Flash™ animations, DVDs, and more.

Students will leave equipped with a professional portfolio to help start their careers in interactive jobs such as web development (technical), Flash™ developer, media producer, interactive designer, game developer, and digital video producer.

## Emphasis

Students can elect to emphasize in Game Development, Digital Video Production, Interactive Sound, Web Development or can write their own emphasis in the many other digital subjects at the College.

## Method of Instruction

Instructional methods at The New England Institute of Art include lecture, demonstrations, labs, one-on-one tutorials and periodic examinations. With the exception of Internet-based classes offered through *Plus Learning*, internships and field trips, all instruction is conducted in a classroom setting.

## Bachelor of Science in Web Design & Interactive Media

Students will work in multimedia labs, where they'll learn software applications such as Photoshop™ and Flash™. Students will produce interactive CD-ROMs and websites, create 2D and 3D imagery and motion graphics, design sound for multimedia products and fine-tune their skills in nonlinear digital video editing.

Students must complete a minimum of 120 credit hours with 40 credit hours in General Education courses with a cumulative GPA of 2.0 or higher. Also, students must receive a passing grade or credit for all required course work, meet portfolio or other requirements, complete a 120-hour internship or capstone project, and satisfy all financial obligations to The New England Institute of Art.

# GRADUATION REQUIREMENTS FOR WEB DESIGN & INTERACTIVE MEDIA (BS)

## Core Courses:

CSI 120	Computer Programming Concepts	3	SCI XXX	Natural Science Selection	3
CSI 210	Computer Programming	3	SEM 101	Freshman Seminar	3
WDIM 100	Design Essentials	3	SSC XXX	Social Science Selection	3
WDIM 110	Communicating with Multimedia	3	SSC XXX	Social Science Selection (200-level or higher)	3
WDIM 145	Image Design for Multimedia I	3	<b>Program Electives</b>		
WDIM 170	Web Design and Development I	3	<i>Web Design &amp; Interactive Media majors may elect to emphasize in the following areas: Game Development, Web Development, Interactive Sound Design or Interactive Digital Video. Additionally students may, through permission of the department chair, create their own emphasis in the areas of 3D Animation, Digital Photography, Digital Imaging, Audio Production or Digital Filmmaking &amp; Video Production.</i>		
WDIM 225	Marketing Communications & Ecommerce	3	CSI 235	Understanding GNU/Linux & free & open source software	3
WDIM 230	Audio for Multimedia	3	CSI 240	C++ Programming	3
WDIM 240	Digital Video Production	3	CSI 245	C++ Programming II	3
WDIM 245	Image Design for Multimedia II	3	CSI 260	Advanced Java and JavaScript	3
or GD 105	Concept Development		CSI 320	Server Side Scripting	3
or GD 109	Color Theory		CSI 350	Database Connectivity	3
WDIM 260	Animation Graphics for the Web for WDIM Students	3	GD 101	Drawing & Perspective	3
WDIM 270	Web Design & Development II	3	GD 110	Typography	3
WDIM 280	Multimedia Marketing & Sales	3	GD 140	Principles of Commercial Photography	3
WDIM 390	Information Architecture	3	GD 310	Advanced Typography	3
WDIM 391	Interface Design	3	MUS 110	Principles of Computer Music	3
WDIM 360	Interactive Web Graphics for WDIM Students	3	WDIM 210	World Wide Web Management	3
WDIM 392	Usability	3	WDIM 215	Web Networking	3
WDIM 420	Interactive Project Management	3	WDIM 220	Social Networking	3
WDIM 497	Web Design & Interactive Media Seminar	3	WDIM 235	Web Authoring Tools	3
WDIM 498	Web Design & Interactive Media Internship	2	WDIM 250	Prod. Interactive Media (Director)	3

## General Education Courses:

CSI 110	Internet Technologies	3	WDIM 261	Animation Graphics for the Web for Animation Students	3
ENG 101	English I	3	WDIM 310	Digital Multimedia Art	3
ENG 200	English II	3	WDIM 330	Art and Theory of Sound Design	3
ENG XXX	English Selection	3	WDIM 340	Digital Compositing	3
HIS 100	History of Mass Communications	3	WDIM 345	Advanced Digital Compression Techniques	3
HUM XXX	Humanities Selection	3	WDIM 350	Producing Interactive Media II	3
MAT 101	College Algebra	3			
MAT XXX	Mathematics Selection	3			
SCI 200	Physical Science of Visual Communication	4			

WDIM 355	Computer Animation (3D Studio Max)	3
WDIM 361	Interactive Web Graphics for Animation Students	3
WDIM 365	Intermediate Computer Animation (3D Studio Max)	3
WDIM 370	Web Design and Development III	3
WDIM 440	Webcasting	3
WDIM 441	Building Broadband Video Experiences	3
WDIM 445	Authoring Interactive Media (DVD Studio Pro)	3
WDIM 450	Interactive Audio (Flash)	3
WDIM 451	Interactive Video (Flash)	3
WDIM 453	Interactive Media for Live Performance (Flash)	3
WDIM 454	Integrated Runtime Desktop Apps	3
WDIM 456	Developing Rich Internet Applications	3
WDIM 458	Developing for Mobile Devices	3
WDIM 460	Game Authoring (Flash)	3
WDIM 461	Videogame Theory and Analysis	3
WDIM 470	Emerging Technologies Seminar	3
WDIM 475	Special Topics Project	3
WDIM 480	Digital Media Practicum	3

## General Elective

Students are required to take 1 three-credit general elective. General electives are defined as any course in the college catalog for which they have the prerequisite and which is not otherwise required.

## Totals

Total Core Credits	59
Total General Education Credits	40
Total Program Elective Credits	18
Total General Elective Credits	3
<b>Total Credits</b>	<b>120</b>

	Sequence A	Sequence B	Sequence C	Sequence D	Sequence E
<b>1st Semester</b>	<b>WDIM 110</b> Communicating with Multimedia	<b>WDIM 100</b> Design Essentials	<b>CSI 110</b> Internet Technologies	<b>SEM 101</b> Freshman Seminar	<b>ENG 101</b> English I
<b>2nd Semester</b>	<b>HIS 100</b> History of Mass Communications	<b>WDIM 145</b> Image Design for Multimedia I	<b>CSI 120</b> Computer Programming Concepts	Humanities Selection	<b>ENG 200</b> English II
<b>3rd Semester</b>	<b>WDIM 230</b> Audio for Multimedia	<b>WDIM 245</b> Image Design for Multimedia II or <b>GD 105</b> Concept Development or <b>GD 109</b> Color Theory	<b>WDIM 170</b> Web Design and Development I	<b>MAT 101</b> College Algebra	English Selection
<b>4th Semester</b>	<b>WDIM 260</b> Animation Graphics for the Web (Flash) for WDIM Students	<b>WDIM 240</b> Digital Video Production	<b>CSI 210</b> Programming I	Math Selection	Social Science Selection
<b>5th Semester</b>	<b>WDIM 360</b> Interactive Web Graphics for WDIM Students	<b>WDIM 225</b> Marketing Communications & Ecommerce	<b>WDIM 270</b> Web Design & Development II	Program Elective	Social Science Selection (200-level or higher)
<b>6th Semester</b>	<b>WDIM 392</b> Usability	<b>WDIM 391</b> Interface Design	<b>WDIM 390</b> Information Architecture	General Elective	Natural Science Selection (3 credits)
<b>7th Semester</b>	Program Elective	<b>WDIM 280</b> Multimedia Marketing & Sales	Program Elective	Program Elective	<b>SCI 200</b> Physical Science of Visual Communication
<b>8th Semester</b>	<b>WDIM 497</b> Web Design & Interactive Media Seminar	<b>WDIM 498</b> Web Design & Interactive Media Internship	<b>WDIM 420</b> Interactive Project Management	Program Elective	Program Elective

■ Core Course  
 ■ General Education Course  
 ■ General Elective  
 ■ Program Elective

# GENERAL EDUCATION

## Introduction

The General Education curriculum at The New England Institute of Art is administered through the General Education Department. The mission of this department is to provide high quality general education instruction that embodies the traditional elements of liberal arts knowledge, provides for practical application of this knowledge, delivered via interactive and interdisciplinary methods, utilizing faculty who are academic professionals while instilling the necessity for life-long learning.

In support of this mission, the cohesiveness and coherence of the General Education curriculum revolves around several core goals, as well as the specific objectives the student will realize within their courses to accomplish these goals.

## Students will:

### *Develop critical thinking and analytical skills*

- Analyze and evaluate theoretical assumptions using evidence-based methods
- Develop and apply inductive and deductive reasoning

### *Develop research and information literacy skills*

- Locate and evaluate source material for use in support of ideas
- Learn to synthesize ideas from diverse resources and properly cite secondary works

### *Develop reading and writing literacy:*

- Demonstrate the ability to write essays that are organized, detailed, substantial and marked by critical thinking
- Develop the ability to write advanced, grammatical English
- Shape the written word with a sense of audience and purpose
- Demonstrate an understanding of the artistic use of language and be conversant in various forms of literature

### *Develop listening/oral presentation skills*

- Develop and refine active listening skills
- Establish skills necessary to effectively communicate with consideration toward message and audience

### *Develop group collaboration skills*

- Participate in dynamic collaboration that fosters peer learning and facilitation
- Identify and contribute to functional and effective group activity

### *Develop quantitative reasoning skills*

- Develop higher order logical thinking skills
- Formulate real-world problems and applications mathematically
- Utilize a calculator and/or computer appropriately to solve mathematical problems

### *Develop scientific literacy*

- Foster interest in scientific inquiry
- Develop mathematical and scientific literacy and numeracy
- Recognize the relevance of scientific ideas and principles

### *Develop personal and civic ethics*

- Appreciate the ethical questions that confront all human beings
- Engage in self reflection toward civic responsibility

### *Develop an appreciation for human behavior*

- Understand and appreciate human behavior from individual and societal perspectives
- Contemplate and examine individual and societal forces that influence humans

### *Develop global understanding and sensitivity*

- Enhance understanding of the influence of global connectivity in contemporary society
- Develop an awareness and sensitivity toward cross-cultural norms, differences, values and experience, as well as of the self



Allison Vaughan

## GENERAL EDUCATION COURSES

### Academic Achievement Center

The Academic Achievement Center at The New England Institute of Art provides peer tutoring and academic advising as well as additional writing and math support for all students. The Center provides tutoring support at no additional charge to students in many subject areas and can assist students who need help with test-taking strategies, time management and other academic issues. The advisors at the Academic Achievement Center also interface with Freshman Seminar classes and assist students with the transition to the college environment.

Students may use the services of the Academic Achievement Center by self-referral or referral from their instructors. Students in need of additional academic support may request assistance by stopping by the Center and completing a request form or contacting the Coordinator of Academic Achievement by phone, email or in person. Students may also apply to become a peer tutor once a good grade point average is established. Application forms are available at the Center.



Frances Jakubek

## GENERAL EDUCATION COURSES

### Computer Science

- CSI 101 Understanding Computer Technologies
- CSI 110 Internet Technologies
- CSI 120 Computer Programming Concepts
- CSI 210 Computer Programming
- CSI 240 C++ Programming
- CSI 260 Advanced Java & Java Script

### Natural Science

- SCI 200 Physical Science of Visual Communication
- SCI 201 Physics
- SCI 235 Acoustics
- SCI 265 Meteorology
- SCI 270 Environmental Science
- SCI 275 Astronomy
- SCI 280 Oceanography
- SCI 285 Anatomy & Physiology
- SCI 301 Physics II

### Humanities

- HUM 101 Humanities through the Arts
- HUM 102 Philosophy
- HUM 106 World Mythology
- HUM 150 Art & Architecture
- HUM 160 World Music
- HUM 202 Comparative Religion
- HUM 203 Logic & Reasoning
- HUM 204 Ethics
- HUM 205 Internet Art
- HUM 207 American Music of the 20th Century
- HUM 301 Art History

### Math

- MAT 011 Basic Math
- MAT 101 College Algebra
- MAT 103 Patterns in Math
- MAT 105 Business Math
- MAT 201 Advanced College Algebra & Trigonometry
- MAT 202 Geometry
- MAT 203 Statistics
- MAT 301 Calculus
- MAT 303 Calculus II
- MAT 305 Calculus III

### English

- ENG 011 English Fundamentals
- ENG 101 English I
- ENG 200 English II
- ENG 202 Professional Writing
- ENG 303 Introduction to Poetry
- ENG 304 Introduction to Dramatic Literature
- ENG 305 Introduction to Fiction
- ENG 306 African American Literature
- ENG 307 Writers of the Beat Generation
- ENG 308 Crime Fiction
- ENG 309 HP Lovecraft Literature
- ENG 310 Edgar Allan Poe Literature
- ENG 311 Women and Poetry
- ENG 360 Creative Writing
- ENG 370 Contemporary World Literature
- ENG 400 Shakespeare

### Social Sciences

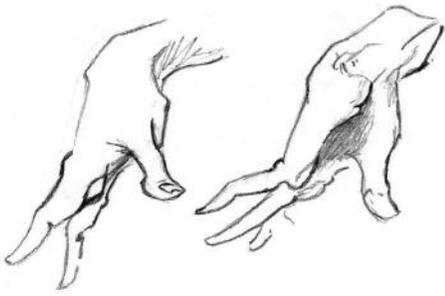
- SSC 103 Cultural Anthropology
- SSC 110 Psychology
- SSC 111 Abnormal Psychology
- SSC 112 Interpersonal Communications
- SSC 120 Sociology
- SSC 125 Sociology of Group Dynamics
- SSC 130 Political Science
- SSC 140 Contemporary American History
- SSC 150 World Geography
- SSC 160 Western Civilization
- SSC 205 Race & Ethnic Relations
- SSC 206 Technology & Society
- SSC 208 Gender & Society
- SSC 209 Comparative Cultures through Film
- SSC 210 Research Methods
- SSC 211 Psychology through Media
- SSC 275 Sociology of Crime & Justice

### Freshman Seminar

- SEM 101 Freshman Seminar
- SL 100 The Principles of Leadership

### Mass Communications

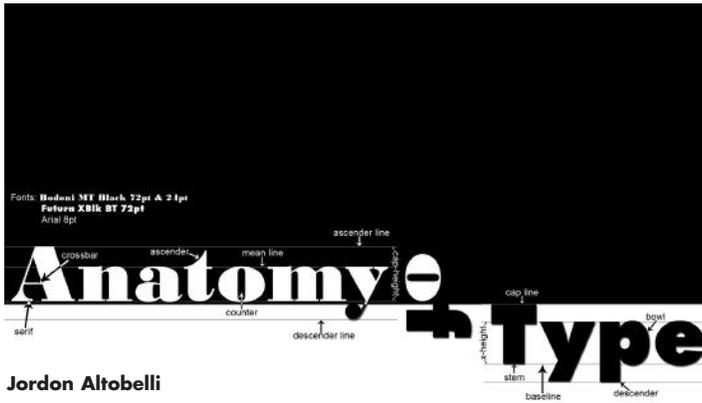
- HIS 100 History of Mass Communications



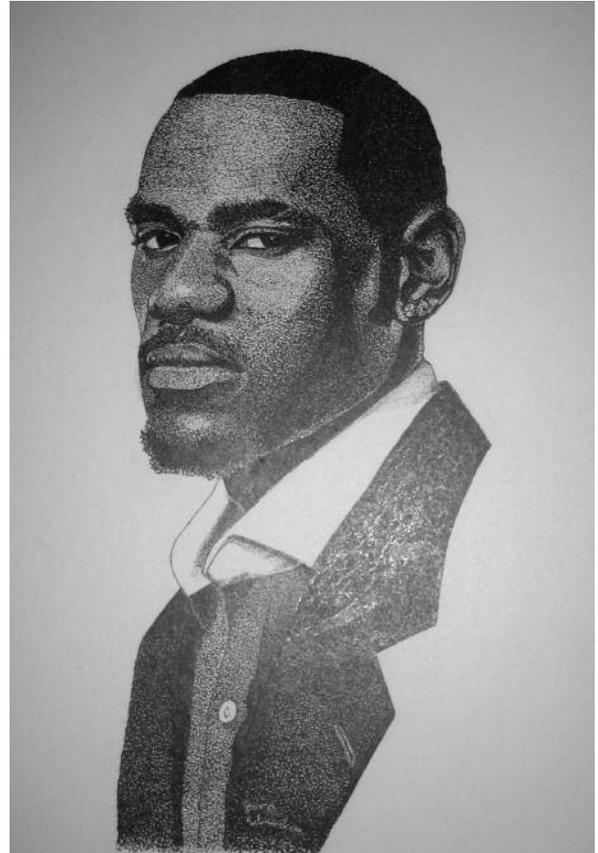
Kristin Sendlewski



Kim Morrisseau



Jordon Altobelli



David Edmundson



Christopher Bowers



Marie Pacelli

## COURSE DESCRIPTIONS

### Degree Course/Program Abbreviations

<b>AD</b>	<b>ADVERTISING</b>	<b>FRM</b>	<b>FASHION &amp; RETAIL MANAGEMENT</b>	<b>PRF</b>	<b>PERFORMANCE</b>
<b>AMT</b>	<b>AUDIO &amp; MEDIA TECHNOLOGY</b>	<b>GD</b>	<b>GRAPHIC DESIGN</b>	<b>PH</b>	<b>PHOTOGRAPHY</b>
<b>BRD</b>	<b>BROADCAST</b>	<b>GEN</b>	<b>FIELD EXPERIENCE</b>	<b>RAD</b>	<b>RADIO</b>
<b>BUS</b>	<b>BUSINESS</b>	<b>HUM</b>	<b>HUMANITIES</b>	<b>SCI</b>	<b>NATURAL SCIENCE</b>
<b>COM</b>	<b>COMMUNICATIONS</b>	<b>ID</b>	<b>INTERIOR DESIGN</b>	<b>SEM</b>	<b>FRESHMAN SEMINAR</b>
<b>CSI</b>	<b>COMPUTER SCIENCE</b>	<b>MA</b>	<b>MEDIA ARTS &amp; ANIMATION</b>	<b>SSC</b>	<b>SOCIAL SCIENCE</b>
<b>DMP</b>	<b>DIGITAL MEDIA PRODUCTION</b>	<b>MAT</b>	<b>MATHEMATICS</b>	<b>TV</b>	<b>TELEVISION</b>
<b>ENG</b>	<b>ENGLISH</b>	<b>MUS</b>	<b>MUSIC</b>	<b>WDIM</b>	<b>WEB DESIGN &amp; INTERACTIVE MEDIA</b>

Please note all courses are subject to change. All courses are three credits unless otherwise indicated.

## ADVERTISING

### AD 100 Principles of Marketing

This course addresses the fundamental concepts of marketing and how advertising fits into the larger framework of marketing strategy. This introductory course assesses the impact of environmental forces on the practice of marketing. Students learn the basics of marketing strategy and the marketing mix. The course focuses on these key topics: target market; consumer behavior; product; price; place; promotion; marketing and society/culture; economic, technological, competitive, political/legal factors; and more.

*Prerequisite: None*

### AD 102 Survey of Advertising

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

*Prerequisite: None*

### AD 103 Sales & Persuasive Techniques

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 effect 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. Topics include the fields of logic and psychology, the framing effect, emotional hot buttons, mass appeal, snob appeal, subliminal messages,

and the bandwagon effect. Maslow's hierarchy of needs, emotional reactions and how to achieve them, and the various media that could be used to achieve the appropriate desired response are also included.

*Prerequisite: None*

### AD 110 Fundamentals of the Advertising Business

This course introduces students to business functions, operations, and structures and explores the role of advertising design in business. Finance, business ethics, labor-management relations, organizational behavior, and marketing are among the topics to be presented. In addition, guidelines and expectations for professional behavior will be addressed.

*Prerequisite: None*

### AD 200 Consumer Behavior

This course examines the processes involved when individuals or groups select, purchase, use, and dispose of products, services, and ideas to satisfy their needs and wants. Understanding consumer behavior from the complex perspectives of environmental, individual, and psychological influences provides a foundation for the formulation of effective marketing strategies.

*Prerequisite: AD 100 Principles of Marketing*

### AD 201 Copywriting

Students will learn the basic principles of copywriting, the process of generating ideas, and writing with various strategies and various styles. Copywriting for print, television, radio, and the Internet will also be covered. Students will work individually and with teams to solve real world assignments.

*Prerequisite: English II*

### AD 280 Account Planning/Media Planning and Buying

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 select and integrate research and considers proposed advertising decisions from the perspective of consumer behavior. Media selections encompass the various communication channels that can effectively deliver an advertising message to the consumer. Topics include media as critical to the fulfillment of the overall marketing strategy, advertising campaign, cost effectiveness, and alternative and new media.

*Prerequisite: AD 102 Survey of Advertising, AD 110 Fundamentals of the Advertising Business, and AD 200 Consumer Behavior*

### AD 290 Brand Strategy/Introduction to Advertising Campaigns

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. Students in the course then research a brand name and create and present an integrated marketing campaign that incorporates a variety of appropriate media choices.

*Prerequisite: AD 100 Principles of Marketing and AD 110 Fundamentals of the Advertising Business*

### AD 310 Advanced Advertising Campaign

Students research and develop a fully integrated advertising/promotional campaign for a national name brand account in this course. This project also includes written support for their project, which is suitable for a professional audience.

*Prerequisite: AD 290 Brand Strategy/Introduction to Advertising Campaigns*

### AD 411 Senior Advertising Campaign

Students research and develop a fully integrated marketing/advertising/promotional campaign for a famous brand name. 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 final project suitable for a professional audience.

*Prerequisite: AD 310 Advanced Advertising Campaign*

### AD 415 Advertising Portfolio

This course prepares students for the business environment and their transition to the professional world. 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. This course will prepare students for the job search 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.

*Prerequisite: AD 310 Advanced Advertising Campaign*

### AD 421 Advertising Internship

Internships are designed to provide an enriching experience where students are given the unique opportunity to acquire hands-on practice as well as the ability to participate in successful businesses using what they have learned in the classroom in a real and practical situation. Students will gain relevant entry-level skills to enhance their prospects of establishing a professional career path in their chosen field.

*Prerequisite: AD 310 Advanced Advertising Campaign; Co-requisite: AD 415 Portfolio*

## AUDIO & MEDIA TECHNOLOGY

### AMT 101 Audio Technology I

This course examines the principles of audio signals and the equipment used to record, process, and distribute audio content. Topics include: detailed analysis of sound in electronic form including: sine waves,

complex waves, basic measurement procedures, Ohms law, decibels, gain structure, dynamic range. 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.

Prerequisite: MAT 011 Basic Math (grade of C or better)

**AMT 103  
Audio Production Survey**

This course examines the principles of audio signals and the equipment used to record, process, and distribute audio content. Note: Audio students MAY NOT take this course as it is intended for non-audio majors.

**AMT 150  
Audio Technology II**

This course is a continuation of study of the principles of audio signals and the equipment used to record, process, and distribute audio content. Sound in acoustical form is discussed to introduce students to issues related to studio acoustics. Students expand their understanding of signal flow of advanced audio systems by creating and reading complex block diagrams. The course is an in depth study of concepts and equipment used in a all facets of audio production: signal processors, dynamic range, distortion, analogue recording, and SMPTE time code. Additional in depth discussion and demonstration of signal flow of advanced audio systems using block diagrams.

Prerequisite: AMT 101 Audio Technology I, AMT 170 Audio Recording I to be taken concurrently.

**AMT 160  
Digital Audio and Media**

This course introduces students to the theories, practices, and tools used in digital audio production. The focus being on the fundamental theories and concepts behind all types of digital audio tools including: binary number systems, analog to digital converters, cables and connectors, digital protocol formats, file formats, digital editing, and delivery media.

Prerequisite: CSI 101 Understanding Computer Technologies

**AMT 170  
Audio Recording I**

This course runs in conjunction with AMT 150 Audio Technology II. The theoretical foundations presented in AMT 150 are reinforced in this course through practical hands on applications. Students learn the operational techniques of basic audio systems with an emphasis on signal processing and mixdown of prerecorded multitrack tapes.

Prerequisite: AMT 101 Audio Technology I, AMT 150 Audio Technology 2 to be taken concurrently.

**AMT 201  
Audio Recording 2**

Students expand and develop the skills learned in AMT 170 Audio Recording 1 through multitrack recording projects. The course focuses on, but is not limited to, recording techniques used in music production. Emphasis is placed on signal flow for basic tracks, mixdown, 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.

Prerequisite: AMT 170 Audio Recording 1 B- or better, AMT 150 Audio Technology 2

**AMT 210  
Hard Disk Recording**

Students learn the concepts and production techniques used with Pro Tools integrated into a digital audio studio. Concepts include digital audio protocols, digital mixing consoles, digital audio workstation software, digital signal processing and automation. Production work focuses on the use of digital audio studios in music editing, radio production, and sound for digital video.

Prerequisite: AMT 160 Digital Audio and Media, Corequisite: AMT 201 Audio Recording 2

**AMT 230  
Electronics 1**

This course is the entry point into the world of analog audio electronics for the professional maintenance engineer. The course focuses on basic DC and AC circuits. Students gain a basic understanding of schematics, series, parallel, and complex circuits. Students develop practical electronics skills in measurement and soldering.

Prerequisite: MAT 101 College Algebra

**AMT 260  
Advanced Hard Disk Recording**

The course covers in depth instruction in the use of Pro Tools in a number of different professional studio operation scenarios. Concepts learned are reinforced using typical post production examples. Topics include digital console automation, OMF file transfers, synchronization and machine control in post production, and introduction to surround mixing and surround formats. The objectives of the course are achieved through an emphasis on production and assigned projects.

Prerequisite: AMT 210 Hard Disk Recording

**AMT 275  
Live Sound Reinforcement**

This course covers a variety of live performance scenarios that an audio engineer may encounter, including: live music performance, live broadcast feeds, remote recording, and theatrical performance. Emphasis

is placed on live music mixing in a club-style environment.

Prerequisite: AMT 201 Audio Recording 2

**AMT 280  
Advanced Recording Techniques**

This course covers the techniques and technology typical to professional music recording with the focus on recording of acoustical sound sources. 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 mixdown strategies. Students participate in in-class recording sessions and engineer recording projects during out of class hour which may be included in their portfolio.

Prerequisite: AMT 201 Audio Recording 2 B- or better

**AMT 290  
Electronics 2**

This is an intermediate, lab intensive, electronics course. Semiconductor theory and operation is covered. Labs consist of hands on work and computer simulations using the Ultra Sim software program. Upon successful completion of the course, students will be able to build projects from schematics, be able to identify and work with electronics parts.

Prerequisite: AMT 230 Electronics 1

**AMT 303  
Location Recording**

This course is designed to give students both theoretical and practical application of audio recording in the unique and specialized area of on-location field recording. Live to two-track and live to multi-track recording will be emphasized. Additionally, inherent issues such as audience noise, mic placement with consideration for the audience and venue, and other challenges that arise in this type of recording environment will be explored and addressed. The course will meet in an audio lab and on-location. Under the direction of the instructor, students will produce recordings of 3 to 4 concerts throughout the duration of the semester.

Prerequisite: AMT 280 Advanced Recording Techniques

**AMT 305  
Advanced Mixing Techniques**

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 multitrack 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.

Prerequisite: AMT 280 Advanced Recording Techniques, AMT 210 Hard Disk Recording

**AMT 310  
Commercial A/V Installation**

This course provides students with skills necessary for work in the audio and video installations field. Constant voltage amplifiers, intercoms, plasma TV, surround sound installations, and mobile a/v systems will be discussed. Students will learn how to work with contractors, retailers, and installers to create and maintain audio and video environments.

Prerequisite: AMT 230 Electronics I, AMT 275 Live Sound Reinforcement

**AMT 315  
Logic Pro Audio Production**

Students will learn basic, intermediate and advanced production techniques using Logic Pro, one of the industry leading production software packages. The course focuses on topics such as the construction and management of a Logic Pro environment, arranging and editing windows, audio import and manipulation, advanced quantization, automation, tempo change, MIDI and audio plug-ins, and Logic groove machine. Students will also learn to use and program advanced audio processors and synthesizers such as the Logic Pro ESX24, ES1, EVOC 20 Polysynth, and the Space Designer multiprocessor.

Prerequisite: MUS 110 Principles of Computer Music, AMT 210 Hard Disk Recording

**AMT 340  
Sound for Picture**

This course is an in-depth look at sound design for motion picture and digital video. Students will produce audio for school-produced videos. Topics include Advanced OMF applications and workflows with digital video editing systems, advanced post production editing and dialogue replacement, surround sound mixing, multiple simultaneous mixes, and downmixing. Advanced synchronization is also covered including troubleshooting of incorrect sample rates, frame rates, and clock references.

Prerequisite: AMT 280 Advanced Recording, AMT 210 Hard Disk Recording

**AMT 360  
Repair & Maintenance**

This course covers the maintenance and calibration of audio in a recording environment. Topics include a solid foundation in basic audio electronics and measurement techniques, cable selection and wiring standards, preventive and proactive maintenance, system design and troubleshooting and equipment adjustment and calibration standards. This class will be taught in a

## COURSE DESCRIPTIONS

combination of lab and recording studio.

*Prerequisite: AMT 290 Electronics 2*

### **AMT 370 Advanced Studio Production**

This course provides an opportunity for students to practice and improve on skills learned in previous courses. Students submit a project plan and proposal at the beginning of the semester. Through faculty guidance, project plans are refined and realized by the end of the semester. Projects may cover a wide range of possibilities: analog music recording, digital music production, sound for video, mastering, and live recording. In class projects are produced to simulate real world experience.

*Prerequisite: AMT 280 Advanced Recording, (grade of C or better) AMT 210 Hard Disk Recording*

### **AMT 375 Special Topics in Live Sound**

This course is designed for upper-level audio students wishing to pursue a career in Live Sound. This course will build upon topics that were introduced in AMT 275 (Live Sound Reinforcement), and further develop a student's skills in working with live sound equipment and performers. Current technology being utilized in the many fields of live sound production will be explored.

*Prerequisite: AMT 275 Live Sound (C or better), AMT 230 Electronics I (C or better), SCI 235 Acoustics (C or better)*

### **AMT 397 Industry Seminar**

The primary objective of this course is to present a clear, comprehensive view of the job search strategy. This involves defining career goals and objectives realistically, marketing oneself, sales techniques, resume workshop, networking, and the interview process. The emphasis of this course is to realistically evaluate the market, to accept rejection in a competitive field, and to try for what may open doors later. Students will gain an understanding of the function and construction of a business plan. They will have guest lecturers from the industry at large, and also hear from recent grads who are succeeding in their respective fields. The class will be "team taught" along with career advisors. In addition the student must complete an 80 hour internship.

*Prerequisite: AMT 201 Audio Recording 2, BUS 110 Survey of the Music Industry*

### **AMT 398 Internship and Portfolio**

This is a required 120-hour internship that all students must complete. The specific nature and site of the internship must be cleared with the department chair or the student's instructor. Internships must be done off-campus (i.e. no internship may be done at the college and count towards the AMT398 requirement).

Although there is help and support from the college, the student is responsible for acquiring and maintaining his/her internship and completing the hours within one semester to receive credit.

*Prerequisite: AMT 397 Industry Seminar*

### **AMT 410 Mastering**

Mastering is the final creative step in the production of a recording, and the first technical step in the replication process. Students will learn both the creative and technical aspects of mastering, from sampling theory, PCM, DSD, sample rates, and word length, to dither, noise shaping, oversampling, and filtering. Various source and delivery formats will be discussed, including analog tape, DDP, PCM-1630, PMCD, DLT, and FTP file delivery. Consumer formats covered will include CD, DVD, SACD, HD-DVD, and Blu-Ray. Special processing techniques will be taught, including M/S, multi-band, and parallel. The final preparation of a CD master, including sequencing, assembly, PQ editing, ISRC codes, CD-Text, PQ logs, and final master delivery will be practiced using the industry standard Sonic Studio. Also covered will be Quality Control procedures, aesthetic considerations, the "loudness wars," and critical listening techniques.

*Prerequisite: AMT 280 Advanced Recording Techniques*

### **AMT 415 Advanced Digital Mixing**

Students will gain an advanced understanding of concepts and issues involved with mixing of data streams in DAW and outboard digital consoles. Dynamic and Time Domain processing tools will be discussed in depth along with the use of quality analog outboard gear; students will learn how to implement the tools of the trade in today's even changing technology. Critical listening and recognition will also be explained.

*Prerequisite: AMT 260 with a minimum grade of C*

## **BROADCASTING**

### **BRD 297 Broadcasting Portfolio Seminar**

Students will meet with other broadcasting/television majors and their instructor each week to analyze their internship experience, set professional goals, and plan a career. Students will learn job-seeking skill techniques which will better prepare them for their profession and they will be required to produce an ambitious portfolio under the guidance of the instructor.

*Prerequisite: Must be taken in final semester concurrently with COM 240 Broadcast Marketing & Management and BRD 298 Broadcasting Internship*

### **BRD 298 Broadcasting Internship (2 credits)**

Internships are designed to provide an enriching learning experience where students are given a unique opportunity to practice, through hands-on experience and observations, what they have learned in the classroom. Students are able to evaluate their chosen career fields on a more personal, day-to-day level, and thereby make more informed decisions about their career choices. Furthermore, students will develop an awareness of the demands and issues within their particular profession, which will assist them in making a smooth transition from college to a work environment.

*Prerequisite: Must be taken concurrently with BRD 297 Broadcasting Portfolio Seminar and COM 240 Broadcasting Marketing & Management*

### **BRD 298C Broadcasting Capstone (2 credits)**

This course allows students to use a variety of skills in one large project while simultaneously preparing for work in the real world. The course focuses on a supervised field experience in an approved professional setting in the broadcasting /television industry. Students work as a "company" and complete projects for profit and non-profit organizations and institutions. With faculty and staff guidance, students will identify an appropriate organization and design a project that meets the organization's needs. This project will involve extensive industry research and writing, and students will be required to meet with representatives of the cooperating company. Students will make a presentation of their project to the cooperating company. Students should anticipate working on the project for at least 120 hours throughout the semester.

*Prerequisite: Written permission from the Department Chair no later than the published deadline.*

## **BUSINESS**

### **BUS 110 Survey of the Music Industry**

Students explore the music industry and its constituent sectors, including music performing, recording, promoting and record distribution. With a special focus on the needs of studio personnel and performers, the course introduces students to contracts and invoices, personnel management, copyright and publishing.

*Prerequisite: ENG 011 English Fundamentals (grade of C or better)*

### **BUS 250A Record Label Operations**

The purpose of this course is to expose students to the operations and

the practices of record companies, both independent and major. Students look at labels from both the "guiding business principles" perspectives and the day-to-day operations and examine the various departments of typical record companies. Exploration of all facets of product distribution and how the departments of a label work through traditional distribution and internet distribution to bring a record to the marketplace. Students will study record label contracts to learn first-hand the many facets of the business. Notable guests, such as retail and press marketing professionals will visit the class.

*Prerequisite: BUS 110 Survey of the Music Industry*

### **BUS 250B Music Retail & Distribution**

The critical aspects of the record business are examined in detail, with an emphasis on students' developing an understanding of how record label marketing efforts and artists' performance activities affect the distribution process. The course will examine both major label branch distribution organizations and the growing independent distribution sector. The role of dominant national chain retail and independent retail will be discussed. Additionally, emerging internet music distribution and electronic delivery will be explored.

*Prerequisite: BUS 110 Survey of the Music Industry*

### **BUS 250C Club & Venue Management**

An examination of the seemingly closed world of concerts and nightclubs reveals a business populated by clearly defined responsibilities and hard-working professionals. Stage managers, sound people, lighting people, box office and related ticket personnel, artist relations, stage plotting, door and backstage security, liability, and other related insurance issues are all examined from the venue's perspective. The relationships between the venue, booking agencies, and artist's management representatives are explored with an emphasis on how a show is planned and then executed in a smooth and professional manner.

*Prerequisite: BUS 110 Survey of the Music Industry*

### **BUS 300A Music Publishing**

Students will take an in-depth look at the music publishing industry, including ASCAP, BMI, SESAC, and songwriter-publisher relations. Topics include artist/manager contracts, publishing contracts, concert promotion, talent agencies, business managers, and music unions. Emphasis is placed on the artist's perspective in music business agreements.

*Prerequisite: BUS 110 Survey of the Music Industry*

**BUS 300B  
Entertainment Marketing  
and Public Relations**

Establishing the identity of an individual or company, with growth through advertising, public service campaigns, special events, and publicity strategies is an essential function of an entertainment professional. In this course, students gain experience in creating publicity materials, marketing strategies, and development of media relations for artists, products, events, and personalities in the entertainment industry.

*Prerequisite: BUS 110 Survey of the Music Industry*

**BUS 300C  
Legal Issues in the Music  
Industry**

Survey of legal problems facing audio industry professionals. Topics include copyright law; recording, songwriter and co-publishing contracts; mechanical, performance and Internet royalties; professional artist names; trademarks; and domain names. Emphasis is placed on understanding how intellectual property law impacts the music industry, the Internet and digital media

*Prerequisite: BUS 110 Survey of the Music Industry*

**BUS 301  
Business Fundamentals**

Students examine structural and dynamic aspects of business management, including planning procedures, general accounting practices, documentation and business ethics.

*Prerequisite: MAT 101 College Algebra*

**COMMUNICATION COURSES**

**COM 100  
The First Amendment**

This course will introduce the student to the fundamentals of the First Amendment to the U.S. Constitution. We will examine each of the main issues covered by the amendment including freedom of speech, religion and the right to assembly. Through text, lecture, case study, debate and discussion, the course will cover sensitive issues such as Hate Speech, Pornography, Libel, Slander and Religious Expression.

*Prerequisite: Recommended to be taken concurrently with DMP 101*

**COM 160  
Broadcast Journalism**

Broadcast Journalism introduces students to the basic concepts of journalism and then helps them understand how those concepts are applied in the broadcast setting. The course emphasizes the content of journalism over technique, and students will be expected to follow current events closely during the semester. Students will review the

history of journalism and discuss its role in American life, government, and commerce. They will also be taught to watch and critically analyze current journalistic content. Finally, students will learn about broadcast techniques, including reporting, writing, using sound and picture, news operations, and news technology.

*Prerequisite: HIS 100 Introduction to Mass Communications*

**COM 170  
Film Studies**

This course will introduce film as an important means of expression and its relationship with popular culture in this century. We will focus on three areas: the cultural history and development of cinema, film language, and directorial vision.

*Prerequisite: None*

**COM 190  
Documentary Film Studies**

The course will focus on the history, uses, varieties and production of documentary film. We will emphasize the work of local producers to provide ideas and stimuli for our own documentary ideas. We may be working with many area documentary producers, to meet, discuss and look at the work of young documentary filmmakers.

*Prerequisite: None*

**COM 200  
Topics in Film**

A fun, academic approach to the films of some of the industry's most influential directors, students will explore a different actor, director, film genre, or subject matter to be determined by the instructor. The topic of this course changes with every semester and is announced prior to registration.

*Prerequisite: None*

**COM 205  
Rock and Roll: An Historical  
Perspective**

Rock and roll, by its very nature, was considered dangerous during the early days of the 1950's generally because, for the first time, pop music crossed over racial boundaries. Young teens, especially white teens, started listening to music born of the blending of black and white musical styles and performed by both black and white artists. Not only was rock and roll interracial, but it was irreverent and loud. It expressed a new spirit of crazed abandon which, for this time in history, was extremely revolutionary. This particular course will investigate the chronology and development of rock, the musical groups involved in the development, the special elements of the sound of the various groups, the brilliant producers and writers of rock music, the role of the DJ in creating the "hits"

and the historical events which affected the music.

*Prerequisite: ENG 101 English I*

**COM 215  
Popular Culture**

This course will challenge the student to analyze critically the information age and its impact on our culture, positive and negative. It also challenges the student to be aware of the advantages and pitfalls of our ability to be hooked in, wired up, and constantly connected.

*Prerequisite: None*

**COM 220  
Scriptwriting**

Talk shows, newscasts, commercials, television, and film dramas all have different requirements and formats for their scripts. This course defines the differences between story outlines, treatments, storyboards, show formats, lineup sheets, and various script layouts, as well as their respective use in the industry. Students will create multiple drafts of script development stages for different program types. Story development sessions, script editing, and final draft layouts will be executed regularly.

*Prerequisite: TV 200 Writing for the Visual Media or ENG 360 Creative Writing*

**COM 230  
Media Ethics & Law**

This course examines both the formal laws and standards of professional conduct affecting the communications media. Students explore First Amendment, legislative, judicial, and copyright law as well as ethical awareness, moral reasoning, and decision-making processes. They study professional, legal, and accountability issues through contemporary and historical case studies.

*Prerequisite: HIS 100 Introduction to Mass Communications*

**COM 240  
Broadcasting Marketing  
and Management**

This course will teach management, advertising, sales, public relations, and promotion for television and cable. The responsibilities and duties of the broadcast manager, and the marketing strategies and techniques employed by the station sales department will be examined and evaluated.

*Prerequisite: Must be taken concurrently with BRD 297 Broadcasting Seminar and BRD 298 Broadcasting Internship (bachelor students)*

**COM 250A  
Music in Film**

This course will present a wide variety of film and television scores to provide a foundation for critical analysis and effective application of music for moving image productions. Students will become familiar with

basic professional scoring concepts and modalities of score production.

*Prerequisite: None*

**COM 250B  
Music in Film**

Music in Film section B will be from the business perspective, rather than an artistic point of view. Students will be learning about negotiations, licensing, contracting composers, spotting sessions, budgets, re-records, music cue sheets, and royalty payments.

*Prerequisite: None*

**COMPUTER SCIENCE**

**CSI 101  
Understanding Computer  
Technologies**

Communications technologies such as the Internet, digital audio and video workstations, multimedia, graphic design, and administrative software are just a few of the ways in which computers are being used in the field of communications. This course introduces students to the fundamental concepts common to most computers in use today. Students learn Windows and Macintosh operating systems, computer hardware, the Internet, and productivity software including word processors, spreadsheets, and databases. By the end of the course, the students are prepared to use computers on a daily basis and enroll in courses in which computers are used as production tools. Placement into this course is determined by a placement test.

*Prerequisite: None*

**CSI 110  
Internet Technologies**

This course will focus on the evolution of the Internet from a static web to an essential interactive and collaborative communications and business tool. Students will be equipped with the necessary tools to seek out relevant professional information on the global Internet quickly, efficiently and inexpensively, as well as understand how business in all industries are using this tool to research, communicate, expand their customer bases and provide wider support options for existing customers. Students will be taught how to use various Internet technologies such as FTP (File Transfer Protocol), mailing list, RSS and podcasts to acquire the information and knowledge businesses need to stay ahead. They will understand domain name systems and IP addressing as well as html to create a basic website.

*Prerequisite: CSI 101 Understanding Computer Technologies (either previously or concurrently) or advanced placement assessment*

## COURSE DESCRIPTIONS

### CSI 120 Computer Programming Concepts

This course introduces students to the ideas that make computers work and to the concepts underlying object-oriented programming languages such as ActionScript, Java or C++. In the first part of the course, students will learn about binary numbers, the logic structures within the computer, and basic computer programming constructs. Students will see examples of how programming constructs are implemented in a variety of programming languages. In the second part of the course, students will develop their own computer programs in a widely-used object-oriented language in the web design and interactive media industries such as ActionScript, Java or C++. The course format combines lecture and hands-on lab.

*Prerequisite: CSI 101 Understanding Computer Technologies or advanced placement assessment*

### CSI 210 Computer Programming

Java has become the major programming tool on the web for both client-side and server-side computing. This course will introduce students to the Java programming language. There will be an emphasis on object-oriented concepts, but the course will also include structured design, and an introduction to major programming constructs used in all programming languages (decisions, loops, functional abstraction, and arrays). By the end of the course students will be able to create stand-alone applications and applets at the "novice" programming level.

*Prerequisite: CSI 120 Computer Programming Concepts and MAT 101 College Algebra*

### CSI 235 Understanding GNU/Linux and free and open source software

Linux is the fastest growing operating system in the world. This course provides you with the basic knowledge of the Linux Operating Systems, its different distributions, and the necessary skills to use it and its applications in your work. During your course study, you will also learn the concept of open source, how to install Linux on your computer, and basic Linux commands. You will also be introduced to the alternative applications existent in different distributions, including word processing, spreadsheets, presentation applications, image editors and many others.

*Prerequisite: CSI 101 Understanding Computer Technologies or CSI 110 Internet Technologies.*

### CSI 240 C++ Programming

Developing skills in C++ programming is valuable in many

Internet careers today. C++ is often employed for developing server-side Internet applications and is a primary language for implementing stand-alone business programs. Like Java, C++ is an object-oriented programming language. The course will focus on good object-oriented design as well as C++ implementation of classes, decisions, and loops, and other introductory concepts. In addition to transferring skills from other programming languages to C++, students will learn how to develop projects using an IDE, and will study abstract data structures and common algorithms for searching, and sorting.

*Prerequisite: CSI 210 Computer Programming*

### CSI 245 C++ Programming II

This course will take the student's programming skills and C++ expertise to the next level. The course will cover OOP techniques including inheritance, polymorphism, and templates, and advanced programming techniques including structured exception handling, overloaded operators, conversion operators, data structures and design patterns. It will also cover the Standard Template Library and an introduction to graphics and game programming in C++

*Prerequisite: CIS240 C++ Programming*

### CSI 260 Advanced Java and JavaScript

This course is designed for students who already have a solid background in web development and have mastered an introductory computer language, such as Java. The focus will be on applying Java and JavaScript to creating highly interactive and dynamic web pages with sophisticated multimedia content. Students will learn how to program rollovers, slide shows, animation with threads, interactive games, and many other interesting visual effects. Students will also learn how to set up interactive forms using both Java Swing classes and JavaScript.

*Prerequisite: WDIM 270 Web Design & Development II: Advanced HTML and CSI 210 Computer Programming*

### CSI 320 Server Side Scripting

This course focuses on the PHP server side scripting language for the Internet. As one of the most widely used open source languages today, PHP is capable of: creating dynamic content, relational database access, e-commerce integration, XML adaptation, and generating other scripting and markup languages "on the fly." Students will learn to create fully interactive web applications using this feature rich language. Students will also learn file access,

cookie processing, and session management with PHP.

*Prerequisite: WDIM 170 Web Design & Development I: Advanced HTML and CSI 210 Computer Programming*

### CSI 350 Database Connectivity

This course introduces the student to the Structured Query Language (SQL) standard for database access. Using the Oracle database standard, students will learn to construct queries to an existing database, construct input & output interfaces and integrate database output into their applications both computer & web based. Students will also build a simple MySQL database.

*Prerequisite: WDIM 370 Web Design & Development III, CSI 210 Computer Programming I (either previously or concurrently)*

## DIGITAL FILM AND VIDEO

### DMP 100 Digital Still Photography

This course puts students in the field and on location each week, shooting photojournalistic essays, architecture, and nature. Through classroom demonstrations, students experiment with studio lighting for portraits and product shots. While learning the art and craft of still photography, students learn technical aspects of digital video production, such as exposure, depth of field, and the elements of composition, as well as image compression, manipulation, and color correction after the image is taken. Students will learn why images work to tell stories and express emotion, through vigorous instructor-led critique of each other's work.

*Prerequisite: None*

### DMP 101 Introduction to Video

This course is designed to teach students the fundamental concepts of video production. Students will be introduced to the basic equipment and tools, technical knowledge, and production processes and concepts required for video production, including the fundamentals of editing.

*Prerequisite: None*

### DMP 110 Fundamentals of Digital Video Editing

This is a foundation course required for all television students. Video editing involves capturing images and using them as building blocks to tell a story or convey a message. This course is designed to teach students which video building blocks are required and how those building blocks are effectively assembled. Students will spend most of their class time working in front of individual editing stations, where they will learn to analyze, assess and solve a variety of increasingly complex editing problems. Students will begin by

learning the basics of cuts only (tape-to-tape), and will advance to digital editing. At the end of the course, students will be able to take footage through the whole post-production process and master projects to tape.

*Prerequisite: Recommended to be taken concurrently with DMP 101 Introduction to Video (Associates Program)*

### DMP 200 Lighting for Video & Television

The course is designed to teach students how to see as the camera sees. It will introduce students to the basics of shot composition, lighting, and set design, and how all three must be integrated to create the desired effect and mood. Students will also learn basic optics and how to use optic principals creatively. Students will spend time, both in the studio and in the field, solving a variety of set and lighting problems.

*Prerequisite: Recommended to be taken concurrently with TV102 Single Camera Production.*

### DMP 220 History of the Moving Image

History of the Moving Image will review a different topic, issue or director every semester. The course will examine social, political, historical, and stylistic approaches to the popular genre being studied.

*Prerequisite: None*

### DMP 300 Fundamentals of Scripting & Storyboarding

The image on the screen is conceived from words and concepts put to paper. The course introduces students to the fundamental elements of scripting and storyboarding for a range of media and formats by emphasizing the development of a "visual vocabulary".

*Prerequisite: TV 200 Writing for the Visual Media, three English courses (9 credits)*

### DMP 350 Digital Post Effects

When it comes to digital video editing, post production effects is the icing on the cake. Television viewers and movie goers have been dazzled by special effects which are created or assembled in the post-production phase: Students will learn to create simple news graphics, animated logos, specialized credits and titles, film effects and complex image manipulations.

*Prerequisite: TV 220 Digital Video Editing*

### DMP 380 Digital Cinematography

This course picks up where Single Camera Production leaves off. It is an advanced technical and artistic course that would appeal to students who want to be exceptional camera operators, lighting technicians, or

directors of photography for narrative shorts and features, documentaries, magazine shows, news, corporate, and commercial work. The course will solidify shooting skills developed in previous course, as well as introduce new techniques. This course should appeal to students how are serious about working with cameras for a living. The course will be highly technical and specific, while keeping in mind that the goal of any digital cinematographer is to tell whatever story their producer or director needs to tell, in the most efficient, organized, and creative way possible.

*Prerequisite: DMP 100 Digital Still Photography, TV 102 Single Camera Production, DMP 200 Lighting for Video and Television. Minimum prerequisite grade of C*

**DMP 400 Directing**

The course introduces students to scene structure for narrative film and video. Through a series of directing assignments, students will break films into their storytelling parts, producing scenes and sequences with actors. Students will learn how to communicate their vision with actors, crew members, and their instructor, how to block a scene for camera, how to find “beats” and control the delivery of information to the audience, how to maintain continuity, and how to establish tone through lighting and pacing (making choices about camera, color, and movement that enhance the story of character). As directors, students will learn to visually interpret another student’s script or scene. Students will learn how to tell their story in a way that is original while being conscious of other films, filmmakers, and trends and genres in cinematic storytelling. The goal of the “Directing” course is to break the filmmaking process into smaller parts for them. Acting students to “scene studies”; this is a similar concept for young digital filmmakers. While this is a workshop, students should come out of the course with an original scene or sequence good enough for their portfolio.

*Prerequisite: TV 102 Single Camera Production, DMP 200 Writing for Visual Media, and TV 200 Lighting for Video.*

**DMP 408 Production Management**

The principal role of the producer in the film/broadcast industry is to conceive projects, then raise the required resources and organize and manage those resources towards the successful completion and marketing of a video, film, or television program. Of course the term “producer” can be applied to any project: you produce a party, a play, a product. The general task is similar: gathering, organizing, and directing resources towards some clearly defined goal. This course focuses on

producing for the broadcast and film industry. The curriculum revolves around project management, fundraising, and marketing. Students learn about how to work within the industry’s business models, how to produce a budget, and how to construct a successful proposal and presentation.

*Prerequisite: TV 280 Documentary Producing*

**CORPORATE & COMMERCIAL VIDEO**

**DMP 410 Commercial and Corporate Scripting**

Students will learn to develop and deliver winning treatments and scripts for corporate and commercial video. Also, students will learn to assess the needs of clients, by learning to ask the right questions, research, effective listening skills and idea generating proficiency.

*Prerequisite: DMP 300 Fundamentals of Scripting & Storyboarding*

**DMP 411 Producing the Corporate Video**

This hands-on course is intended to teach students how to write and produce corporate video, work with clients and maintain competitive in a lucrative, but demanding industry. Students will learn to produce commercial training, motivational and informational programs.

*Prerequisite: DMP 410 Commercial and Corporate Scripting*

**DMP 412 Producing the Commercial Video**

This hands-on course teaches students how to write and produce commercials and trailers, work with advertising account managers, clients and survive in a highly competitive industry. Students will learn to produce professional commercials and trailers for broadcast and the web.

*Prerequisite: DMP 411 Producing the Corporate Video*

**DMP 413 Promotions, Public Relations, and the Video**

An organization’s reputation, profitability, and even its continued existence can depend on its public image and identity. In this course, students will learn to serve as advocates for businesses such as nonprofit associations, universities, corporations and individuals by building and maintaining positive relationships with the public.

*Prerequisite: DMP 410 Commercial and Corporate Scripting. It is recommended that DMP 413 be taken concurrently with DMP 411.*

**DMP 414 Ad Campaigns and the Video**

To create a successful ad campaign, a person must have a keen understanding of television, radio, the internet, publishing, psychology, consumer behavior and marketing. Students will be given tools to negotiate this complex and fascinating industry in order to prepare comprehensive advertising campaigns.

*Prerequisite: DMP 413 Promotions, Public Relations, and the Video. It is recommended that DMP 414 be taken concurrently with DMP 413 Promotions, PR and the Video*

**E-JOURNALISM**

**DMP 420 Writing Broadcast News**

Just because you can write, doesn’t mean you can write broadcast news. Broadcast News writers must stick to the facts. They can’t make anything up, and they often must explain complicated ideas with language that takes just a few seconds to read, and they may have only a few minutes to create the whole script. Writing conventions common in printed text do not work for broadcasting.

Students will write in class and they will write at home. They will write radio copy and television copy. They will face multiple writing challenges typical of broadcast news, working under the guidance of an instructor. Students will also read, listen, view and discuss broadcast writing.

*Prerequisite: DMP 300 Fundamentals of Scripting and Storyboarding*

**DMP 421 Reporting & Covering the Beat**

Journalists don’t usually write about journalism. They write about politics, medicine, government, business, sports, science, etc. Many reporters specialize. Beats range from covering specific people and activities, like the White House beat, to categories of information, like medicine or business. In this course, students will spend an entire semester covering a single beat or specialty of their choice, under the guidance of the instructor. Student will produce regular reports about their beat, some in writing and some on tape. They will be required to develop expertise in their chosen specialty over the semester, to be familiar with standard sources and references and to have a working knowledge of the current major issues in their chosen field.

*Prerequisite: DMP 420 Writing Broadcast News*

**DMP 422 Producing the Broadcast News Story**

This course covers the basics of working in the field as a television and radio reporter or producer.

Students will learn the different strategies required for covering spot news, breaking news, follow-up news, and background stories. The course will also focus on the various technologies used to gather and transmit broadcast news, and it will teach the management skills required to work successfully as a team in the field. The course integrates production, writing, and reporting skills acquired in prior courses. Students will actually produce radio and television news stories based on cases provided by the instructor.

*Prerequisite: DMP 420 Writing Broadcast News. It is recommended that DMP 422 be taken concurrently with DMP 421*

**DMP 423 Newscast & Talk Show Producing**

This course focuses on the skill required to produce a newscast and talk show for television. The course will include producing the five-minute headline newscast to the standard thirty minute newscast. It will also teach strategies for producing an information talk show based on the current news and issues of the day.

*Prerequisite: DMP 420 Writing Broadcast News. It is recommended that DMP 423 be taken concurrently with DMP 424.*

**DMP 424 Producing the Television Magazine Segment**

This course emphasizes the magazine segment as a form of journalism. Students will learn how to conceive, plan and produce a magazine length segment. The course will emphasize the basic good storytelling, plot and character. It will help student’s recognize the characteristics of a suitable television magazine story. Students will learn visual storytelling and will also learn and practice basic interviewing and writing techniques. The course emphasizes hands-on work. Students will be required to make at least three projects, including two short pieces and one five to ten minute segment.

*Prerequisite: DMP 421 Reporting & Covering the Beat and DMP 422 Producing the Broadcast News Story.*

**DIGITAL CINEMA**

**DMP 285 Researching and Writing the Documentary**

This is a hand-on practicum/workshop in developing, researching, and writing documentaries. The students will explore the documentary process: from selecting a subject to obtaining permission/release from the subject(s) to researching to writing a first and second drafts of their documentary script or extended treatment to be produced in Producing the Documentary. They will also explore issues related to documentary filmmaking, e.g., ethics, legal

## COURSE DESCRIPTIONS

questions, approaches and styles (e.g., verité, reenactments, dramatizations, VO, ect.), brief historical background/context, contemporary modes (Morris, Moore, ect.), and the market/formula for "cable documentaries" (i.e., Discovery and History Channels).

*Prerequisite: ENG 200 English II and DMP 300 Fundamentals of Scripting & Storyboarding*

### DMP 430 Writing the Short Script

The screenplay is a complex chemistry of art and of craft. This course in developing and writing the short script is a practicum designed to explore the techniques of the craft and to experiment with the creation of art.

*Prerequisite: DMP 300 Fundamentals of Scripting and Storyboarding, TV 200 Writing for the Visual Media. It is recommended that DMP 430 be taken concurrently with DMP 432.*

### DMP 431 Introduction to the Feature Screenplay

Creating an entertaining feature screenplay requires vision, inspiration, enthusiasm, passion, discipline, practice, stamina, and perseverance. In this course, students are challenged to exercise their creative strengths in writing the feature screenplay.

*Prerequisite: DMP 430 Writing the Short Script, TV 200 Writing for the Visual Media, DMP 300 Fundamentals of Scripting & Storyboarding.*

### DMP 432 Pre-Producing the Short

This course is a practicum which familiarizes students with the basic philosophies, concepts, and processes of pre-production strategy, planning, budgeting, and scheduling, and their implementation by providing hands-on experience in utilizing industry-standard software. Pre-production lays the crucial groundwork for the successful completion of the film or video project. It provides the important practical framework and discipline within which the filmmaker can structure creative decisions.

*Prerequisite: DMP 400 Directing, DMP 430 Developing the Movie Script, Writing the Short Film. It is recommended to be taken concurrently with DMP 431 Introduction to Feature Screen Writing*

### DMP 433 Producing the Short

Students will produce short, story-driven digital movies. Students will work in groups of three, rotating crew positions. Each student will work with the writer/director/producer to bring their script to life. Students are expected to find cast and locations for their own project (or write the project around cast and locations they have access to). The emphasis of this course is not only on the finished

project, but on the production process.

*Prerequisite: DMP 430 Developing the Movie Script, Writing the Short Film. To be taken concurrently with DMP 434 Curating the Film Festival: A Practicum*

### DMP 434 Curating the Film: A Practicum

This course is a practicum designed to empower students with the skills needed to create, market, and manage a film festival which will attract and appeal to filmmakers, distributors, the media, and audiences. Film Festivals have evolved as key marketplace venues for independent filmmakers to exhibit their work and negotiate distribution deals, necessitating filmmakers to acquire skills in marketing/promotion, business affairs, and legal issues. Students will gain not only the practical experience of mounting the annual AiNE Film Festival showcasing their projects to both the industry and the public, but also the opportunity to research and contact the players who are in the competitive field of distribution and acquisition.

*Prerequisite: To be taken concurrently with DMP 433 Producing the Short*

### DMP 435 Writing the Feature Screenplay

Screenplay is structure: using the structure laid out in the expanded, detailed treatment (approximately 4050 pages in length) developed in the prerequisite course DMP 431, you will transform/translate that treatment into a first draft feature screenplay (approximately 110-120 pages in length), incorporating dialogue, and rewriting as the story dictates. DMP 435 Writing the Feature Screenplay is the capstone course of the Digital Cinema Writing Sequence. In addition to writing the screenplay, you will be introduced to legal and business issues unique to screenwriters (e.g., rights, contracts, agents, etc.)

*Prerequisite: DMP 431 Introduction to the Feature Screenplay, DMP 430 Writing the Short Script, DMP 300 Fundamentals of Scripting and Storyboarding, TV 200 Writing for the Visual Media*

### DMP 436 Film Promotion

This course encompasses many skills that an independent filmmaker should have in their arsenal when seeking to promote themselves and their work. This course will cover such topics as how much to write a press release and how to create a comprehensive press packet. It will also cover how to research film festivals, how to apply and how to get the most out of screening at a festival. It also covers many different internet outlets for screening and promoting your film.

*Prerequisite: DMP 280 Documentary Producing or DMP 433 Producing the Short with a minimum grade of a B*

### DMP 440 Media Delivery Systems & Distribution

This course addresses the end part of media production—delivery and distribution. Students will study a variety of media 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.

*Prerequisite: WDIM 440 Webcasting*

### DMP 450 Senior Seminar & Portfolio Preparations

This course is a two-pronged process. One is to begin to establish career goals and decide how to organize materials and present materials for a portfolio. Each student will begin to assemble a preliminary set of materials and identify areas for more work and content enhancement. The second part of the course is to focus on the mechanics of the job search as students secure internships in this 7th semester for the 8th semester. They will learn to network, write their resumes, interview, and write cover letters.

*Prerequisite: Course must be taken in the 7th semester of study, before the internship field experience.*

### DMP 490 Internship

Through a field experience, students will be able to apply their skills in a real and practical situation. The main objective of the internship is to give students the opportunity to observe and participate in the operation of successful businesses related to their field of study. In this important manner, the students will gain necessary exposure to real-world situations in an environment that will act as a springboard to immediately enter the field upon graduation.

*Prerequisite: DMP 450 Senior Seminar and Portfolio Review and to be taken concurrently with DMP 491 Portfolio Review and Defense. The internship course must be taken in the student's final semester of study.*

### DMP 491 Portfolio Review and Defense

Students' work, (as compiled on their demo reel), is reviewed by three groups: a class of fellow students, a panel of professors, a jury of invited professionals and artists from outside the college. The course also prepares students for graduation by guiding them through their internship and helping them prepare their resume, interview style, and networking database.

*Prerequisite: DMP 450 Senior Seminar and Portfolio Review and to be taken concurrently with DMP 490 Internship.*

## ENGLISH

### ENG 011 English Fundamentals

This remedial course helps students develop the skills, habits, and attitudes that will result in more effective reading, writing, and studying. Topics include grammar fundamentals; memory, test-taking, and study skills; vocabulary development; reading comprehension techniques, pre-writing; drafting; revising; editing; and proofreading. Emphasis is placed on sentence structure and cohesive paragraph development. Note: Course meets twice per week and provides institutional credit only (does not satisfy any degree requirements/cannot fulfill the three required mathematics credits at the associate level). Placement into this course is determined by a placement test.

*Prerequisite: Placement assessment*

### ENG 101 English I

Good writing is clear and expressive. To that end, this course emphasizes planning, writing, and revising essays. Frequent reading and writing assignments emphasize critical thinking. There is also a major emphasis on punctuation, grammar, and spelling.

*Prerequisite: Placement assessment or C or better in ENG 011*

### ENG 200 English II

The focus of this class is on reading and writing about literature. It is also a broad introduction to the major literary forms; drama, short fiction and poetry. As they discover ways in which writers use significant detail to convey meaning students will develop a vocabulary to discuss literary works, including symbolism, imagery, allusion, character development, character types and dramatic action. In their writing assignments, students learn to articulate effective thesis statements and support their arguments with specific references to textual sources. Students also engage in research assignments and present, evaluate and articulate ideas found in secondary works of criticism.

*Prerequisite: ENG 101 English I or placement assessment*

### ENG 202 Professional Writing

This course focuses on the theories, processes, and forms of professional communication. Students will learn the basics of effective writing for the business world, including audience analysis; diction, style, tone, bias, ethics, and editing; the writing process; collaborative methods; and oral presentations. Students will apply theory and process to create a

portfolio of professional documents (letters, memos, résumés, proposals, reports, and executive summaries) based on real-life situations. Note: Course will be held in a computer lab, using appropriate software packages.

*Prerequisite: ENG 200 or ENG 101 B or better and CSI 101 Understanding Computer Technologies*

**ENG 303  
Introduction to Poetry**

This is an introduction to the traditions and methods of poetry written in English. This course provides a brief overview of English and American poetry, with an emphasis on the traditions of the elegy, pastoral poem, and the ode. Students participate in frequent reading and writing assignments that will give them practice in critical thinking and close reading of texts through weekly expository and creative writing assignments.

*Prerequisite: ENG 200 English II*

**ENG 304  
Introduction to Dramatic Literature**

This is a literature class. We will read and examine dramas from different ages, and will make necessary considerations regarding those ages' particular characteristics when necessary. The considerations we will make regarding culture, audience, and philosophical or ideological discourse surrounding say, Euripides' Cyclops, will work in concert with other courses such as Political Science or Humanities. Theater has for centuries functioned as a public space in which both prevailing and marginalized ideas are tested, and continues today. The study of dramatic literature in this course, then, is the study of works of art, as well as the study of cultural discourse.

*Prerequisite: ENG 200 English II*

**ENG 305  
Introduction to Fiction**

Over the course of the semester, students will read short stories by the masters of the form. Students will participate in frequent reading and writing assignments that will give them practice in critical thinking and close reading of texts.

*Prerequisite: ENG 200 English II*

**ENG 306  
African American Literature**

This topical approach to American literature is an opportunity to study some of the best and most essential works by African-Americans in the twentieth century. A tradition is a set of individual voices, both communal and personal. This course will examine how African-American literature represents an important tradition of questioning and exploring

the values of society and literature itself.

*Prerequisite: ENG 200 English II*

**ENG 307  
Writers of the Beat Generation**

The main focus of this class will be on novelist Jack Kerouac and poet Allen Ginsberg. We will also look at other important Beat figures, and writers with close ties to the Beat movement, as well as the proto-beats. The course will help students gain insight into an important and controversial literary and cultural movement, by studying influential works of fiction, poetry and prose.

*Prerequisite: ENG 200 English II*

**ENG 308  
Crime Literature**

This topical approach to American literature is an opportunity to examine the American fascination with the criminal. The course begins with Poe and Hawthorne, nineteenth century writers who grapple with the rebel against the Puritan tradition. The focus is upon an interrogation of the archetypes and themes of criminality in American literature. Unlike most English courses, this class will consider classics and contemporary American literature in a context that includes movies, popular songs, and examples of genre fiction.

*Prerequisite: ENG 200 English II*

**ENG 309  
H.P. Lovecraft Literature**

The student will become familiar with the Lovecraftian style, his literary origins and biography. Once conversant with his early stories, the student will have opportunity to explore the work of his rivals and the New England sites and atmospheres that make up the backbone of the Cthulu Mythos.

*Prerequisite: ENG 200 English II*

**ENG 310  
Literature with Edgar Allan Poe**

E.A. Poe: poet, critic, and short story writer revolutionized the horror tale and wrote some of the world's best known lyrical poetry. As an author of the fantastic, his influence impressed such authors as De Le Mare, R.L. Stevenson, A. Conan Doyle, and H.P. Lovecraft. This study will explore much of Poe's life and dark art. This course will assess both his art and talent for self-destruction.

*Prerequisite: ENG 200 English II*

**ENG 311  
Women and Poetry**

In this course, we will read poetry written in the 20th century, primarily by women authors and will consider broader contexts surrounding the idea of the female poet. As discussed further below, we will focus first on

the poems themselves—how they are made and shaped by each author. In addition, we will focus on how our perspective of the author, and thus her poetry, might be made or shaped, or perhaps even disfigured by larger contexts (including bodies of critical interpretation) concerning gender. In other words, we hope to undulate between gender-blind and gender-aware stances as we respond to what we read this semester.

*Prerequisite: ENG 200, English II*

**ENG 360  
Creative Writing**

Frequent writing assignments and critiques based on a variety of poetry and fiction readings allow students to expand their creative, compositional, and expressive skills. This course includes techniques of poetic form, figurative language, story structure, plot, character development, and dialogue.

*Prerequisite: ENG 200 English II*

**ENG 370  
Contemporary World Literature**

This course will examine the writings from a series of international authors, such as Sandra Cisneros, Pablo Neruda, Nadine Gordimer, Julio Cortazar, Peter Hoeg, Ruth Praver Jhabvala, Reinaldo Arenas, Pawel Huelle, Haruki Murakami, Guy de Maupassant and Vladimir Nabokov. The course will focus on fiction, essays, and poetry. These literary texts will be analyzed with regard to what the works convey to us about the cultural aspects, politics of the authors' various countries as well as the historical context of the literary work and how it is reflected in the theme.

*Prerequisite: ENG 200 English II*

**ENG 400  
Shakespeare**

This course will be a discussion oriented examination of several written texts and dramatic productions, which will provide the student with the skills to understand and enjoy Shakespeare's plays and poetry.

*Prerequisite: ENG 200 English II (B or better)*

**FASHION RETAIL & MANAGEMENT**

**FRM 101  
History of Fashion**

Using both lecture and project-based learning formats, this course will examine the influences that caused western fashion to change from ancient times to modern times.

*Prerequisite: None*

**FRM 102  
Introduction to the Fashion Industry**

An overview of the fashion industry including design, production, and marketing of women's, men's, and children's fashions as well as "other" products. Concepts begin with the developing of fibers and fabrics to the strategies of fashion merchandisers and retailers.

*Prerequisite: None*

**FRM 103  
Principles of Retailing**

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.

*Prerequisite: None*

**FRM 111  
Fashion Textiles**

Fabrics are studied from the raw stage through processing, spinning and weaving, to finishing. This course investigates textile sources and the appropriate selection of fabrics.

*Prerequisite: None*

**FRM 112  
Apparel Evaluation & Construction**

This course is designed for fashion management 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 discounted.

*Prerequisite: FRM 102 Introduction to the Fashion Industry, FRM 111 Fashion Textiles*

**FRM 202  
Visual Merchandising**

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.

*Prerequisite: FRM 103 Principles of Retailing*

**FRM 250  
Trends and Concepts in Fashion Design**

This course presents 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

## COURSE DESCRIPTIONS

and apply these concepts to contemporary society.

*Prerequisite: None*

### **FRM 305 Retail Math & Merchandise Management**

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. Students study the categorizations of stores, organizational components, and the characteristics of various wholesale and retail markets. They will explore a variety of merchandising concepts and issues, including Private Label and Brand Name businesses; developing customer profiles; and considering franchising as a means of entering the retail world. Students will become familiar with merchandise accounting as it relates to the various retail formats.

*Prerequisite: FRM 112 Apparel Evaluation & Construction, FRM 331 Retail Buying, MAT III Third Math course at the 200-level or higher*

### **FRM 310 Sales & Event Promotions**

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 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.

*Prerequisite: AD 100 Principles of Marketing*

### **FRM 330 Retail Store Operations**

This 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.

*Prerequisite: FRM 103 Principles of Retailing, CSI 101 Understanding Computer Technologies*

### **FRM 331 Retail Buying**

This course examines the critical elements involved in merchandise procurement, profitability, and promotion and how merchandise

decisions affect the strategic positioning of a retailer. This course focuses on the buying and merchandising strategies and operations of retailers within the context of changing consumer trends and emerging retail formats. Key topics include chain operations; full-line and specialized department stores; catalogs and home buying networks; off-price retailing; and more.

*Prerequisite: FRM 202 Visual Merchandising, FRM 330 Retail Store Operations*

### **FRM 351 Store Planning & Lease Management**

This course is a workshop in which students design and prepare a visual presentation of a store concept / plan. Students will also begin formulating a basic business / store plan. Upon completion of this course students will have generated a portfolio quality piece. The instructor acts as a facilitator and guide to allow the student to explore the creative aspects of the project to the fullest. Students will explore and learn the elements that combine to make a successful store layout, traffic patterns, furnishings, fixtures, and security.

*Prerequisite: FRM 202 Visual Merchandising, FRM 330 Retail Store Operations*

### **FRM 420 International Marketing & Buying**

Students will gain an understanding of global marketing opportunities and problems and strategies that have an impact on the international environment. In addition, students will become knowledgeable about international marketing concepts; cross-cultural sensitivities, political and legal influences, and economic

*Prerequisite: AD 200 Consumer Behavior, FRM 331 Retail Buying*

### **FRM 490 Fashion & Retail Management Portfolio & Seminar**

Students plan the opening and management of a non-traditional business (e-tailing, catalog, direct mail, etc.): 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 non-traditional retail business. The instructor acts as facilitator and advisor, but all decisions and choices will be made solely by the students. Upon completion of the course, the students 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.

The seminar portion of the course will also assist the students in terms of

finalizing their resumes, references, and portfolios as well as undertaking an initial search for professional employment.

*Prerequisite: FRM 305 Retail Math & Merchandise Management, FRM 310 Sales & Event Promotions  
Co-requisite: FRM 490 Fashion & Retail Management Portfolio & Seminar*

### **FRM 499 Fashion & Retail Management Internship**

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.

*Prerequisite: FRM 305 Retail Math & Merchandise Management, FRM 310 Sales & Event Promotions  
Co-requisite: FRM 490 Fashion & Retail Management Portfolio & Seminar*

## FIELD EXPERIENCE

### **GEN 197 Field Experience Placement (1 credit)**

Field Experience Placement is an optional 80-hour on-site work related experience, taken prior to the required, 120-hour internship placement, with an approved placement company. All Field Experience Placements are designed to provide additional hands-on experience beyond the required 120-hour Internship Placement necessary for graduation. Field Experience Placement is an opportunity for students, early on in their program curriculum, to take what they have learned in the classroom environment and apply it to a hands-on situation in the work world. Field Experience Placement will assist in preparing students for their 298-level Internship Placement.

## GRAPHIC DESIGN

### **GD 101 Drawing and Perspective**

A fundamental drawing course in which students learn how to use a variety of drawing tools, draw three-dimensional objects in one-, two-, and three-point perspective, and generate drawings that demonstrate correct proportions. Students are also introduced to the various means of visual indication in design.

*Prerequisite: None*

### **GD 102 Fundamentals of Design**

An exploration of the basic principles of design and an introduction to the creative process. Design elements and relationships are identified and employed to establish a basis for aesthetic sensitivity and critical analysis. Color theory is explored as well as the cultural and psychological impact of color in relation to design.

*Prerequisite: None*

### **GD 103 Life Drawing**

Continuing to develop the various drawing skills from Drawing and Perspective. Students will focus on depicting gesture and motion, capturing the essence of movement and form in space, and create compositions based on the four lighting situations.

*Prerequisite: GD 101 Drawing & Perspective*

### **GD 104 Illustration**

This course will explore various contemporary illustrators and their techniques. The integration of drawing, painting, and design is expressed in illustrative compositions. Emphasis is placed on conceptual development, research, references, and the application of various media and techniques.

*Prerequisite: GD 101 Drawing and Perspective*

### **GD 105 Concept Development**

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, such as problem identification, analysis, brainstorming, and idea refinement.

*Prerequisite: GD 102 Fundamentals of Design (C or better)*

### **GD 107 Type and Layout**

This class will introduce the student to design with type and visuals. Lettering skills and the history and foundation of letterforms will be explored. Also studied are the placement of display and text type in a formatted space, and the relationships between the appearance and readability of letterforms. Students will work in a traditional context of hand rendering type. Emphasis will be placed on the process of design development from roughs to comprehensives, layout and marker techniques, and the use of a grid system for multi-component layouts.

*Prerequisite: GD 105 Concept Development*

### **GD 109 Color Theory**

In this course students will explore color theory, including additive and subtractive color. Discussion of color and its relationship to composition through harmony and contrast in a variety of formats and media is also stressed, as well as the psychological use of color.

*Prerequisite: GD 102 Fundamentals of Design*

### **GD 110 Typography**

This class reviews the placement of display and text type in a formatted space as well as the relationship between the appearance and

readability of letterforms. Students work in both the traditional context of hand rendering type and are also exposed to contemporary typesetting technology.

*Prerequisite: GD 107 Type and Layout (C or better)*  
*Co-requisite: GD 130 Digital Illustration (to be taken prior or concurrently)*

**GD 120  
Digital Imaging**

An introduction to photo retouching, image manipulation, and the creation of original artwork using Adobe Photoshop. Proper use of scanning methods, color adjustment, and special effects through the use of filters are stressed.

*Prerequisite: CSI 101 Understanding Computer Technologies*

**GD 130  
Digital Illustration**

This course is an introduction to the computer as an illustration medium. Students produce computer-generated compositions as related to the advertising, publishing, and packaging fields in Adobe Illustrator.

*Prerequisite: CSI 101 Understanding Computer Technologies*

**GD 140  
Principles of Commercial Photography**

An introductory-level class that explores the principles and use of commercial photography for graphic design. Film format, lighting, mood, and composition are explored through the use of digital cameras.

*Prerequisite: GD 102 Fundamentals of Design*

Students are required to have the use of a minimum 3.5 mp manual digital camera for homework projects (some digital cameras are available through Studio Ops for those unable to attain their own).

**GD 201  
Advanced Drawing**

This is an advanced drawing course that builds on basic drawing skills and concepts and has students apply those skills to drawings that address specific design and conceptual problems based on their major. Students will develop advanced skills in perspective, study the human figure, experiment with a variety of materials, and explore the relationship of form and content. Students are expected to have a basic foundation of drawing skills.

*Prerequisite: GD 101 Drawing and Perspective*

**GD 210  
Electronic Design I**

The ability to effectively integrate photographs, illustrations, and type is developed using Quark XPress. Students explore the 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.

*Prerequisite: GD 110 Typography (C or better)*  
*GD 120 Digital Imaging, GD 130 Digital Illustration*

**GD 220  
Package Design**

Design principles are applied to the development of three-dimensional product graphics. This course explores materials, processes, and industry guidelines for surface treatments in the design of products, packages, and exhibits.

*Prerequisite: GD 110 Typography, GD 120 Digital Imaging, GD 130 Digital Illustration*

**GD 230  
Web Page Authoring for Graphic Designers**

Integration of aesthetic design principles with web page scripting skills is explored. Students create Web pages utilizing HTML in addition to Dreamweaver and other effects and extension scripts. The importance of designing a functional graphical user interface (GUI) is stressed.

*Prerequisite: GD 120 Digital Imaging, GD 130 Digital Illustration, GD 110 Typography*

**GD 240  
Production Processes**

A study of the history of printing, printing processes, pre-press, post-press, and paper. Students achieve an understanding of the various processes by preparing design projects for reproduction in addition to observation in the field.

*Prerequisite: GD 210 Electronic Design*

**GD 255  
Electronic Design II**

This advanced course enhances and builds on skills developed in Electronic Design I. Refining typographic skills and furthering design sensitivities will be emphasized through the development of multi-page, portfolio-quality projects.

*Prerequisite: GD 210 Electronic Design I (C or better)*

**GD 270  
Acrylic Painting**

An introduction to acrylic painting. Students will learn to prepare their ground (painting surface) and how to use their tools (various brushes, knives, palette, medium, and paint). Value, contrast, color and composition will be discussed and lessons will be applied to assignments. These will include still life, landscape, working from the model, and copies of Masters' paintings.

*Prerequisite: GD 103 Life Drawing (grade of C or better) or GD 201 Advanced Drawing (grade of C or better)*

**GD 280  
Intermediate Commercial Photography**

Students will work on the development of a portfolio that reflects not only an individual view/style but also that shows technical accomplishment. Emphasis will be put on the further exploration of digital photography both in shooting method, digital manipulation and digital output printing. Throughout the semester students will learn about photographic applications in both the commercial and art worlds. This will be accomplished through assignments, critiques, slide shows, and visiting lecturers, and field trips.

*Prerequisite: GD 140 Principles of Commercial Photography.*

**GD 310  
Advanced Typography**

An exploration of printed communication and the use of typography as an exclusive element of design. The course will focus on the development of marketable, original, and creative solutions with an emphasis on professional presentation.

*Prerequisite: GD 110 Typography (C or better)*

**GD 315  
History and Analysis of Design**

A study of the art movements that have structured the field of graphic design covering political, social, and economic influences and the analysis of contemporary design and design trends.

*Prerequisite: GD 102 Fundamentals of Design and HUM 301 Art History*

**GD 320  
Corporate Communications**

The analysis of corporate objectives and target markets will be the basis of designing corporate communication pieces: corporate identity, annual reports, business presentations, institutional, and business to business.

*Prerequisite: GD 255 Electronic Design II*

**GD 330  
Advertising Design**

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.

*Prerequisite: GD 255 Electronic Design II*

**GD 340  
Media Graphics**

This course is designed to provide an overview of the working aspects of the broadcast industry. Topics will include production needs, types of programs requiring broadcast graphics, and the integration of

broadcast programs. Students will complete projects for graphics used in news, industrial, educational/informational, and training including station ID, opening sequences, and tiling.

*Prerequisite: GD 120 Digital Imaging, GD 130 Digital Illustration, GD 110 Typography*

**GD 350  
Publication Design**

This course will teach students the various aspects of design related to magazine format. The student will create a grid, format, and page layouts for a new magazine of their own choosing.

*Prerequisite: GD 255 Electronic Design II*

**GD 360  
Digital Illustration II**

This course is designed to further enhance the skills acquired in previous digital imaging and illustration-based classes. Emphasis will be placed on the use of advanced applications, special effects, and the integration of programs to achieve sophisticated digital illustrations.

*Prerequisite: GD 120 Digital Imaging, (grade of C or better) GD 130 Digital Illustration (grade of C or better) or WDIM 145 Image Design for Multimedia I (grade of C or better)*

**GD 370  
Information Design**

This course offers basic theoretical and practical knowledge to present information in a visual form. Theories, principles, guidelines, procedures and skills that are universal to all visual media are covered: Gestalt principles of structuring and clarifying visual messages; principles of symbolic versus perceptual visual communication; symbol systems; typography; the integration of images, text and diagrams; data visualization and space-time representation. These basic skills can be used in various media such as print and web design, interactive publication and interface design.

*Prerequisite: GD 210 Electronic Design I and any 100 level math course.*

**GD 410  
Marketing and Design**

This course is a review of popular culture as it relates to social, informational, economic, political and educational current events. A special emphasis will be placed on trends and pop topics as they relate to advertising. Current media, including literature, books, television, movies, telecommunications media, on-line communications, marketing trends and strategies are reviewed.

*Prerequisite: GD 210 Electronic Design I*

## COURSE DESCRIPTIONS

### **GD 420 Graphic Design Seminar & Portfolio (4 credits)**

Students demonstrate their conceptual, design, and craft skills by assembling and refining a portfolio. Working with an instructor, students select representative pieces that completes their portfolio requirements for graduation. In addition, resume and cover letters are prepared and job search methods and communications skills useful for interviewing are discussed.

*Prerequisite: GD 230 Web Page Authoring, GD 320 Corporate Communication, GD 350 Publication Design, GD 240 Production Processes*

### **GD 421 Graphic Design Internship (1 credit)**

Internships are designed to provide an enriching learning experience where students are given a unique opportunity to practice, through hands-on experience and observations, what they have learned in the classroom. Students are able to evaluate their chosen career fields on a more personal, day-to-day level, and thereby make more informed decisions about their career choices. Furthermore, students will develop an awareness of the demands and issues within their particular profession, which will assist them in making a smooth transition from the college to work environment. Contacts developed during internships can assist students during a job search.

*Prerequisite: GD 230 Web Page Authoring, GD 320 Corporate Communication, GD 350 Publication Design, GD 240 Production Processes*

### **GD 430 Graphic Design Studio**

This course focuses on total project management, from concept to completion. Topics covered will include time-management and budget management issues, and task sequencing. Strategies for trafficking and critical path management will be explored. Students will produce actual projects for non-profit groups and organizations.

*Prerequisite: GD 255 Electronic Design II (B+ or better), GD 240 Production Processes (B+ or better)*

### **GD 440 Environmental Design**

This class is designed to give students the opportunity to explore and create design systems that direct the flow of movement through various environments. Students will develop complete design systems including signage, support materials, banners and other related design elements that help enhance the communication flow of a specific environment. Projects and assignments will include brand management and visual flow dynamics for museum installations, hospitals and consumer retail environments.

*Prerequisite: GD 210 Electronic Design*

### **GD 455 Book Design**

This course develops student's understanding of Elements of Art, Principles of Design and Gestalt Laws as they are applied to layout of typography and images in books. Exercises and projects address visual organization and communication of form and content within the structure of book as students complete exercises and projects which demonstrate their understanding and use of approximately five typical book design grids.

*Prerequisite: GD 255 Electronic Design II and any 100 level math course.*

## **HISTORY**

### **HIS 100 History of Mass Communications**

This course is an introduction to the structure, history, and effects of mass media in contemporary society. Students examine the development of the major electronic communications media and their evolving impact on society. Special attention is focused on new and emerging technologies and the media environment of the future.

*Prerequisite: English 101 English I*

### **HIS 101 History of Radio**

The impact of radio has been felt around the world. It has altered the way we think and behave. Now on the threshold of revolutionary changes in telecommunications systems as the result of dramatic technological innovations, the age of broadcasting is about to give way to the new electronic superhighway. This course is an assessment of the major issues and events which have informed the 20th century broadcast media. Topics will be examined within the context of their relationship to society and culture.

*Prerequisite: None*

## **HUMANITIES**

### **HUM 101 Humanities Through the Arts**

Students gain a basic understanding and appreciation of both the musical and visual arts, including painting, sculpture and architecture. The range of creative expression is illustrated through an examination of the work of historical and contemporary artists.

*Prerequisite: ENG 101 English I*

### **HUM 102 Philosophy**

The nature of careful inquiry and some of the enduring philosophical questions of the ages are the focus of this examination of reasoning and classical/contemporary problems in

philosophy. A thematic overview of major world philosophers from the Pre-Socratic era through the contemporary era is presented through class discussions and student projects.

*Prerequisite: ENG 101 English I*

### **HUM 106 World Mythology**

This is a course which presents the interaction of myth, religion, and culture; a reinterpretation of mythological symbols in art and literature; an understanding of the transformation of myths through time; and a recognition of the similarities in human cultures through an awareness of the modern myths of the world.

*Prerequisite: ENG 200 English II*

### **HUM 150 Art & Architecture**

This course will allow the student to increase his or her understanding of art and architecture through the direct exposure to notable museums and regional milestones. Field trips to the DeCordova Museum, the Institute for Contemporary Art, the Museum of Fine Arts and the Fogg Museum will be featured, as will guided architectural excursions through the State House, downtown Boston, and Copley Square. Trips will be supplemented by frequent readings, lecture and discussion.

*Prerequisite: ENG 101 English I*

### **HUM 160 World Music**

This course explores several musical cultures and themes throughout the world, including, but not limited to, Africa, the Americas, Asia, Near East, Europe, and the South Pacific. The course is designed to enhance the student's appreciation for the diversity of music throughout the world as well as the people that perform it. Students will examine the philosophical underpinnings of what it means to be an artist and/or musician. Students gain an understanding of features in the music that distinguish one style from another and the cultural and social-historical factors that shape the development of music. Lectures, films and recordings assist students in their understanding of course topics.

*Prerequisite: ENG 101 English I*

### **HUM 202 Comparative Religions**

This course will be a historical and comparative survey of the principal beliefs and practices of the world's major religions, focusing upon examples within the United States. We will explore not only the origins of religious belief and thought, but current practices and the possible religions of the future. There will be a particular focus on the nature of belief, methods of prayer and

devotion, and critical observation. Independent research opportunities will ensure that not only will each student have the chance to delve into their own particular interests and fascinations, but that the entire class will benefit from these examinations.

*Prerequisite: ENG 101 English I*

### **HUM 203 Logic and Reasoning**

An introduction to correct reasoning, this course deals with the general nature of argument, aspects of language that have special bearing on logical thought, definition, types of disagreement, and methods for resolving them, fallacies, and the elements of inductive reasoning.

*Prerequisite: ENG 101 English I*

### **HUM 204 Ethics**

Ethics refers to human reasoning with regard to self-controlled actions. It is determined by our esthetics, or highest ideals. This course will introduce students to a variety of traditional and contemporary ways of reasoning about human action. We will consider some of the greatest issues in the history of ethics, such as moral absolutism, moral relativism, and ethical egoism; the problems of eugenics, euthanasia, abortion, environmentalism, and nuclear war. Also, since ethics is based on the control of thought, we must look at our logic, which is semiotic. Thus, critical thinking will be essential to the course, as each student learns to analyze his/her own ethical patterns.

*Prerequisite: ENG 101 English I*

### **HUM 205 Art, Science and the Internet**

Beginning with prehistory and emphasizing the contemporary period, this course will examine and analyze art works in several disciplines and how they are related to scientific discoveries and technologies developed at the time of their creation. Relationships to current scientific and technological developments will be discussed and evaluated.

*Prerequisite: ENG 101 English I*

### **HUM 207 American Music of the 20th Century**

An introductory study of the diverse musical tradition that is part of the American experience. This course surveys American music beginning in the early 20th Century with blues, gospel, and American folk music and progresses through ragtime, jazz, rock, punk, metal, disco and hip hop.

*Prerequisite: ENG 101 and any 100 level Humanities*

**HUM 301  
Art History**

This course examines the historical development of painting, sculpture, and architecture, and compares the visual arts from different time periods and cultures. The chronological progression of techniques and the evolving styles of artistic expression are covered as well. Beginning with the art of ancient cultures, the course proceeds through early Western art to the Italian Renaissance and from the High Renaissance to contemporary twentieth-century art forms.

*Prerequisite: HUM 101 Humanities through the Arts, ENG 200 English II*

**HUM 302  
American Philosophy**

From our beginnings as indigenous peoples, through the transformative colonial and revolutionary days, to our current position, in the vanguard of the Sciences, Americans have been contributing unique and substantial ideas to the ongoing development of world philosophy. There have been at least three important schools of philosophy that still resonate with large numbers of people today, the St. Louis Hegelians, the New England Transcendentalists, and the Pragmatists; and at least one major breakthrough in our understanding of how the mind works, thanks to the study of Semiotics. Our constitution and Bill of Rights, with their provisions for freedom of speech, freedom of religion, and the equality of all men and women before the law, among others, are the envy and model for the world. In this course we will follow the growth and maturation of American Philosophy through the writings of such great writers as Jonathan Edwards, Thomas Jefferson, Benjamin Franklin, Henry David Thoreau, Ralph Waldo Emerson, Frederick Douglas, Booker T. Washington, Charles Sanders Peirce, James Dewey, William James, Elizabeth Cady Stanton, Katherine MacKinnon, and many others. Underlying the ideas will be some historical details, but the main emphasis will be on the ideas that have clarified, improved, and transformed the American world view, and by extension, that of the rest of the world, particularly in Science, Technology, Sociology, and the Arts. In seminar fashion, through weekly readings and discussions, three small writings, a field trip, and a video or two, we will explore many of the ideas that have made us what we are today.

*Prerequisite: HUM 102 Philosophy grade of D or better.*

**INTERIOR DESIGN**

**ID 111  
Drafting**

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, interior details, and graphic symbols are learned and used to develop a typical set of working drawings and necessary specifications to complement the graphic communications.

*Prerequisite: None*

**ID 112  
Material, Sources and Building Systems**

A survey of all aspects of interior finishes and the selection of those finishes. Designer responsibility, taste and consumerism in the specification and purchase of finishes will be discussed. Principles of creating a design statement through material selections and budget appropriateness will also be reviewed. An understanding of room finish schedules, material pattern drawings and master specification sheets will be discussed.

*Prerequisite: None*

**ID 113  
Textiles for Interiors**

This course is a study to familiarize students with soft materials used in interiors, including upholstery, carpeting, window treatments, and sources, as well as proper application and measurement of these materials, from technical to the aesthetic approach. Students explore the nature of man-made and natural fibers, their product uses and characteristics. Content includes discussion of yarns, fabrics, finishes, design methods, aesthetic applications, and ordering specifications.

*Prerequisite: None*

**ID 141  
CAD Fundamentals**

This course is an introduction to the basic principles and application of computer-aided drafting for designers. Various orthographic drawings such as architectural elevations and plans as well as simple 3D wire frames are produced. Examines the hardware that constitutes a CAD workstation and the operating system (MS-DOS) that enables the equipment to function as a unit. Shows how to use Auto CAD to set up drawings and add lines, circles, arcs, and other shapes, geometric constructions, and text. Students use display and editing techniques to obtain information about their drawings and work with drawing files. Projects include work in

both two-and-three dimensional imaging.

*Prerequisite: CSI 101 Understanding Computer Technologies, ID 111 Drafting or permission of the instructor*

**ID 202  
Environmental and Structural Systems**

This course explores the interaction of mechanical equipment, such as heating, ventilating, and air conditioning structural systems, including wood, steel, concrete framing, and selection and application of finishes.

*Prerequisite: ID 112 Materials, Sources and Building Systems*

**ID 203  
Space Planning**

Creative thinking skills are employed as students use their ability to communicate design ideas with visual representations, bubble diagrams, matrixes, storyboards, etc. developing multiple solutions to complex design scenarios. The focus is on the programming and space-planning segment of the design development process.

*Prerequisite: ID 111 Drafting*

**ID 204  
Codes/Barrier Free**

This course provides the students with instruction in the area of local and national building and fire codes. Students learn to research and recognize the codes and regulations that deal with the health, welfare, and safety of the public for the design of interior space.

*Prerequisite: ID 111 Drafting*

**ID 212  
Lighting & Acoustical Design**

The aesthetic and technical aspects of interior lighting and design including the selection of fixtures and lamps as well as the appropriate calculations for writing specifications of lighting are explored. A study of natural daylight and artificial light sources, ceiling systems and other technical aspects is employed as students create functional, code compliant and aesthetically pleasing lighting plans and reflected ceiling plans. Acoustical considerations of interior space are studied for sound fundamentals, transmission, absorption, and noise control applications.

*Prerequisite: ID 111 Drafting*

**ID 213  
Design Development—Residential**

This course is a study of the elements unique to the space planning of residential interiors based on client need that traces the design process from programming through working drawings and presentation. Students develop a complete design concept for a custom residence from the

bubble diagram to the final floor plan. Furniture arrangement, specification and selection as well as windows and window treatments are explored.

*Prerequisite: ID 112 Materials, Sources and Building Systems, ID 113 Textiles for Interiors*

**ID 221  
Advanced CAD**

Further investigation of AutoCAD commands and applications are emphasized. Two-dimensional design and space planning images are computer generated to produce floor plans, furniture plans, elevations and schedules for an interior design project.

*Prerequisite: ID 141 CAD Fundamentals*

**ID 222  
Computer Rendering**

Using available and current computer software programs, students gain skill in applying computer-simulated materials and finishes in projects to produce professional presentations.

*Prerequisite: ID 221 Advanced CAD*

**ID 223  
Human Factors & Psychology of Design**

The study and usage of proper psychological and physical factors that affect humans on a daily basis while interacting with products, facilities, and the environment are introduced in this course.

*Prerequisite: None*

**ID 301  
Design Development—Commercial**

This course is a study of space planning unique to non-residential (commercial) interior spaces based on client need that traces the design process from programming through working drawings and presentation. Students work with adjacency requirements and circulation, bubble & zoning diagrams and the spatial organization of an office project suitable for their portfolio. Research will center on the technical elements involved in commercial spaces, corporate furnishings, materials, finishes, and code applications.

*Prerequisite: ID 213 Design Development—Residential*

**ID 303  
Fundamentals of Working Drawings**

The course introduces students to the process of producing and using a set of contract documents for interior spaces. Students focus on formatting and cross referencing drawings and how to present details, sections, and legends. A study of construction techniques, building and interior systems as well as detail drawings required for commercial interiors and the interrelationship between those materials and structure. Course

## COURSE DESCRIPTIONS

includes discussion of wall, floor, and ceiling systems, mechanical and electrical systems and their relationship to interior design.

*Prerequisite: ID 222 Computer Rendering*

### **ID 311 Presentation**

Techniques Students are introduced to various presentation techniques currently used in the profession. Graphic application and multimedia usage of visual presentation are explored. Students will revise current and/or previous projects geared toward their portfolio.

*Prerequisite: GD 101 Drawing and Perspective, GD 102 Fundamentals of Design, ID 111 Drafting*

### **ID 312 Institutional Studio**

This course investigates the constraints and issues presented in the renovation of single-family houses. The course is a study of the elements unique to renovation spaces based on client need and applies the design process from programming through working drawings and presentation. Students are allowed the opportunity to produce projects for their professional portfolio.

*Prerequisite: ID 301 Design Development—Commercial*

### **ID 321 Furniture Design**

This course explores the principles of furniture design. Students will apply knowledge learned in materials and textile courses with ergonomic/ anthropometric standards to design creative furniture through multimedia and model building.

*Prerequisite: ID 113 Textiles for Interiors, ID 222 Computer Rendering*

### **ID 323 History of Interior Architecture**

Study of major architectural developments from the ancient world to the present. Examines and traces the historical and theoretical foundation that resulted in the art and architectural thought of the 20th century. The student will conduct specific research of artists and architects.

*Prerequisite: None*

### **ID 402 Interior Architectural Systems**

Development of interior architecture for a variety of non-residential commercial spaces with an emphasis on research, analysis, and problem solving.

*Prerequisite: ID 312 Renovation Design and Documentation*

### **ID 411 Graduate Project— Research & Programming**

Students select an area from interior design, then research and program their graduate projects. The emphasis is on quantitative and qualitative research, scheduling of the project, methods of presentation, and qualitative results.

*Prerequisite: ID 311 Presentation Techniques*

### **ID 422 Graduate Project Design Development (core)**

This is the final interior design project course for seniors. This course offers the student an opportunity to choose an elective and develop a concept based on special topics and types of interior design such as universal design, community design, hospitality, bank, corporate, healthcare, restaurant, model home, historic preservation or other TBA. Utilizing a historic space, students will complete a design solution for an interior in a specialty area of their choice. Students assess ways of utilizing historical references as a basis for solutions to contemporary interior problems.

*Prerequisite: Student must be within the final two semesters of the program.*

### **ID423 Career Development & Portfolio Presentation**

A study of methods of successful career development and techniques including mechanics of the job search process and the development of the oral and written communication skills required. How to conduct a job search, interviewing techniques, completing a resume and issues pertaining to entry-level interior design positions are discussed. Working individually with an instructor, students select, refine and compile representative portfolio pieces from course work for professional presentation in the job market.

*Prerequisite: Students must be close to graduation and have a portfolio of representative work to review and compile. Must be taken concurrently with ID 499 Internship.*

### **ID 499 Internship**

Internships are designed to provide an enriching experience where students are given the unique opportunity to acquire hands-on practice as well as the ability to participate in successful businesses using what they have learned in the classroom in a real and practical situation. Students will gain relevant entry-level skills to enhance their prospects of establishing a professional career path in their chosen field.

*Prerequisite: Student must communicate with Career Services to discuss opportunities available and the appropriate timing for an internship experience. Must*

*be taken concurrently with ID 423 Career Development & Portfolio Presentation.*

## **MEDIA ARTS & ANIMATION**

### **MA 110 Principles of Animation**

Students learn to identify various types of animation. The illusion of artistic animation is analyzed and executed through exercises. This course also involves discussions of new developments and future trends in the industry, analysis of major sectors of the industry and career opportunities within them.

*Prerequisite: None*

### **MA 210 Advanced Life/Anatomy**

Building on skills developed in previous drawing courses, students will further refine drawing skills as applied to animation. Emphasis will be placed on simplifying drawing through contour lines, generating impressions of form under time constraints and expressing emotion through the user of abstract line and form.

*Prerequisite: GD 103 Life Drawing and MA 110 Principles of Animation*

### **MA 215 Concept Art/Composition and Design**

This course is designed to give the student a foundation in developing concept illustration and environments. The class will use the study of landscape, cityscape and interior motifs to develop skills in realizing believable spaces. Through the use of traditional and digital media the student will develop projects from thumbnail sketches to roughs to a final illustration of the concept. We will cover how to use atmospheric perspective and 3 point perspective (cityscapes). Through studying artists and illustrators from the past and present the student will develop a good understanding of what makes a good composition and how to use all the basic elements or picture making: form, perspective, color, and design.

*Prerequisite: MA 210 Advanced Life Anatomy*

### **MA 220 Acting and Movement**

The introduction of acting as a tool of research through studies of animated movement. Characters' personality, expression, motivation, body language, and posture will be studied through classroom exercises in a variety of media.

*Prerequisite: MA 110 Principles of Animation.*

### **MA 225 Drawing for Animators**

The objective of this class is to address some of the drawing challenges animators, character designers, background/layout artists, and concept artists face. Regardless

of your intended focus, solid drawing skills are essential in this competitive field. In-class exercises, assignments, field trips, and exposure to alternative venues for animation will broaden your awareness and appreciation for animation in its many forms. Above all, this will focus on animation as an art form with endless possibilities for self-expression. Throughout the class, the importance of weight, depth and balance will be emphasized, and you should leave with a solid understanding of how to bring these qualities to your drawings.

*Prerequisite: None*

### **MA 230 Storyboarding for Animation**

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

*Prerequisite: MA 210 Advanced Life/Anatomy*

### **MA 240 Character/Object Design**

In this course students will design and draw characters or objects for animation using line to accurately delineate the form. Students will learn appropriate proportion and form for an animated character or object. Course assignments include gesture drawing, action poses, turnarounds, and the creation of 3D characters or objects. Students will animate their characters and objects through the use of flip books and/or stop motion animation.

*Prerequisite: MA 210 Advanced Life/Anatomy*

### **MA 250 Digital Ink and Paint**

This is course is an introduction to the computer as an ink and paint media for animation. Scanning, clean up, ink and paint, camera will be explored.

*Prerequisite: CSI 110 Internet Technologies, MA 110 Principles of Animation*

### **MA 260 2D Animation**

Students will study the basis of timing, weight, and anticipation. Use of a capture device, pencil tests, and other 2D animation skills will be explored. The students will apply these skills through storyboarding and character studies.

*Prerequisite: MA 210 Advanced Life/Anatomy, MA 230 Storyboarding for Animation*

### **MA 270 3D Modeling**

In this course, students expand their knowledge and skills in a computer-

based 3D modeling environment. Topics to be covered include: skinning, beveling, displacement mapping, terrain modeling, metaball modeling, match perspective, 3D scanning, and texture modeling.

*Prerequisite: MA 210 Advanced Life/Anatomy*

**MA 275  
Z-Brush Modeling & Texturing**

This class will teach the basics of Zbrush for 3D modeling and texturing. Techniques for displacement painting, projection texturing, and sculpting will be covered. Focus on pipeline integration between 3dsmax and Zbrush will be stressed.

*Prerequisite: MA 270 3D Modeling*

**MA 280  
Background Design and Layout**

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

*Prerequisite: MA 210 Advanced Life/Anatomy*

**MA 290  
Writing for Animation**

An introductory course to the fundamental principles and techniques of writing visually for the unique challenges and opportunities of animation. Through lectures, discussions, screenings (giving a range of historical perspectives regarding development of animation writing and style, e.g., "Disney," animé, experimental, etc.) test reading assignments, supplemental reading (for exposure to manga and graphic novels, etc.) lab exercises, workshops, written projects, analytical assignments, and short animation projects, students will practice the art and craft of writing for the eye (and ear.) They will create, explore, and examine material in a variety of animation formats and genres and understand the demands, requirements, and style of each format and genre. But, more importantly, they will confront the opportunities, risks, and challenges inherent in discovering their own individual, creative, visual "voice" and how to translate that to animated media.

*Prerequisite: ENG 200 English II, MA 220 Acting and Movement*

**MA 310  
Digital Editing—Video and Audio**

This course introduces students to the basic concepts and techniques in videography and audio as related to animation. Students will be exposed to basic theories and terminology in video production and the handling of

basic gear including tripod, cables, camera, etc. Emphasis is placed on hands-on experience in video production so that students can translate the physical sense of video images into their computer environment for animation. Students will also learn to digitize sound and apply it for audio enhancement of their animations as well as how to produce appropriate audio effect and transition in computer animation.

*Prerequisite: MA 230 Storyboarding for Animation, MA 260 2D Animation*

**MA 320  
3D Animation**

This course explores the various techniques to create animation in a 3D environment on a computer. 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 synthesized use of animation techniques.

*Prerequisite: MA 270 3D Modeling*

**MA 325  
Game Art and Animation**

The purpose of this course is to prepare students for artistic and technical challenges specific to asset creation for the video game industry, including low-polygon modeling, texturing, animation, and engine import/management. This course is planned around a project-oriented learning model in which the students design and produce a complete, rich game space and character, fully operational in a game engine.

*Prerequisite: MA 320 3D Animation*

**MA 330  
Advanced 2D Animation**

In this course, building on the principles of 2D animation, students are responsible for organizing the elements necessary to complete a 20 second animation short. Addition of increases the level of complexity and necessitates a storyline. Use of a capture device, pencil tests, and other 2D animation skills will be utilized.

*Prerequisite: MA 260 2D Animation*

**MA 335  
Animated Short Film**

This class is intended for students who have developed core animation skills and wish to take part in the production of an advanced project. The project is to be determined by the instructor teaching the course, who also serves as the director/producer of the film, and the students will play one or two roles in the production process, such as character designer, storyboard artist, animator, background artist, etc. Each student will receive a copy of the final film, which will also be submitted to animation festivals. The instructor will

lead the students in searches for proper festival outlets, and will share tips for the application process. There is also room for collaboration with courses from other disciplines, such as Audio, as the film will require a soundtrack.

*Prerequisite: MA 320 3D Animation and MA 330 Advanced 2D Animation*

**MA 350  
Advanced 3D Modeling & Animation**

Built upon the foundation of 3D modeling and animation, this course continues to explore the more advanced techniques needed to create animation in a 3D environment on a computer. Specific animation features and functions of the given software will be discussed and applied to the production of an animation project. Emphasis will be placed on use of advanced animation techniques in a computer-generated 3D animation.

*Prerequisite: MA 320 3D Animation*

**MA 410  
Digital Compositing**

This course will expose students to the disciplines used in finalizing a composited project utilizing various software. The class will reinforce composing concepts and techniques that students have learned in previous classes. Each student will produce a final edited project that combines live-action, stills, CG imagery, and/or stop motion puppets and miniatures.

*Prerequisite: MA 310 Digital Editing—Video and Audio, MA 320 3D Animation*

**MA 420  
3D Visual Effects**

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.

*Prerequisite: MA 350 Advanced 3D Modeling & Animation, MA 310 Digital Editing—Video and Audio*

**MA 430  
Animation Studio**

Students create a full-length animation with a purpose. In this advanced course, all nuances of project creation, production, and post-production are taught.

*Prerequisite: MA 310 Digital Editing—Video and Audio, MA 330 Advanced 2D Animation, MA 350 Advanced 3D Modeling and Animation*

**MA 450  
Animation Production Team**

This is a special projects course in which students utilize their knowledge of modeling, animation, interactivity, processing, and compositing software to create a team project. The students will work cooperatively to achieve a

common goal similar to industry experience.

*Prerequisite: MA 350 Advanced 3D Modeling and Animation, MA 430 Animation Studio, MA 410 Digital Compositing*

**MA 470A  
Animation Capstone**

This course allows students to use a variety of skills in one large project while simultaneously preparing for work in the real world. The course focuses on a supervised field experience in an approved field experience in the Animation industry. Students work as a "company" and complete projects for profit and non-profit organizations and institutions. With faculty and staff guidance, students will identify an appropriate organization and design a project that meets the organization's needs. This project will involve extensive industry research and writing, and students will be required to meet with representatives of the cooperating company.

*Prerequisite: Written permission from the Department Chair no later than the published deadline.*

**MA 497  
Animation Seminar and Portfolio**

Students demonstrate their conceptual, design, and craft skills by assembling and refining a professional portfolio and reel. Working with an instructor, students select representative pieces, showcasing work that reflects a unique style. In addition, resume and cover letters are prepared and job search methods and communications skills useful for interviewing are discussed.

*Prerequisite: MA 350 Advanced 3D Modeling and Animation, MA 430 Animation Studio, MA 410 Digital Compositing*

**MA 498  
Animation Internship**

Internships are designed to provide an enriching learning experience where students are given a unique opportunity to practice, through hands-on experience and observations, what they have learned in the classroom. Students are able to evaluate their chosen career fields on a more personal, day-to-day level, and thereby make more informed decisions about their career choices. Furthermore, students will develop an awareness of the demands and issues within their particular profession, which will assist them in making a smooth transition from the college to work environment. Contacts developed during internships can assist students during a job search.

*Prerequisite: MA 350 Advanced 3D Modeling and Animation, MA 430 Animation Studio, MA 410 Digital Compositing*

## COURSE DESCRIPTIONS

### MATHEMATICS

#### MAT 011

##### Basic Mathematics

Basic mathematics is a remedial course that focuses on the foundations of mathematics arithmetically and algebraically. Problem solving skills and applications will be covered with the intent that the skills, habits, and attitudes emphasize will result in more effective reading, writing, and studying. Note: This course meets twice per week and provides institutional credit only. It does not satisfy any degree requirements and cannot fulfill any required mathematics credits at the associate's or bachelor's level. Placement into this course is determined by a placement test.

*Prerequisite: Placement assessment*

#### MAT 101

##### College Algebra

College Algebra focuses on simplifying expressions, factoring, solving equations and exploring the duality of algebra and geometry in the context of linear, quadratic, exponential and logarithmic equations. Applications illustrative of quantitative analysis in social science, physics and mathematical thinking will be stressed.

*Prerequisite: MAT 011 (C or better) or the equivalent score on the placement test.*

#### MAT 103

##### Patterns in Math

This course is an introductory, topical survey of both ancient and modern mathematics. Material can include number theory, modern mathematics, Euclidean and non-Euclidean geometry, tiling and fractals, as well as probability and statistics. Wherever possible, the affinities between mathematics and art will be covered.

*Prerequisite: MAT 011 (C or better) or the equivalent score on the placement test*

#### MAT 105

##### Business Math

This course is designed to explore real-world concepts of business math by extensive use of applications in various business settings such as banking, retail, hotel/motel industry, real estate, and others. Following a review of basic arithmetic, the course introduces algebraic equations and elementary statistics. These tools are then applied to business situations such as payroll, taxes, consumer and business credit, compound interest, reconciling financial statements, and business/consumer loans. Spreadsheet and word processing skills will be introduced.

*Prerequisite: MAT 011 (C or better) or the equivalent score on the placement test*

#### MAT 201

##### Advanced College Algebra and Trigonometry

Advanced Algebra and Trigonometry is a function-based course. Concepts of symmetry, inverses, composite functions and graphical transformations will be applied to quadratic, exponential, logarithmic and trigonometric functions with the intent of creating a unified approach to the study of classes of functions. Applications and modeling will be used to connect the abstract material to real-world problem solving.

*Prerequisite: MAT 101 (C or better) or the equivalent score on the placement test*

#### MAT 202

##### Geometry

Geometry is the historical foundation of the mathematical method. The course covers basic concepts with emphasis on the application of deductive reasoning to arrive at conclusions based on definitions and theorems. Relationships between geometry, art and architecture will also be explored.

*Prerequisite: Any 100-level Math course (C or better) or the equivalent score on the placement test*

#### MAT 203

##### Statistics

Statistical Data Analysis has wide application in the commercial and technical worlds. This introductory course will cover basic statistical concepts and methods as well as probability. Students will learn to work with graphical data and perform statistical tests, as well as explore the advantages and limitations of the use of statistics in real-world applications.

*Prerequisite: Any 100-level Math course, (C or better), or the equivalent score on the placement test*

#### MAT 205

##### Mathematics of Personal Finance

This course examines the knowledge required and competencies needed to manage personal financial resources. Emphasis is placed on the understanding of financial and economic concepts that affect households, individuals and freelancers; plus the mathematic analysis and evaluation of financial decision making. Students apply both quantitative and qualitative methods to topics such as time value of money, budgeting, risk management, investments, and retirement planning.

*Prerequisite: MAT 101 College Algebra or MAT 105 Business Math and ENG 101 English I*

#### MAT 301

##### Calculus I

Calculus explores techniques for visualizing and exploring rates of change. After introducing limits, the course is heavily focused on exploring derivatives graphically, symbolically and numerically. It concludes with an introduction to anti-

derivatives and integration of single variable functions. Applications of the derivative will be emphasized.

*Prerequisite: MAT 201 (C or better) or the equivalent score on the placement test*

#### MAT 303

##### Calculus II

This course will begin with a review of differentiation and its applications. The majority of the course will then focus on integration and integration techniques. Given the time and interest, students may move on to higher-level subjects.

*Prerequisite: MAT 301 Calculus I (C or better)*

#### MAT 305

##### Calculus III

This continuation of MATH 303 extends important ideas of single-variable calculus (derivatives, integrals, graphs, approximation, optimization, fundamental theorems, etc.) to higher-dimensional settings. These extensions make calculus tools far more powerful in modeling the (multi-dimensional) real world. Topics include partial derivatives, multiple integrals, three-dimensional analytic geometry and vector calculus.

*Prerequisite: MAT 303 (C or higher) or permission of instructor*

### MUSIC

#### MUS 101

##### Listening & Analysis

A knowledge of the mechanics of music and music theory enhances the student's ability to function as a critical listener. Chromatic and diatonic scales, harmony, intervals, triads, counterpoint, pedal point, song form and other topics are covered through classroom lecture, demonstration and contemporary audio examples. Concepts of natural acoustics including the audible frequency spectrum, equalization and the domain of time delay will be addressed through lecture and ear training/listening exercises in most classes.

*Prerequisite: MAT 011 Basic Math (grade of C or better)*

#### MUS 110

##### Principles of Computer Music

This course introduces the students to the use of computers and electronic instruments in music production. MIDI, sequencers, and synthesizers are covered. Students learn to operate a Macintosh computer system and electronic instruments and apply these skills to production projects.

*Prerequisite: AMT 160 Digital Audio & Media, MUS 101 Listening & Analysis*

#### MUS 220

##### Designing Music and Sound for Visual Media

This course is an introduction to the skills a student needs for controlling

and designing music for productions. The entry level software, GarageBand, will be used to help the student develop concepts of how to assemble music and sound design for numerous projects in class, including films, videos, animation, internet site themes, and commercials. The intention of this class is to enrich students' music and sound design for numerous projects in class, including films, videos, animation, internet site themes, and commercials. The intention of this class is to enrich students' music and sound design ability within productions, thereby making them more self sufficient in their own projects and thus attractive to employ as part of a team.

*Prerequisite: CSI 101, Understanding Computer Technologies, AND TV 220 Digital Video Editing or AMT 160 Digital Audio & Media or GD 120 Digital Imaging*

#### MUS 250

##### Music Theory

A grounding in the materials of music fundamentals is the basis for musical understanding. Command of musical terminology can be essential to the effective communication between the musician and engineer. This course is designed to introduce students to the basic materials of music. Areas explored start with principles of sound waves continuing through, rhythm, melody, scales, key signatures, intervals and basic harmony. Students will achieve some fluency in the reading and writing of musical notation and will participate in extensive ear training exercises to recognize melodic and harmonic intervals.

*Prerequisite: MUS 101 Listening & Analysis*

#### MUS 260

##### Music Production

Students examine the role of the record producer and gain knowledge of producing musical projects including the business, technical and aesthetic components. The history of record making and the various technical and creative innovations will give students a more fundamental understanding of the recording process.

*Prerequisite: MUS 101 Listening and Analysis AND Concurrent enrollment in AMT 201 Audio Recording 2 OR AMT 280 Advanced Recording Techniques OR AMT 370 Advanced Studio Production*

#### MUS 270

##### Advanced Computer Music

Students gain greater proficiency in MIDI production processes through small group and individual production projects. Additional topics include hard disk recording, sampling and editing, signal processing and MIDI in multimedia.

*Prerequisite: MUS 110 Principles of Computer Music*

#### MUS 305

##### Music Synthesis

This course develops advanced student skills in 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.

*Prerequisite: MUS 110 Principles of Computer Music*

**PERFORMANCE COURSES**

**PRF 101  
Voice and Articulation**

Developing the individual's interpersonal communication, public speaking, and broadcast announcing techniques, this course builds student confidence and poise. Students learn breathing techniques and proper pronunciation with close attention to correcting regional accents and poor speech patterns.

*Prerequisite: None*

**PRF 140  
Introduction to Acting**

Dramatic performance for television and film is introduced and applied to soap operas, situation comedies, dramas, and feature film acting. This elective develops the student's sense of characterization, role, objective, emotional presentation, movement, and timing. It is also useful to those with an interest in directing dramatic productions.

*Prerequisite: None*

**PRF 150  
Performing for Television**

This elective focuses on performance for the camera and covers a variety of on-air situations from news anchoring to commercial acting. With regular on-camera practice and critique, the student becomes comfortable in front of the camera and learns how delivery, body language, posture, choice of clothing, and makeup add to the overall impression he/she makes on a television audience.

*Prerequisite: None*

**PRF 170  
Sportscasting**

The course will give students a hands-on working knowledge of the sports broadcasting industry. Through the semester, students will learn the history of the sports broadcasting medium and its evolution into the billion-dollar industry it is today. Students will get to perform interviews and produce features on local professional and amateur teams and athletes, and make at least one visit to a professional team to learn how the media covers the big leagues. Students will also get opportunities to perform play-by-play, hosting, and sports talk segments. The course will be taught with an eye towards television and radio broadcasts, with projects and assignments allowed to be produced for TV and/or radio.

*Prerequisite: RAD 220 Writing for Radio or TV 200 Writing for the Visual Media*

**PRF 180  
Vocal Acting**

This broadcasting elective develops the student's voice acting and oral interpretation abilities. It also guides them in developing voice-over techniques and their marketing, voice characterizations, and on-air styles.

*Prerequisite: PRF 101 Voice and Articulation*

**PRF 190  
Performance Art for Social Change**

Performance art is a very powerful, non-violent, peaceful tool to challenge the lies and deceptions created by politicians in any country or in any culture. All artists, as the consciousness of a society, have the obligation to use art as performance for social change. In this course, students will create original performances by adapting techniques, which were developed by the Czech Underground, the so-called "Second Culture". The course will also introduce the basic tools, techniques, and principles of video production as it enhances performance art, such as live video projections and monitor installations.

*Prerequisite: None, (although Introduction to Acting or any acting experience is recommended.)*

**PRF 210  
Dramatic Performance**

Acting students selected from an audition process will have the opportunity to take part in a television production of an adaptation of a dramatic piece. This course will utilize contributions from students from all majors.

*Prerequisite: PRF 140 Introduction to Acting*

**PHOTOGRAPHY**

**PH 100  
Introduction to Photography for non-Photography Majors**

Non-Photography students will become familiar with how to create a photograph with a digital camera, and how to use photographic techniques to control the look of an image. Students will develop good digital asset management practices. This course introduces the fundamental principals of photography for universal applications and is available to all majors.

*Prerequisite: ENG 001 English Fundamentals (test out of or C or better)*

**PH 101  
Principles of Photography**

Students become familiar with basic photographic tools, including camera systems, light meters and film. Students learn to examine photographs and apply fundamental photographic techniques to images.

*Prerequisite: None*

**PH 102  
Digital Photography Post-Production I**

This class is an exploration of the basic principles of the digital post-production workflow for the photographers. It will familiarize students with the processes of color management, file formats, storage, and archiving. It will also introduce the student to the software programs used in digital photography. Design elements and principles will be explored in relation to aesthetics and process in post-production. Students will learn to approach a post-production problem and document their process in reaching a solution. This class provides a framework to build on for all future photography classes.

*Prerequisite: None*

**PH 111  
History of Photography**

This course provides students with a framework for considering significant photographers and their work. Students learn to identify and define the major characteristics and different styles of photography from the 19th century to contemporary times.

*Prerequisite: None*

**PH 112  
Large-Format/Lighting**

An introduction to large-format cameras and the basic concepts and principles of lighting.

*Prerequisite: PH 101 Principles of Photography*

**PH 120  
Image Manipulation**

The digital photography student must have an imaging course which specifically addresses photography software.

*Prerequisite: CSI 101 Understanding Computer Technologies and PH 102 Digital Photography (C or better)*

**PH 200  
20/21 Contemporary Lens-based Media**

This course will build upon the foundation established in the PH 111 History of Photography. Artistic, political and analytical movements will be critically addressed in addition to trends and technologies within lens-based media to offer contemporary perspectives and foster qualified debates and discussions. Beginning with the New Vision, this course will address critical aspects of modernism and continue into the present post-modernist perspective, as well as address theoretical/political positions within the medium and public consumption of imagery. This class will consist of a series of lectures, visual presentations, projects, field trips, readings, papers, and in-class discussions of pertinent subject matter.

*Prerequisite: PH 111 History of Photography (C+ or better)*

**PH 201  
Studio**

In this course students discuss all the different aspects of studio photography. Concentration is on problem-solving skills and completing a variety of assignments designed to challenge students' skills in lighting, camera operation and commercial interpretation.

*Prerequisite: PH 112 Large-Format/Lighting*

**PH 202  
Digital Photography Post Production II**

An introduction to the basics of digital input and output, color management and digital lab procedures.

*Prerequisite: PH 102 Digital Photography Post Production I and PH 120 Image Manipulation*

**PH 203  
Location Photography**

Students learn to shoot on location. Students focus on the planning and logistics of location shooting and demonstrate lighting, metering and other photographic techniques.

*Prerequisite: None*

**PH 204  
Photography Internship for AS**

Internships are designed to provide an enriching experience where students are given the unique opportunity to acquire hands-on practice as well as the ability to participate in successful businesses using what they have learned in the classroom in a real and practical situation. Students will gain relevant entry-level skills to enhance their prospects of establishing a professional career path in their chosen field.

*Prerequisite: Students must communicate with Career Services to discuss opportunities available and the appropriate timing for an internship experience.*

**PH 211  
Professional Development I**

Learn how to plan and manage a business/studio, studying topics such as delegating responsibilities to studio staff, negotiating with clients, and managing large productions. Students also use business management software to estimate costs for work and how to manage a budget.

*Prerequisite: None*

**PH 212  
Editorial Photography**

Learn about the field of photojournalism, and produce examples of photographs, magazine covers and page layouts for all types of print media.

*Prerequisite: PH 203 Location Photography*

**PH 213  
Concept Development**

In this course students will begin to explore development visual solutions to photography problems. This is a

## COURSE DESCRIPTIONS

process oriented class and students will learn to create a photography product for a client. They will work in groups and advance concepts to meet the criteria set in the photography program. From the proposal the students will work to complete the project through several steps of development. This course introduces students to working in production groups and developing ideas from concept to final product in conjunction with the needs of a client.

*Prerequisite: PH 201 Studio*

### PH 214 Photography Portfolio for AS

Students in this course concentrate on completing a comprehensive and professional portfolio of their work. Students focus on presentation, craftsmanship, and the development of a personal style.

*Prerequisite: Enrollment in final semester of study*

### PH 301 Portraiture

Students concentrate on photographing people and events both in the studio and on location, and applying portrait techniques to special problems.

*Prerequisite: PH 203 Location Photography*

### PH 302 Photography: Theory & Criticism

This course will examine contemporary philosophical, historical, aesthetic, and epistemological topics by addressing the evolution of discourse from the Enlightenment into the 20th century. A comprehensive selection of theorists and critics who address visual semiotics and the taxonomy of imagery and ideas will be introduced. Active discussion and participation will be a core requirement.

*Prerequisite: PH 111 History of Photography and HIS 100 History of Mass Communications (C or better)*

### PH 303 Digital Illustration

Students learn to use the computer as a professional tool for communication and design. Utilizing different software applications, students demonstrate an understanding of electronic illustration and explore raster-based graphic applications that are considered to be industry standard.

*Prerequisite: PH 202 Digital Photographic Production*

### PH 304 Advanced Studio Workshop/Seminar

Students examine the specific needs of manufacturing and retail clients to

create photographs that meet specific market and media needs.

*Prerequisite: PH 202 Digital Photography Post-Production II, PH 211 Professional Development I, PH 213 Concept Development*

### PH 311 Durational Exposure

Durational Exposure will explore time-based media in linear and non-linear formats as a cross-disciplinary production. This course is intended to provide fundamental principles of digital video for photography majors by exploring the implications of durational image making. This course will address basic and advanced camera editing techniques, as well as post-production video editing software for commercial and fine art applications through a survey of the medium, semiotics, and other methods of mass communication pertaining to digital video. Emphasis will be placed on technical proficiency with software, lighting, as well as problem solving skills demonstrated within assigned projects.

*Prerequisite: PH 303 Digital Illustration*

### PH 312 Special Topics in Photography I

This course will address student-driven projects within an intensive seminar and critique class structure. Starting with identified project proposals prepared upon entry to this course the student will be responsible to produce appropriate supporting research such as literature, complementing or conflicting artists work, writing, and theoretical text for regular in-class presentations, critiques, and discussions. This intensive process of research and image production is directed to ultimately obtain a coherent body of work, artist statement, and hone specific technical skills addressing the craft required to executive pre-determined project.

*Prerequisite: PH 201 Studio, PH 212 Editorial Photograph, and PH 304 Advanced Studio Workshop/Seminar (C or better)*

### PH 313 Layout

Students examine and work with both traditional and digital media to study the effective use of photography and illustration.

*Prerequisite: GD 120 Digital Imaging*

### PH 314 Photographic Essay

In this course, students learn visual storytelling techniques and produce, edit, and critique a photographic essay.

*Prerequisite: PH 212 Editorial Photography*

### PH 401 Photography Portfolio Preparation

Students work on preparing and revising a comprehensive portfolio of their work.

*Prerequisite: Permission of department chair*

### PH 402 Professional Development II

Students learn techniques to identify and research target markets and build a portfolio of images to support their research. Students also learn the fundamentals of self-promotion, working with an agent and telephone marketing sales.

*Prerequisite: PH 211 Professional Development I*

### PH 403 Special Topics in Photography II

Special Topics on Photography II will expand critical ideas established in Special Topics in Photography I addressing student directed projects within an intensive seminar and critique class structure addressing photography but open to the exploration of other artistic mediums. Starting with identified project proposals prepared upon entry to this course, the student will be responsible to produce appropriate supporting research such as literature, complementing or conflicting artists work, writing, and theoretical text, for regular in-class presentations, critiques, and discussions. This intensive process of research and image production is directed to ultimately obtain a coherent body of work, artist statement, and hone specific technical skills addressing the craft required to executive predetermined project.

*Prerequisite: PH 302 Photography: Theory & Criticism, PH 311 Durational Exposure, and PH 312 Special Topics in Photography I (C or better)*

### PH 411 Photography Seminar & Portfolio

Students concentrate on completing a comprehensive and professional portfolio of work. Students focus on presentation, craftsmanship and the development of a personal style.

*Prerequisite: Enrollment in final quarter of study*

### PH 412 Photography Internship for BS

Internships are designed to provide an enriching experience where students are given the unique opportunity to acquire hands-on practice as well as the ability to participate in successful businesses using what they have learned in the classroom in a real and practical situation. Students will gain relevant entry-level skills to enhance their prospects of establishing a

professional career path in their chosen field.

*Prerequisite: Student must communicate with Career Services to discuss opportunities available and the appropriate timing for an internship experience.*

### PH 413 Small Business Law & Accounting

In this course, students learn the fundamentals of business law and the principles of business accounting.

*Prerequisite: Business Operations and Management*

## RADIO

### RAD 101 Radio I

This introduction to radio broadcasting develops the student's announcing and studio operating abilities. Students learn theory and professional practices involving the broadcast console and each of its audio sources, study programming formats and procedures, and write and follow program logs through the simulation of live broadcasts.

*Prerequisite: None*

### RAD 170 Radio Production

Students develop the concepts and skills necessary for the off-line production of commercials, station promos, and other prerecorded materials used within radio broadcasting. They learn to plan, write, edit, and dub these productions, both individually and in small production teams.

*Prerequisite: RAD 101 Radio I*

### RAD 210 Radio Management and Operations

Radio majors will learn the mechanics of how a radio station is organized and run. They will learn the role of being a responsible broadcaster with an understanding of public need as well as FCC law and ethics. Students will work in management roles for All Independent Radio and will be responsible for much of the day-to-day operations of the station. The Management focus of this course will look at both self-management and the management of others.

*Prerequisite: RAD 101 Radio I*

### RAD 220 Writing for Radio

This course focuses on the critical areas and styles of writing needed in the radio industry. Students will learn the fundamentals of news writing, commercial copy, promos, public service announcements and the basics of video and television scripts. Students will produce copy for All Independent Radio and will become familiar with basic broadcast writing style, methods and form.

*Prerequisite: HIS 100 Introduction to Mass Communications*

**RAD 230  
Broadcast Performance and Producing**

This course will give a student a look at how the radio product is created, shaped, produced and presented. Students will learn the mechanics of ratings and audience assessment. The course will also focus on producing segments and shows for broadcast. Students will have an opportunity for practical application of the classroom studies by working as producers for All Independent Radio. This course will be helpful for students in programming, producing on air segments and for air talent seeking to develop skills.

*Prerequisite: RAD 101 Radio I*

**RAD 240  
Radio Sales**

This course will introduce the student to the commercial side of radio. The radio industry is sales-driven, with income playing a major role in the success of a station within both a market and a corporate group. This is an opportunity for students to explore the possibility of one of the most important off-air jobs in radio. Participants in this course will have an opportunity to practically-apply some of their classroom studies by doing public relations work for All Independent Radio. Students who are not seeking a career in radio sales will gain an appreciation for this aspect of the business, and the importance of working productively with all other departments in a radio station. This course will also be coordinated with the radio seminar and internship course to facilitate placement in radio sales upon graduation. This is a Portfolio Course, \*See Radio Promotions.

*Prerequisite: RAD 230 Radio Performance and Producing*

**RAD 250  
Radio Promotions**

This course gives the student a look at the duties and goals of a radio promotions department. It focuses on the creative and organizational skills needed to work in promotions and marketing. The success of an individual station in a market is keenly dependent on its public image. This includes the ability to work comfortably and competently with programming, sales, the clients and the listeners. Students will learn how to assemble promotions packages, direct-mail campaigns, media-buys and events. Participants will serve as the Promotions Department for All Independent Radio. This is a Portfolio Course. \*Portfolio courses provide the student the opportunity to create material that will be useful in their search for both an internship and their first job in the industry. The appropriate portfolio is essential for anyone entering the radio industry and the work done in the portfolio

courses will provide students with a good variety of material for inclusion in their own packages.

*Prerequisite: RAD 230 Radio Performance & Producing*

**RAD 260  
Radio News and Information**

This course focuses on the fundamentals and skills needed in the information sector of the radio industry. This course will focus on news, public affairs, sportscasting, and traffic reporting.

The radio industry is becoming, more and more, a delivery vehicle for a wide variety of informational programming. Students in this course will fill news, sports and public affairs roles on All Independent Radio. This is a Portfolio Course. Portfolio courses provide the student the opportunity to create material that will be useful in their search for both an internship and their first job in the industry.

The appropriate portfolio is essential for anyone entering the radio industry and the work done in the portfolio courses will provide students with a good variety of material for inclusion in their own packages.

*Prerequisite: RAD 220 Writing for Radio*

**RAD 280  
Digital Radio Production**

Students will learn and practice computerized nonlinear radio production, including writing and preparation, performance, and the technical skills of editing on the computer. Students will be doing work on a computer in the studio, utilizing the same software applications that are used in the industry. They will also learn how to use a network of computers to present production in on-air applications, and practice writing copy and different types of announcing.

*Prerequisite: RAD 101 Radio Production*

**RAD 297  
Radio Portfolio Seminar (2 credits)**

This seminar is designed to help the student get a start in the broadcasting field through the 120-hour internship, conducted through the Student Services Office. Classes will be used to evaluate your progress in your internship and give you valuable information on marketing yourself in the radio industry. This will include instruction in the development of a portfolio, resume preparation and instruction in interview skills. By successfully completing this course, you will have a complete resume package that you can use to begin your job search or pursue your next level of formal education. We will be working on a step-by-step process to transform you from college student to full-time professional broadcaster. Each week we will explore a specific topic, with in-class reviews,

discussions, projects and exercises. We will also schedule guest speakers from the industry to meet, learn from, and retain as a contact.

*Prerequisite: RAD 230 Radio Performance and Producing and must be taken concurrently with RAD 298 Radio Internship*

**RAD 298  
Radio Internship (2 credits)**

Internships are designed to provide an enriching learning experience where students are given a unique opportunity to practice, through hands-on experience and observations, what they have learned in the classroom. Students are able to evaluate their chosen career fields on a more personal, day-to-day level, and thereby make more informed decisions about their career choices. Furthermore, students will develop an awareness of the demands and issues within their particular profession, which will assist them in making a smooth transition from college to a work environment.

*Prerequisite: RAD 230 Radio Performance and Producing must be taken concurrently with RAD 297 Radio Portfolio Seminar*

**RAD 298C  
Radio Capstone (2 credits)**

This course allows students to use a variety of skills in one large project while simultaneously preparing for work in the real world. The course focuses on a supervised field experience in an approved professional setting in the broadcasting/radio industry. Students work as a "company" and complete projects for profit and non-profit organizations and institutions. With faculty and staff guidance, students will identify an appropriate organization and design a project that meets the organization's needs. This project will involve extensive industry research and writing and students will be required to meet with representatives of the cooperating company. Students will make a presentation of their project to the cooperating company. Students should anticipate working on the project for at least 120 hours throughout the semester.

*Prerequisite: Written permission from the Department Chair no later than the published deadline*

**NATURAL SCIENCE**

**SCI 200  
Physical Science of Visual Communication (4 credits)**

This course covers the fundamental concepts and applications of light and color. Topics include properties of light, the electromagnetic spectrum, mirrors, lenses, cameras, the human eye and color. The class meets twice weekly, once for class and again for laboratory work.

*Prerequisite: Any 100-level math course and ENG 101*

**SCI 201  
Physics (4 credits)**

Physics attempts to describe nature in an objective way. This course introduces the concepts and methods of physics, focusing on classical mechanics and sound. Students will study principles of Newton's laws of motion, motions along straight and curved paths, weight, work, energy, power and sound. The class meets twice weekly, once for class and again for laboratory work.

*Prerequisite: MAT 101 (C or better)*

**SCI 235  
Acoustics**

Acoustics examines the physical behavior of sound within a variety of environments indoors and outdoors. Topics include human hearing and the principles of psychoacoustics, sound transmission, reflection, diffraction, diffusion, noise reduction, basic studio and room acoustics, and sound isolation. Course objectives are achieved through solving of practical acoustical problems.

*Prerequisite: SCI 201 Physics, AMT 150 Audio Technology 2*

**SCI 265  
Meteorology**

Meteorology is the study of the atmosphere and in this course students learn the concepts which aid in the understanding of the workings of the atmosphere. These ideas will be conveyed in both a qualitative and quantitative manner. Students will leave the course with a comprehensive background in meteorology.

*Prerequisite: English 101 English I*

**SCI 270  
Environmental Science**

An introduction to environmental science emphasizing biological, ecological, chemical, physical, and social principles underlying major environmental issues; examination of the impacts of human activities; and the technological options for environmental protection. Course includes the study of pollutant behavior and effects in ecosystems, with emphasis on practical and theoretical definitions of stress in biological systems, natural and man-made pollutants including transformations, transport, fate, and persistence mechanisms. Environmental effects, long-term impacts, and treatment and prevention are discussed.

*Prerequisite: English 101 English I*

**SCI 275  
Astronomy**

This course introduces students to the fundamental aspects of the history, philosophy, and science of the astronomical universe. Students will discover the phenomena of our solar system and beyond - planets and

## COURSE DESCRIPTIONS

moons, asteroids and meteors, stars and black holes, constellations and galaxies - as well as changing efforts to account for those phenomena in Western history and philosophy.

*Prerequisite: MAT 101 College Algebra and ENG 101 English I*

### SCI 280 Oceanography

This course is an introduction to marine biology and oceanography with emphasis on North Atlantic marine life. The course will cover ocean currents, physical oceanography concepts, chemical and biological oceanography, plankton, invertebrates, fishes, sharks, and marine mammals. Students will learn through slide presentations, film, and hands-on demonstrations as well as through lecture.

*Prerequisite: ENG 101 English I*

### SCI 285 Anatomy & Physiology

This course is an introductory course in the structure and function of the human body, stressing normal anatomy with emphasis on normal homeostatic functions and the relationships of each system. This course will also include discussion of abnormal physiology, noting the effects of the environment, nutrition, and exercise on the major organ systems of the body.

*Prerequisite: ENG 101 English I*

## FRESHMAN SEMINAR

### SEM 101 Freshman Seminar

This course emphasizes the examination and discussion of the student's life at college, focusing on the changes in study methods and practices from those at High School; on lifestyles pertaining to adulthood and studying, socializing and living away from home.

*Prerequisite: None*

### SL100 The Principles of Leadership (0 credits)

This course will provide an overview of leadership development on personal, organizational, and community levels. Emphasis will be on transforming shared values into actions, creating and working towards a vision, identifying opportunities, and understanding personal responsibility and ethical principles. Upon completion of the course, students will understand fundamental leadership principles, identify personal leadership values, understand and appreciate diverse leadership styles, skills and personalities, generate ideas of civic engagement, and apply leadership

skills to enhance the college community.

*Prerequisite: None. Instructor's permission needed. Required for student ambassadors.*

## SOCIAL SCIENCE

### SSC 103 Cultural Anthropology

This course examines cultures of the world. Students will come to understand and appreciate the concept of culture as an adaptive mechanism that provides for the survival of humanity, and learn the basic procedures, concepts, and terms utilized by cultural anthropologists. This course also provides a broad cross-cultural background against which to view American culture as well as contemporary social problems.

*Prerequisite: ENG 101 English I*

### SSC 110 Psychology

The fundamental questions guiding this course are relatively simple. In what ways are we all alike and in what ways are we all different? And why? Although these questions may be simple, the answers, as we shall see, are complex, interconnected, and too often invisible to the untrained eye. How are we to understand this incredible diversity of human experience so that we can navigate successfully in an increasingly chaotic and shrinking world? The intent of this course is to examine the psychological foundations underlying the identity of the "self", "identity", and "world view" in an effort to understand the differences that exist from culture to culture, from generation to generation, from family to family, from profession to profession, and from individual to individual.

*Prerequisite: ENG 101 English I*

### SSC 111 Abnormal Psychology

This course presents basic concepts, principles, and methods involved in the scientific study and understanding of abnormal human behavior. Emphasis includes motivation, emotion, personality, intelligence, stress and coping, consciousness, sensation, perception, learning, and memory. Students explore social, developmental, and abnormal psychological processes.

*Prerequisite: ENG 101 English I*

### SSC 112 Interpersonal Communication & Negotiation

This course plunges students into an experiential workshop style class that is geared toward promoting successful communication across personal, business and 'delicate' situations. Along with general theories

about styles and types of communication, each student will engage in a lab component which will take all theory and directly apply the ideas to the student's major field of study or area of interest.

*Prerequisite: ENG 101 English I*

### SSC 120 Sociology

Sociology is the study of the world in which we live. In this introductory course we will examine what sociologists study and how they do their work. Through research, case studies, lecture, and discussion, students will investigate how individuals are shaped by their social world and how they participate in shaping it. Students will be asked to consider how sociological findings can be applied to one's own life, as well as how sociological findings can be used to develop policies to alleviate real-world problems.

*Prerequisite: ENG 101 English I*

### SSC 125 Sociology of Group Dynamics

Students learn how individuals behave and function when they gather for any purpose, including work projects, social gatherings, and family relationships. They examine the attitudes and behaviors seen in effective groups and how conflicting societal, intercultural, and interpersonal expectations can cause groups to fail. Students develop research-based and effective group communication skills, such as clarification, encouraging and controlling participation, avoiding conflicts, and misunderstanding and reaching consensus.

*Prerequisite: ENG 101 English I*

### SSC 130 Political Science

This course will survey political concepts, governing philosophies, political behavior, and contemporary governmental structure. The role of modern political decision making is explored as it pertains to different levels of governmental systems. The impact of traditional media (newsprint, radio, and television) on modern politics, as well as the use of the Internet to distribute political material is discussed. Also covered is the growing influence of historically under-represented groups within American politics (based upon gender, race, and ethnicity). This course will incorporate the use of traditional reading, Internet resources, and videos.

*Prerequisite: ENG 101 English I*

### SSC 140 Contemporary American History

Twentieth century history of the United States, with particular focus on the

period from 1945 to the present, will be covered. Students will examine the move of the United States to the center stage of world affairs as a result of World War II. Major developments of the period to be studied include: peace movements, civil rights movements, 1960's protest movements, and the women's movement. Special emphasis will be placed on the historical impact of developing media technology.

*Prerequisite: ENG 101 English I*

### SSC 150 World Geography

This course will introduce students to the discipline of geography, taught as the relation of people to their environment, both physical and cultural. This course will pay special attention to the importance of natural resources and the earth's physical characteristics in determining regional differences, as well as political and economic activities.

*Prerequisite: ENG 101 English I*

### SSC 160 Western Civilization

Western Civilization is a survey course of the major intellectual, social, economic, and political developments in the Western Civilization from the Renaissance to the 21st century. The course will cover the critical historical developments in Europe and North America in the last five centuries and analyze their relevance in our contemporary society.

*Prerequisite: ENG 101 English I*

### SSC 205 Race and Ethnic Relations

This course provides a critical examination of issues of race and ethnicity in the world, with special emphasis on the United States. Concepts, theoretical perspectives, and research on patterns of cooperation and conflict between different racial and ethnic groups are explored. Sources of prejudice, discrimination, power relations and stratification are discussed. This course requires a service learning/community awareness component, and is writing intensive.

*Prerequisite: ENG 200 English II and any 100 level Social Science course*

### SSC 206 Technology & Society

How are technology and society related? In what specific ways to technological innovations affect social structures? On the other hand, how do societal demands for economic growth, communication, work, and recreation create demands for new and improved technologies? These and other questions are pursued

vigorously, especially as applied to current day "high tech" societies.

*Prerequisite: English 200 English II and HIS 100 Introduction to Mass Communications and any 100-level social science (SSC) course.*

**SSC 208  
Gender and Society**

Gender refers to the social and cultural characteristics that define women's and men's roles and identities. It includes all the ways in which societies organize people into male and female categories, and attach meaning to those categories - feminine and masculine. This course is concerned with the experiences of gender in daily life. We will develop an understanding of how people learn, negotiate, and accept or resist their gender roles. We will examine some of the ways that gender influences social institutions and structures.

*Prerequisite: ENG 200 English II and any 100-level social science (SSC) course.*

**SSC 209  
Comparative Cultures Through Film**

This course is designed to address the almost shocking degree of cultural isolationism that we, as Americans, are experiencing at this point in our history. We will view and analyze a cross section of documentaries and films from Afghanistan, Sudan, India, South America and Europe. By utilizing the methodology of visual anthropology which uses films as fieldwork, we will gain exposure to other social, cultural, political and economic systems and to the issues which other parts of the world face. In order to do this, we will learn and employ the basic theories of sociology, comparative anthropology, visual anthropology and film criticism and theory. We will learn to apply these methods to the study of other cultures through film in order to gain both understanding and empathy for "the other" in the hopes of raising our consciousness of global issues and generating discussions about possible solutions.

*Prerequisite: any 100-level social science (SSC) course.*

**SSC 210  
Research Methods**

Class meetings will be based on actual research projects provided by faculty members as well as on real issues that students will encounter in communications industries. The intent of this course is to help students become wise consumers of research results, understand the processes of research, and, as a result, increase their value to any organization in which they work.

*Prerequisite: ENG 200 English II and any 100-level social science (SSC) course.*

**SSC 211  
Psychology through Media**

Within this class students will examine various sources of information such as videotapes, feature films, print articles and web based media using critical thinking and discussion as the vehicle to understand historical as well as contemporary trends and values. Social trends and attitudes will be examined. Each student will be asked to apply the projects and writings of this course to their major field of study or area(s).

*Prerequisite: English 200 and any 100-level social science (SSC) course.*

**SSC 275  
Sociology of Crime and Justice**

This course will examine the history, structure, and societal role played by the US criminal justice system. Students will learn about the various components of the criminal justice system, such as law enforcement, the courts and corrections. They will examine the system as a whole in the overall context of public safety and social control. Theories and current trends will be examined with regard to topics such as sentencing, due process, juvenile justice, rehabilitation and retribution. By the conclusion of the course students will be able to examine complex questions regarding crime and justice empirically and objectively.

*Prerequisite: ENG 200 English II*

**TELEVISION**

**TV 102  
Single Camera Production**

This is an intensive course designed to get the student comfortable with single camera shooting, lighting, and editing. This is a rigorous, hands-on course and students will be expected to be proficient in all aspects of this type of camera production. Students will learn how to run a camera, properly shoot a story, light an interview subject or an area to be shot, wire an interview subject or an area for sound, and edit their material through understanding basic principles about jump cuts, match cuts, and sequence shooting.

*Prerequisite: DMP 101 Introduction to Television Production*

**TV 103  
Multi-Camera Production**

This is a rigorous, intensive hands-on course designed to get the students proficient in multi-camera productions. Students will be expected to learn all aspects of studio production work, including directing, floor directing, switching, technical directing, producing, playback, audio, and working with multiple field cameras in-house. At the conclusion of this course, students will be able to

produce broadcast-quality studio productions.

*Prerequisite: DMP 101 Introduction to Television Production*

**TV 185  
Television News Package Producing**

This course will be intensive in developing story ideas, shooting, writing, and editing. Students will work in teams and are expected to be able to execute each discipline in the process of creating the television news package. This is a course that will challenge the student to produce quality work under pressure - a valuable skill in all areas of television production.

*Prerequisite: TV 102 Single Camera Production*

**TV 200  
Writing for the Visual Media**

An introductory course to the fundamental principles and techniques of writing visually for the narrative film. Students learn the foundations of structure, character, ideation, and other elements of screenwriting. Utilizing lab exercises and a workshop approach, students create a series of MOS (silent) micro-scripts, mini-scripts, and short scripts in correct screenplay format.

*Prerequisite: ENG 101 English I*

**TV 210  
Audio for Video and Television**

The course will begin with an overview of basic audio principles. Students will focus on field audio gathering and microphone techniques. The course will explore the challenges of stereophonic and surround sound mixing and transmission. Students will focus on the specific problems of news show audio. It will start with an ENG van live remote and then move back to the studio. Focus will be placed on transmission of audio to and from the studio. Return feeds, mix-techniques, and IFB will be taught. Production mixing will be introduced. From here the course will discuss specific types of television broadcast. Talk shows, music shows, and sports shows will be analyzed.

*Prerequisite: TV 102 Single Camera Production*

**TV 220  
Digital Video Editing**

Students will edit various exercises from both provided footage as well as their own original footage on Final Cut Pro and AVID. A/B Roll editing and graphics for video post will be covered. Strong consideration will be given to the aesthetics of storytelling through combining pictures and sound in different ways.

*Prerequisite: DMP 101 Introduction to Television Production*

**TV 250  
Producing Music Videos**

This course is one that will draw from many technical, artistic, and creative disciplines. The student will act as producer and decide on a musical act, plan the project, budget, write, shoot, and edit a music video. The video will be executive-produced by the instructor, who will review all aspects of the design and execution of the project, including the review of rough-cuts and approval of the final cut.

*Prerequisite: TV 103 Multi Camera Production, TV 220 Digital Video Editing*

**TV 270  
Magazine Segment Producing**

Students will learn the basic skills and gain experience producing magazine segments. Students will learn how to identify appropriate subjects, research, write, create, and implement a production plan, make a budget, and produce with appropriate production values. The emphasis of the course, however, will be on how to communicate ideas and information, write, think critically, and tell a good story, using the techniques of quality television production.

*Prerequisite: TV 102 Single Camera Production, TV 220 Digital Video Editors*

**TV 275  
Advanced Digital Video Editing**

In this course, students will learn advanced skills in Final Cut Pro, Photoshop and basic Pro Tools and AVID. Technical aspects to be covered will include basic compositing, alpha channels, slip/slide tools, trimming, motion effects, motion paths, specialized titling, overlays, audio post-production, voice-over looping, color correction, clip logging, vectorscope and waveform analyzing and Media Manager operations. With these tools, students will engage in serious creative decision making in order to test the limits of digital video storytelling. Advanced Digital Video students will be expected to be familiar with the basics of digital video editing, the router and machine control.

*Prerequisite: TV 220 Digital Video Editing*

**TV 280  
Documentary Producing**

Students will have the opportunity to produce a longer story form for television and digital film. The instructor will lead the student through the process of production, including developing story ideas, a production and shooting schedule, shooting, interviewing, writing, editing, and post-production. Students will produce

## COURSE DESCRIPTIONS

individual final products or produce documentaries in teams.

*Prerequisite: TV 220 Digital Video Editing, TV 102 Single Camera Production*

### **TV 290 Advanced Multi-Camera Production**

This course builds upon the studio and directing skills learned in Multi-Camera Production (TV 103). Each student is expected to produce and direct their own half-hour show. The content of this show will be decided by the student and their assigned host. The show will be shot live in the studio and web cast simultaneously on the school's Live web site.

*Prerequisite: DMP 101 Introduction to Video Production, TV 102 Single Camera Production, TV 103 Multi-Camera Production, and TV 220 Digital Video Editing.*

### **TV 297 Television Portfolio Seminar**

Students will meet with other broadcasting/television majors and their instructor each week to analyze their internship experience, set professional goals, and plan a career. Students will learn job-seeking skill techniques which will better prepare them for their profession and they will be required to produce an ambitious portfolio under the guidance of the instructor.

*Prerequisite: Must be taken in final semester concurrently with TV 298, COM 240 Broadcast Marketing & Management*

### **TV 298 Television Internship (2 credits)**

Internships are designed to provide an enriching learning experience where students are given a unique opportunity to practice, through hands-on experience and observations, what they have learned in the classroom. Students are able to evaluate their chosen career fields on a more personal, day-to-day level, and thereby make more informed decisions about their career choices. Furthermore, students will develop an awareness of the demands and issues within their particular profession, which will assist them in making a smooth transition from college to a work environment.

*Prerequisite: Must be taken concurrently with TV 297 Television Portfolio Seminar and COM 240 Broadcast Marketing & Management*

### **WEB DESIGN & INTERACTIVE MEDIA**

*Formally Interactive Media & Design*

### **WDIM 100 Design Essentials**

Design Essentials for Web Design and Interactive Media is intended to introduce students to the fundamentals of design that impact and influence media. It will provide a vital foundation for basic approach and

problem-solving skills. This class prioritizes understanding the seven essentials of graphic design including research, concept, composition, contrast, typography, color, and critique + analysis. This course will introduce a body of knowledge, instill a way of thinking, and foster an ability to make confident decisions. The essentials of design need to be considered in the context of the roles WDIM students will take on in future courses and upon graduation. Distinct from these essentials, the class will also focus on the history of design, and gain an understanding of how design has grown from the tools available to designers. Armed with an internalized approach, and an awareness of the march of design technology, students will be prepared to design for the screen-based world of evolving rules in leading-edge technologies.

*Prerequisite: None*

### **WDIM 110 Communicating with Multimedia Formally IMD 110**

This course is an introduction to the planning of interactive media including multimedia CD-ROMS, Web sites, kiosks, and video games. An overview of the current multimedia industry will be presented. Students will develop a working knowledge of new media concepts and terminology. This course will explore the process of conceptualizing a multimedia product, flowcharting and storyboarding it, planning content demands, and prototyping, as well as defining all the team members and process steps it takes to create an interactive project.

*Prerequisite: CSI 101 Understanding Computer Technologies*

### **WDIM 145 Image Design for Multimedia I Formally IMD 145**

This course provides the fundamentals of artistic design, including the concepts of color theory, balance, visual weight, scale, and eye direction. As a result, it is a foundation course for several other multimedia courses. Students will study and practice design for both print and electronic media through effective use of typography, illustrations, and page layout applications.

*Prerequisite: CSI 101 Understanding Computer Technologies*

### **WDIM 170 Web Design and Development I Formally INT 140**

This course will focus on designing and developing a Web site using XHTML (Extensible Hypertext Markup Language) and CSS (Cascading Style

Sheets) the languages used to create documents on the World Wide Web. It will include the practical use of established programming & design theories to create a professional presence on today's Internet. Topics such as interactive navigation, target audience, and critical design flow are but a few issues covered in the class. Students create a Web site, which integrates a variety of technologies including, image mapping, data forms, and cascading styles.

*Prerequisite: CSI 110 Internet Technologies*

### **WDIM 175 Introduction to Web Design for non-WDIM majors Formally IMD 175**

This course is designed to give those without graphics training an understanding of, and experience with the tools used to create and maintain a website. Students will learn to use graphics applications to create, manipulate and optimize images for the web and to use a WYSIWYG web design application to create and edit interactive web pages. Participants will also learn how to upload and manage their websites as well as the basics of working with rich media such as video, audio and animation on the web.

*Prerequisite: CSI 101 Understanding Computer Technologies*

### **WDIM 210 World Wide Web Management Formally INT 210**

This course will focus on getting your site online and planning and managing its growth with a team of people. This course goes beyond simple Web page editing to include template creation to manage site growth and continuity, database collection form information, and visitor feedback through CGI-driven forms.

*Prerequisite: WDIM 270 Web Design & Development II*

### **WDIM 215 Web Networking Formally IMD 215**

This course will focus on key Internet (TCP/IP) architecture concepts and how information is networked and interworked. This technically oriented course is focused on critical protocols, routing, DNS, creating an FTP site, Internet services, and security and Internet configuration.

*Prerequisite: CSI 210 Computer Programming*

### **WDIM 220 Social Networking Formally IMD 220**

Social networking environments have always been an integral part of our overall online experience. However, over the past few years it has evolved

significantly as many social networking tools have emerged. From single chats to metaverses social networking is influencing the way we interact online and the way we conduct business. This course helps students understand the technical concepts underlying current and future emerging developments in social networking. Students will have an experiential and abstract knowledge of applications/tools/phenomena that represent social networking as well as in-depth knowledge working with specific tools/applications that illustrate social networking. The course will be a hands-on and immersive course that will introduce students to powerful tools used to create those networks beginning with collaborative software such as wikis and blogs to metadata, metaverses and immersive environments.

*Prerequisite: CSI 110 Understanding Computer Technologies*

### **WDIM 225 Marketing Communications & Ecommerce Formally INT 225**

This course explains how to market and sell products or services on the World Wide Web, and what kind of results to expect. The course provides information on how to make the Web a sales/marketing tool, how to create an on-line presence (branding opportunities), Web site "do's and don'ts," advertising and direct marketing (both on and off the Web), and how marketing on the Internet differs from traditional marketing. Students are also afforded an ongoing opportunity to see how the stock investment process works and openly compete against each other in a classroom modified "investment laboratory."

*Prerequisite: WDIM 110 Communicating with Multimedia or CSI 110 Internet Technologies, or Permission of the instructor.*

### **WDIM 230 Audio for Multimedia Formally IMD 230**

This course explores the tools and techniques used for creating, designing, and optimizing sound for a variety of multimedia products, such as CD-ROMs, Web pages, kiosks, and others. Students learn the fundamentals of digital editing software, audio compression tools, and Internet audio solutions. Streaming audio technologies are also discussed.

*Prerequisite: WDIM majors: WDIM 110 Communicating with Multimedia; Audio majors: MUS 110 Principles of Computer Music*

### **WDIM 235 Web Authoring Tools Formally IMD 235**

Dreamweaver is the industry-leading web development tool, enabling users to efficiently design, develop,

and maintain standards-based websites and applications. Students will build upon html skills in a fast-paced course achieving advanced authoring skills in Dreamweaver. A specific slant toward the advanced skills will include using Dreamweaver with other applications and tools, including using a cascading style sheet approach toward large scale projects.

*Prerequisite: WDIM 170 Web Design & Development I, WDIM 145 Image Design for Multimedia I*

**WDIM 240  
Digital Video Production**  
Formally IMD 240

This course will focus on creating digital video projects for distribution in a variety of media formats (DV, CD-ROM, DVD, VCD, Internet streaming, etc). Students will capture, assemble, composite, and output projects for tape, disc, and Internet-based distribution. Consideration will be given to traditional planning and production techniques, as well as the newer workflow methodologies made available as a result of digital non-linear technologies. Students will examine the democratizing effect of the desktop video revolution and how this phenomenon is changing the state of the industry.

*Prerequisite: WDIM 110 Communicating with Multimedia and WDIM 145 Image Design for Multimedia*

**WDIM 245  
Image Design for  
Multimedia II**  
Formally IMD 245

This course takes the fundamental concepts and practices from Graphic Design I and expands on their application in real world situations. Multimedia production tools and techniques are approached on an advanced level with a high degree of focus on generating output for new media such as CD-ROMs and the Web. Cross media promotional campaigns are cased with a fundamental design idea being retooled for WWW, print and billboard use, including design and function considerations for each of these. The areas of Web typography solutions and color palette optimization are explored. Also covered is the use of Acrobat PDF files to maintain layout and design integrity of Web-distributed content.

*Prerequisite: WDIM 145 Image Design for Multimedia I*

**WDIM 250  
Producing Interactive Media  
(Director)**  
Formally IMD 250

This course will teach students how to control the path and the pacing of a user-interactive production. Students will be involved in planning and structuring a project, using applications to bring all the audio, video, graphics, text, music, and

animation elements together in preparation for an interactive CD-ROM.

*Prerequisite: WDIM 145 Image Design for Multimedia I, WDIM 230 Audio for Multimedia, WDIM 240 Digital Video Production*

**WDIM 260  
Animation Graphics for the  
Web (Flash)**  
Formally IMD 260

The objective of this course is to introduce students to the skills required to produce 2-D animation for commercial websites, instructional CD-ROMs, and entertainment. Topics covered in the class include principles of 2-D animation, animation theory, techniques and history of animation. Animation skills will be developed through the execution of a series of projects that will be completed throughout the semester.

*Prerequisite: WDIM 145 Image Design for Multimedia I and WDIM 170 Web Design & Development I (may be taken prior or concurrently). Graphic Design majors: CSI 110 Internet Technologies, GD 120 Digital Imaging*

**WDIM 261  
Animation Graphics for the  
Web for Animation  
Students**

The objective of this course is to introduce students to the skills required to produce 2D animation for commercial websites, instructional CD-ROMs and entertainment. Topics covered in the class include principles of 2D animation, animations theory, techniques and history of animation. An emphasis of discussion will be on animation topics. Animation skills will be developed through the execution of a series of projects whose outcomes are more geared toward the animation field.

*Prerequisite : CSI 110, GD 102*

**WDIM 270  
Web Design & Development  
II**  
Formally INT 240

This course will continue the development of web sites using XHTML and CSS with a focus on their supporting technologies. These supporting technologies include linking & embedding JavaScript, incorporating server-side scripting languages, and implementing a variety of advanced interactive concepts. Other specialized topic areas include protocols, multimedia embedding, and data manipulation & presentation via web based forms. Students will work both individually and as part of a group during the course of the semester in the development of two XHTML based web sites. This includes writing proposals, outlines, and flowcharts as well as creation and publication of one individual site and one collaborative project

*Prerequisite: CSI 120 Computer Programming Concepts, WDIM 170 Web Design & Development I: It*

*is suggested that CSI 210 Computer Programming I be taken previously or concurrently.*

**WDIM 280  
Multimedia Marketing and  
Sales**

Formally IMD 280

This course will focus on the many opportunities in multimedia development and publishing companies. The one area that many people overlook is the continuous need for people with a strong understanding of sales and marketing. To be able to take a product idea that is still in its infancy and define its viability through market research techniques can save a company months of wasted and misdirected development time on a product that has no true market. Describing audience demographics and demands for multimedia products is a very specialized science compared to marketing other products. Taking those finished products and making the proper and innovative decisions on how to publicize and promote them is equally new territory in this new and budding industry. To be successful in this area, the applicant must possess a solid foundation in the relevant technology as well as good communication skills. This course addresses all of these areas and applies a case methodology to practicing and developing these strengths.

*Prerequisite: WDIM 110 Communicating with Multimedia*

**WDIM 310  
Digital Multimedia Art**  
Formally IMD 310

This course examines the history, theory, and practice of digital multimedia as an art form. We investigate the current state of multimedia art practice through the work of numerous artists and theorists. The emphasis is on understanding the medium and finding intelligent and effective solutions to art-making problems. In the process, students receive a thorough exposure to timeline-based authoring and Action scripting in Macromedia Flash. Collaboration is encouraged, and students are expected to share knowledge and expertise.

*Prerequisite: WDIM 145 Image Design for Multimedia I, WDIM 230 Audio for Multimedia, WDIM 260 Animation Graphics for the Web (wdim majors).*

**WDIM 330  
Art and Theory of Sound  
Design**

Formally IMD 330

Through case studies of educational titles, computer games, movies and corporate training CD's, students learn the realistic and emotional values sound effects and music play in these products. Students will create

final sounds tracks to supplied examples.

*Prerequisite: WDIM 230 Audio for Multimedia*

**WDIM 340  
Digital Compositing**  
Formally IMD 340

This course focuses on animating and compositing digital imagery using the layer-based compositing model of Adobe After Effects. Particular emphasis will be given to combining real-world and synthetic elements using chroma keying, animated mattes, and roto-scoping. Issues to be examined include nesting compositions, compositing in 3D space, render-pipeline optimization, and basic scripting.

*Prerequisite: WDIM 240 Digital Video Production and WDIM 391 Interface Design*

**WDIM 345  
Advanced Digital  
Compression Techniques**  
Formally IMD 345

This course allows students to further develop their skills in the science of digital media optimization and compression techniques. Students will use the Sorenson Developer Editor of Cleaner and DVD Studio Pro to master variable bit-rate encoding for Internet and DVD-based distribution. The course will explore advanced topics in compression, such as spatial and temporal compression using DCT-based codecs. Emerging object-oriented media architectures such as MPEG-4 will also be explored.

*Prerequisite: WDIM 340 Digital Compositing*

**WDIM 350  
Producing Interactive Media II**  
Formally IMD 350

This course focuses on developing a team approach to planning and developing an interactive project. The assessment of a client's needs, brainstorming the project's style and metaphor, flowcharting and storyboarding the information architecture and screens, prototyping, asset development, testing and debugging are all studied and executed on a rigid schedule by a role-defined team effort. Outcomes will include CD-ROM, kiosk and web deployed group projects.

*Prerequisite: WDIM 250 Producing Interactive Media*

**WDIM 355  
Computer Animation (3D  
Studio Max)**

Formally IMD 355

The constantly growing and evolving area of computer generated imagery and animation is commonly seen in its highest form integrated into video and film productions. Yet these advanced visual tools are also being used in corporate presentations, scientific visualization, computer aided design and manufacture, architectural presentations, and the

## COURSE DESCRIPTIONS

ever changing appearance of on-line services and the World Wide Web. This course will present the basic introduction to computer technology that is common to all computer graphics platforms. The course then investigates the various techniques of generating and manipulating both 2-dimensional and 3-dimensional still imagery and animations.

*Prerequisite: WDIM 145 Image Design for Multimedia I*

### **WDIM 360** **Interactive Web Graphics for WDIM Students (Flash)** Formally IMD 360

This course focuses on adding interactivity, programmable results and sound to commercial websites, instructional CD-ROMs, and entertainment. Students will use a multimedia authoring tool's scripting language to animate, process data, create dynamic content, and manipulate components. Topics covered include introductory programming techniques, such as using events, properties, and functions.

*Prerequisite: CSI 120 Computer Programming Concepts, WDIM 260 Animation Graphics for the Web for WDIM Students*

### **WDIM 361** **Interactive Web Graphics for Animation Students**

This course focuses on adding interactivity, programmable results and sound to commercial websites, instructional CD-ROMs, and entertainment. Students will use a multimedia authoring tool's scripting language to animate, process data, create dynamic content, and manipulate components. A focus more toward animation outcomes is the goal of this course and the difference between it and the interactive version of the course WDIM 360.

*Prerequisite: WDIM 261 Animation Graphics for the Web for Animation Students*

### **WDIM 365** **Intermediate Computer Animation (3D Studio Max)** Formally IMD 365

This course uses as foundation the skills acquired in "Computer Animation" to explore more complex techniques of 2D and 3D animation. The addition of motion to computer graphics using both cell animation and key-framing techniques are investigated. Students demonstrate the choreography of objects, lights and camera viewpoints with a traditional film sense and a non-traditional style to create both realistic and fantastic scenes. Advanced topics, such as procedural textures, effects plug-in architecture, advanced modeling techniques, motion capture, inverse kinematics and character animation are all used to greater detail and realism to project work. Compositing

computer generated images with live video is also practiced.

*Prerequisite: WDIM 355 Computer Animation*

### **WDIM 370** **Web Design & Development III**

Formally INT 250

This course focuses on Extensible Markup Language (XML). Students will be introduced to how XML is incorporated into a wide variety of languages and applications. Students will learn how to use XML to create dynamic content and how to integrate it with JavaScript, PHP, and ActionScript.

*Prerequisite: WDIM 270 Web Design & Development II, CSI 210 Computer Programming*

### **WDIM 390** **Information Architecture** Formally IMD 290

Students in this course study the art and science of structuring and organizing information in different interactive environments. Also included is the study of Information Architecture as a newly focused field of study in interactive and interface design with particular emphasis given toward organization, labeling, navigation and metadata constructs.

*Prerequisite: WDIM 170 Web Design & Development I and WDIM 145 Image Design for Multimedia. It is recommended that this course be taken concurrently with WDIM 391 Interface Design and WDIM 392 Usability.*

### **WDIM 391** **Interface Design** Formally IMD 320

This course explores design issues involved in creating functional interfaces for new media. The intricacies of designing the interfaces for ease of use and navigation, intuitive understanding of icons and their functions, continuity of layout, ergonomics, and the proximity of commonly used buttons are all studied.

*Prerequisite: WDIM 145 Image Design for Multimedia I and WDIM 170 Web Design & Development I (may be taken prior or concurrently)*

### **WDIM 392** **Usability** Formally IMD 460

The course provides an overview of cutting edge approaches in usability research for technology products. Students gain skills in setting objectives, research design, recruiting, interviewing, usability testing, survey design, ethnography as well as other common usability research methods. The class is taught using a workshop approach, which emphasizes student interaction and involvement in their own learning. Students can expect to gain solid research skills through a series of hands-on projects. They also learn techniques for involving stakeholders in the planning, carrying out, and

reporting of usability research, which is important to ensure client interest and acceptance.

*Prerequisite: WDIM 390 Information Architecture, WDIM 391 Interface Design*

### **WDIM 420** **Interactive Projects Management** Formally IMD 420

This course focuses on the process of managing a multimedia production team and the various types of projects that team would create. The concepts of working with client needs, projecting budgets, defining project deadlines, maintaining communication with distributed production staff, filing reports, and taking the project from the planning stage through the prototype, the alpha test, beta test and gold stage are all covered.

*Prerequisite: Must be enrolled in final year*

### **WDIM 440** **Webcasting** Formally IMD 440

This course emphasizes the processes involved in live and archive media delivery over the Internet. RealNetworks and QuickTime Streaming are discussed, developed and implemented. Students learn to create and produce streaming content. They also learn what equipment, services, and costs are involved in setting up a live and archived Webcast.

*Prerequisite: WDIM 230 Audio for Multimedia, WDIM 240 Digital Video Production (For DVP majors only: TV 210 Audio for Video and Television and TV 220 Digital Video Editing)*

### **WDIM 441** **Building Broadband Video Experiences** Formally IMD 441

Students will research, conceptualize, design, develop, and market a branded broadband channel (a website with integrated broadband video player). Students will create all of the content for the site, including producing video content (webisodes) and traditional content web content. IN designing the broadband channel, the class will identify a target demographic, potential viewers, online-usage habits, and advertising or subscription revenue possibilities. We will examine current independent broadband channels and the similarities and differences related to traditional television programmers and text-bases web properties. The class will use the Brightcove service to host, manage, and distribute the broadband video. This includes uploading content, adding metadata, managing RSS feeds, and programming delivery of video titles and lineups, construction and customizing player interfaces,

and analyzing viewership and reporting information.

*Prerequisite: Senior status and/or approval of instructor.*

### **WDIM 445** **Authoring Interactive Media (DVD Studio Pro)**

Formally IMD 445

This course leads students through the fundamentals of authoring interactive media. This course will focus on implementing DVD interface architectures with a focus on usability. Students will explore basic chapter and audio track selection as well as more advanced topics, such as video enabled menus, 5.1 audio encoding, multi-angle selection, and regional encoding.

*Prerequisite: WDIM 340 Digital Compositing*

### **WDIM 450** **Interactive Audio (Flash)** Formally IMD 450

Sound programming is an important part of creating an interactive experience. With the advances in interactive applications, audio can now be triggered and controlled programmatically making the user's experience a truly interactive, multimedia experience. Students will create an audio interactive site (for example eye4u.com) or the complete soundscape for an interactive game in Macromedia Flash and in Quicktime. The sites or games will include sound effects, voiceovers, and music. Examples of interactive sounds include sound effects that react to user action onscreen or offscreen, and sounds that are programmed by specific event or time. After creating the two different interactive experiences, students will review the different streaming options offered by Flash and Quicktime.

*Prerequisite: WDIM 330 Art and Theory of Sound Design, WDIM 360 Interactive Web Graphics, CSI 210 Computer Programming*

### **WDIM 451** **Interactive Video (Flash)** Formally IMD 451

This course will include the design, deployment and production of video using embedded, progressive and streaming techniques. Students will learn how to put video directly into media applications to make them highly interactive and memorable experiences.

*Prerequisite: WDIM 360 Interactive Web Graphics*

### **WDIM 453** **Interactive Media for Live Performance (Flash)**

Formally IMD 453

This class will focus on both the technical and aesthetic aspect of putting together a live interactive performance and will culminate in an audio-visual performance given by the class. The class will focus on creating and managing audio and

visual content and using a variety of controller software and hardware to trigger real-time media that interacts with live performers and speakers. The class will be part lecture-demonstration of a variety of tools and techniques and part workshop to prepare for the performance. Because this class is about integrating a variety of media and skills, students can (and should) come from a variety of backgrounds.

*Prerequisite: WDIM 360, CSI 210. Suggested: WDIM 230 Audio for Multimedia, WDIM 240 Digital Video Production, WDIM 370 Web Design & Development III*

### **WDIM 454 Integrated Runtime Desktop Applications**

Formally IMD 454

The objective of this course is to introduce students to skills required to produce interactive Desktop applications. Using standard tools including Flash, Flex builder, Acrobat and HTML. These applications can run on Macintosh, Windows, and Linux machines.

*Prerequisite: WDIM 360 Interactive Web Graphics with a grade of C or higher.*

### **WDIM 456 Developing Rich Internet Applications**

Formally IMD 456

The number of Web-enables applications and applications using the internet as their sole platform (browser-based) is rapidly growing. Users want browser-based applications to be as robust as "traditional applications but the limitations of HTML/HTTP have restricted this type of development. New tools and development platforms can be used to develop Rich Internet Applications which go beyond the limitations of HTML/HTTP and provide the user a robust, interactive experience that is platform independent and can integrate both network and local files.

*Prerequisite: WDIM 360 Interactive Web Graphic with a grade of C or higher.*

### **WDIM 458 Developing for Mobile Devices**

The objective of this course is to introduce the skills required to produce interactive applications for a variety of Mobile Devices. Using Actionscript and FlashLite along with other mobile technologies to create a series of projects that will be completed throughout the semester.

*Prerequisite: WDIM 360 Interactive Web Graphics for WDIM Students or WDIM 361 Interactive Web Graphics for Animation Students.*

### **WDIM 460 Game Authoring (Flash)**

Formally IMD 452

Flash has become a powerful environment for creating web based games. The goal of this class is to

cover the process of designing and developing original games that contain rich media content and strong interactivity using Actionscript. This class will address game theory, the game development process, and review the basic math and physics principles for game development. Game content will include interactive 2D and/or 3D animation, video and audio. Single user and multi-user game development will be covered. In class we will recreate some simple classic games, and students will develop an original game as a final project.

*Prerequisite: WDIM 360 Interactive Web Graphics, MAT 201 Advanced College Algebra and Trigonometry*

### **WDIM 461 Game Theory Analysis and Design**

Formally IMD 455

This course is an introduction to the interdisciplinary study of commercial videogames as texts, examining their cultural, educational, and social functions in contemporary settings. Students play and analyze videogames while examining debates surrounding how games function within socially situated contexts. Readings include contemporary game theory (Gee, Squire, Steinkuehler, Jenkins, Klopfer, Zimmerman and Salen, Juul, Bartle, Taylor, Aarseth) and the completion of a contemporary commercial videogame chosen in consultation with instructor.

*Prerequisite: WDIM 460 Game Authoring (Flash)*

### **WDIM 470 Emerging Technologies Seminar**

Formally IMD 470

This course is about emerging technologies in interactive media. We will explore technologies that are still in development, some that are mere concepts. Guest lecturers from Boston's leading edge companies will be the focus of the course content.

*Prerequisite: Senior Standing*

### **WDIM 475 Special Topics Project**

Formally IMD 475

This course will introduce students to emerging technologies in the field of Multimedia & Web Design. Topics covered will reflect current technological advances in the industry. Students will design and develop a unique product using the technology delivered. Subject areas may include designing for mobile devices, digital signage, content management systems, interactive narrative and others.

*Prerequisite: Consent of the instructor.*

### **WDIM 480 Digital Media Practicum**

In this interdisciplinary course, student will collaborate on an independent documentary film. Students will

contribute to the project in their areas of expertise (video Production, editing, compositing, audio, graphic design and web development) while learning about all aspects of digital video production and post-production in a hands-on environment. Topics include research and writing, developing promotional materials, assembling a documentary crew, shooting and lighting, recording audio, designing graphics and titles, and digital compositing.

*Prerequisite: Consent of the instructor.*

### **WDIM 497 Web Design & Interactive Media Seminar**

Students will meet with other Web Design & Interactive Media majors and their instructor each week to analyze their internship experience, set professional goals, and plan a career. Students will learn job-seeking skill techniques, which will better prepare them for their profession.

*Prerequisite: Students must be a Web Design & Interactive Media major and be in the final semester. Must be taken concurrently with IMD 498 Web Design & Interactive Media Internship*

### **WDIM 498 Web Design & Interactive Media Internship (2 credits)**

Internships are designed to provide an enriching learning experience where students are given a unique opportunity to practice, through hands-on experience and observations, what they have learned in the classroom. Students are able to evaluate their chosen career fields on a more personal, day-to-day level, and thereby make more informed decisions about their career choices. Furthermore, students will develop an awareness of the demands and issues within their particular profession, which will assist them in making a smooth transition from college to a work environment.

*Prerequisite: Must be taken concurrently with IMD 497 Web Design & Interactive Media Seminar*

### **WDIM 498C Web Design & Interactive Media Capstone (2 credits)**

*Prerequisite: Must have written permission of the department chair*

## ADMINISTRATION & FACULTY

### PROGRAM ADVISORY COMMITTEES

#### ADVERTISING

**Andrew Dufresne**  
Business Development Director  
Pile & Company

**Rudi Golyn**  
(former affiliations include Vice President / Creative Director / Writer—Arnold Communications  
Senior Partner / Co-Creative Director—J. Walter Thompson  
Senior Vice President / Group Creative Director—Ogilvey and Mather  
Executive Vice President / Executive Creative Director—Bozell and Jacobs)

**Rebecca Hodgkins**  
Director of Marketing  
Cramer

**Adam Larson**  
President and Founder  
Adam & Co.  
(former Vice President / Creative Director—Arnold Communications)

**Samantha Levien**  
(former affiliations include  
Account Supervisor—Point One Percent  
Account Executive—Bozell Worldwide/Foote, Cone & Belding  
Assistant Account Executive—Adler, Boschetto  
Peebles/Draft Worldwide)

**Gregory Ng**  
Vice President Creative Director  
Hill Holliday

**Bryan Smith**  
Contract Communications Coordinator  
Fidelity Investments (FILI)  
(former affiliations include  
Fidelity Ad Agency, Mullen, Hill Holliday, and  
John Hancock)

**Juli Smith**  
Full-time Marketing Freelancer  
(former affiliations include  
Freelance Editor—Fidelity Investments  
Associate Creative Director—Arnold)

**Heidi Trockman**  
Managing Director-Northeast  
The Ad Council, Inc.

**Michael Tucker**  
Founder / Owner  
The Tucker Group

### AUDIO & MEDIA TECHNOLOGY/AUDIO PRODUCTION

**Paul Darling**  
Independent Audio Engineer for Television

**Dewey Dellay**  
Independent Television and Film music composer

**Tamarah Green**  
Comcast

**Lloyd Jacobsen**  
Independent Audio Engineer for Television

**Dave Moulton**  
Audio Engineer, Author, "Total Recording",  
Educator  
Moulton Laboratories  
Sausalito Audio Works

**Mark Parsons**  
Principal/Owner  
Parsons Audio

**Don Puluse**  
Audio Engineer Society

**Keith Stuhr**  
ESPN

**Dave Thibideau**  
Independent

**Vinny Thibeau**  
Supervisor of Production Operations  
ESPN

### BROADCASTING-RADIO

**Jill Clapp**  
On-air Personality  
WROR

**Art Cohen**  
On-air Personality  
WBZ News Radio

**Scott Gibbons**  
On-air Personality  
WXLO

**Paul Kelley**  
On-air Personality  
WEEI

**David O'Leary**  
Freelance (formerly WBOS)

**Steve Strick**  
WBCN

### DIGITAL FILMMAKING & VIDEO PRODUCTION

**Art Cohen**  
Freelance Producer/Writer

**John Friedman**  
Independent Filmmaker

**Bob Halloran**  
On-air Personality  
WCVB

**Dan Lothian**  
On-air Personality  
CNN

**Mitch Rymanowski**  
Vice President  
ESPN

**Susan Steinberg**  
Independent Filmmaker

### GRAPHIC DESIGN

**Alan Caplan**  
Art Director, Development Marketing  
Division of Development & The Jimmy Fund  
Dana-Farber Cancer Institute

**Will Cook**  
Principal, Design Director  
Sametz Blackstone Associates

**James D. Engelbrecht**  
Director, Creative Services  
Vantage; Deluxe World Travel

**Robert Krivicich**  
Weymouth Design

**Jennifer Munson**  
Senior Exhibit Designer  
Museum of Fine Arts

### INTERIOR DESIGN

**Brent Girollmon**  
Account Executive  
Peabody Office Furniture & Design

**Andrea Coan**  
Architecture & Design Manager  
KNOLL International

**JoAnn Stavinsky, IFDA**  
VP, Interior Design  
TRO/The Ritchie Organization

### MEDIA ARTS & ANIMATION

**Carl Adams**  
Executive Producer/Development  
Clambake Animation Studios

**Steven Ashley**  
Assistant Art Director  
Turbine Entertainment Software, Inc.

**Brian Bram**  
Director of Creative Services  
Last Panda

**Robert MacLeod**  
President  
Neoscape, Inc.

**Doug Randal**  
Director, Video Graphics  
Cramer Productions

**Nathan Wright**  
Lead Artist  
Harmonix Music Systems, Inc.

### PHOTOGRAPHY

**Leslie K. Brown**  
Curator  
Photographic Resource Center at Boston  
University

**Steven Edson**  
Photographer

**Arlette Kayafas**  
Owner and Curator  
Gallery Kayafas

**Gus Kayafas**  
Owner  
Palm Press Photographic Atelier

**Jonathan Kannair**  
Photographer

**Liz Linder**  
Photographer

**Lou Jones:**  
Commercial & Fine Art Photographer

**Stella Johnson**  
Editorial, Corporate and Documentary  
Photographer

### WEB DESIGN & INTERACTIVE MEDIA

**Rick Abrams**  
General Manager  
Tom Snyder Productions

**Brian Bram**  
Director of Creative Services  
Last Panda

**Andrew Celantano**  
President  
Skyworld Interactive

**George Fifield**  
Director  
Boston Cyberarts, Inc.

**John Gardner**  
Vice President, Content Management Services  
Digitas

**Shayne Gilbert**  
President  
Silverweave, Inc.

**David Masher**  
Chief Creative Officer  
BobVila.com

**Stephanie Miller**  
Director of Digital Media  
CBS—TV

**Kiki Mills**

*Executive Director  
MITX*

**Lance Wisniewski**

*Executive Producer  
Cambridge Studios*

**BOARD OF TRUSTEES****Winfield W. Major, Esq.**

*Chairman*

Mr. Major is Vice President and General Counsel of Bacou-Daloz USA, Inc. in Smithfield, Rhode Island. Before joining Bacou-Daloz, he served as Counsel to the law firm of Edwards & Angell, and as General Counsel to Old Stone Corporation-Old Stone Bank. Mr. Major has served as Special Assistant Attorney General in the Antitrust Division of the Rhode Island Department of the Attorney General, as Elections Counsel for the Committee on Rules & Administration of the United States Senate, and as a Legislative Aide to U.S. Senator Claiborne Pell.

Mr. Major is a member of the Board of Overseers at the Providence Children's Museum and is also a member of the Permanent Diaconate for the Central Congregational Church. Mr. Major holds a bachelor's degree from Brown University and a Juris Doctor Degree from Boston University's School of Law.

**Jeffery Abraham**

Jeff Abraham is the Vice President of Marketing Operations for Education Management Corporation (EDMC), based in Pittsburgh, Pennsylvania. Jeff joined EDMC in 1988 as an Assistant Director of Admissions at The Art Institute of Pittsburgh, and subsequently transferred to The Art Institute of Dallas, where he served as the Director of Admissions, and then the Assistant to the President. In 1992 Jeff became the EDMC representative for a joint venture with the Universidad de Alcalá de Henares, near Madrid, Spain. He returned to the U.S. in 1993 as the SUN Project Functional Specialist for Marketing and Admissions during the company's implementation of a new student information system. In 1996 he was appointed Vice President of Marketing Research and Operations for The Art Institutes, where he coordinated The Art Institute expansion planning, and in 2004 he assumed his current marketing operations role for all EDMC schools. Jeff earned his Bachelor of Science degree in Chemistry from Wheeling Jesuit University in Wheeling, WV.

**Dr. Joseph M. Cronin**

Dr. Cronin is President of EDVISORS, Inc., an educational advisory service that assists colleges and universities, schools, states, corporations and foundations with plans, strategies and program reviews.

Dr. Cronin has served as the Massachusetts Secretary of Education, the Illinois State Superintendent of Education, the President of the Massachusetts Higher Education Assistance Corporation and President of Bentley College.

He has taught in public school systems, was Associate Professor and Associate Dean at Harvard University and a trustee and chair of Academic Affairs at Lesley University. Most recently he has been a Visiting Scholar at Harvard, a Senior Fellow at the New England Department of Higher Education and at the Nellie Mae Foundation.

He currently serves on the Board of Trustees at The New England Institute of Art in Brookline, MA, is chair of the board of the Friends of the John Hay National Wildlife Refuge, director of the Stoneham Cooperative Bank, trustee of the National Arts and Learning Foundation and overseer of the Boston Plan for Excellence in the Public Schools.

Dr. Cronin earned his Doctorate in Education from Stanford University, and holds both an MAT and undergraduate degree from Harvard University. He holds the Doctorate of Humane Letters from Lesley University.

**Dr. John W. Kraft**

Dr. Kraft serves as a Coordinating Board Member for the Education Management Corporation. He has been a principle consultant with Delta Development Group, Inc., developing feasibility studies and implementation plans for colleges.

Dr. Kraft has also served as Interim Executive Director of the Pennsylvania Commission for Community Colleges/Federation of Community College Trustees and has held positions such as the President, Executive Vice President, Vice President and Executive Dean of the Community College of Allegheny County in Pittsburgh, PA.

Dr. Kraft has been an adjunct faculty member at the University of Pittsburgh Graduate School and has served on the Board of Directors of the Greater Pittsburgh Convention and Visitors Bureau, Inc. He was a founding member and past Chairman of the Southwestern Pennsylvania Higher Education Council, and currently sits on the Board of Directors of WQED and the Board of Trustees of the Negro Educational Emergency Drive.

Dr. Kraft received his bachelor's from Pennsylvania State University, his Master's in Education from Temple University and his Doctorate at The Catholic University of America.

**Dr. Michael Maki**

Dr. Maki has spent the past 25 years in the field of education. He has been a teacher at the high school and community college levels. He was hired in 1978, as a faculty member at Lamson's College and quickly rose to the positions of Academic Dean and Director. He left Arizona in 1984 for New York City and took the position of Corporate Director of Curriculum with the Katharine Gibbs School. Three years later he assumed the position of Corporate Director of Education, a position he held until leaving to become Director of Education with The Art Institute of Houston. In 1995, Dr. Maki was promoted to Vice President—Director of Curriculum for Education Management Corporation and in 1998, was named Vice President—Education. Currently, Dr. Maki holds

the position of Vice President of Academic Affairs. Dr. Maki earned his bachelor's and master's degrees in Education and Management from Arizona State University and received his Doctorate in Education Administration from LaSalle University in 1993.

**The Honorable V. Paul McGinn, Esq.**

Paul McGinn is a United States Administrative Law Judge for the Social Security Administration. Before joining the Social Security Administration, Mr. McGinn was Assistant City Solicitor for Providence, Rhode Island and a staff attorney with Rhode Island Legal Services.

Judge McGinn has served as a Big Brother, sits on the board at the Fruit Hill Day Center for the Elderly and volunteers at the Ronald McDonald House.

Judge McGinn received his undergraduate degree from The College of the Holy Cross and his law degree from The Catholic University of America.

**David Moulton**

Mr. Moulton is an accomplished audio engineer, author, composer, educator, acoustician and the owner of Moulton Laboratories based in Groton, Massachusetts. Mr. Moulton's career has spanned more than three decades in the audio recording field and in education. He has been the Chair of the Sound Recording Technology Program at the State University of New York in Fredonia and in 1987, he assumed the Chairmanship of the Music Production and Engineering Department at the Berklee College of Music in Boston. In 1993, he left the college to devote his time to recording, composing, researching and writing.

Mr. Moulton received a Grammy nomination in the classical category for his work on a compact disc of music by George Crumb. He is the author of Golden Ears, an audio eartraining course, Total Recording, a comprehensive text about recording and Ten Essential Audio Lectures, a series of audio education CDs.

Since 1982, Moulton has been working on wide-dispersion loudspeakers and is a principal in Sausalito Audio Works, a firm specializing in designs for the audio industry. He and his business partner, Manny LaCarrubba, are credited with the design of the acoustic lens used in the Bang & Olufsen Beolab 5 loudspeakers. Mr. Moulton continues to teach at the School of the Museum of Fine Arts in Boston and privately and is currently engaged in the composition of a series of electronic works of music for surround playback.

Mr. Moulton holds a Bachelor of Arts degree from Bard College, and a Master of Science degree from the Juilliard School of Music.

**Dr. Jo-Ann M. Sipple**

Dr. Sipple has spent the last 35 years in higher education as a faculty member, consultant and administrator, and currently consults nationwide. She spend more than 32 years at Robert Morris University in Pittsburgh, as Professor of Communications and served for nine years as President for Academic and Student Affairs. She served as Vice President for Academic Affairs at

Merrimack College in Andover, MA, from 1999 to 2000.

Dr. Sipple currently teaches on the graduate faculty of Bay Path College, where she is the Distinguished Professor of Communications and Information management and Executive Advisor to the President for Special projects. Dr. Sipple also operates J.A. Sipple Associates, a consulting firm, with clients both in the education and corporate sectors.

Dr. Sipple serves on the Board of Trustees of the International Poetry Forum, is an advisory board member to the English Department at Carnegie Mellon University and to the National Foundation for the Teaching of Entrepreneurship, in Pittsburgh. In the fall of 2000, Dr. Sipple was appointed as the first Distinguished Fellow of the Middle States Association of Schools and Colleges, Commission on Higher Education. Since the fall of 2001, she has served as a consultant to the Council of Independent Colleges in Washington, D.C.

Dr. Sipple holds a certificate from Harvard University's Institute for Education management, a Doctor of Arts degree from Carnegie Mellon University in English and Applied Linguistics, a Master of Arts in English from Duquesne University and Bachelor of Arts, in English, from Merrimack College.

**ADMINISTRATION & FACULTY****EXECUTIVE COMMITTEE****Susan C. Lane**

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## ADMINISTRATION & FACULTY

### ADMINISTRATION

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**Noah (Min) Xu**  
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**Curt Karl**  
*Associate Director of Admissions*  
B.S., Northeastern University

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*Associate Director of Admissions*  
B.A., Rhode Island College

**Glen Porter**  
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B.A., Colby College

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*Assistant Director of Admissions*

**Florynce Bronstein**  
*Assistant Director of Admissions*

**Ethan Brown**  
*Assistant Director of Admissions*

**Jacqueline Cantwell**  
*Admissions Coordinator*

**John Chenier**  
*Assistant Director of Admissions*

**Gina Cura**  
*Admissions Coordinator*  
B.A., Massachusetts College of Art

**Shannon Evans**  
*Assistant Director of Admissions*

**Richard M. Fosa**  
*Assistant Director of Admissions*  
B.S., Northeastern University

**Marc Gaffney**  
*Associate Director of Admissions*  
B.A., Hartwick College

**Melissa Geftas**  
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B.S., University of New Hampshire

**Laura Mazur**  
*Assistant Director of Admissions*  
B.S., Pennsylvania State University

**Jorge Melendez**  
*Enrollment Processor*

**Mike Merriam**  
*Admissions Coordinator*

**Jessica Montgomery**  
*Assistant Director of Readmissions*  
B.A., Dickinson College

**Christine Noonan**  
*Assistant Director of Admissions*

**Tom Nylis**  
*Assistant Director of Admissions*

**Jinkee Pacifico**  
*Assistant Director of Admissions*  
B.A., University of Massachusetts-Amherst

**Rodd Pedrotti**  
*Assistant Director of Admissions*  
B.A., Skidmore College

**Erin Perreira**  
*Assistant Director of Admissions*

**She'ona Ransom**  
*Admissions Coordinator*  
Certificate, Art Institute of New York City

**Kimberly Sawyer**  
*Associate Director of Admissions*  
B.A., University of Maine at Machias

**Meredith S. Seiberg**  
*Assistant Director of Admissions*  
B.A., University of Massachusetts

**Sara Schroeder**  
*Inquiry Processor*  
B.A., Illinois State University

**Jennifer White**  
*Assistant Director of Admissions*  
B.A., Clark University  
M.P.A., Clark University

**Laura M. Cioffi**  
*Marketing Manager*  
M.A., Emerson College

*B.S., Boston University*

**Marie Pacelli**  
*Graphic Designer*  
B.S., The New England Institute of Art

**Jeannette Aufiero**  
*Administrative Assistant*  
A.S., The New England Institute of Art

### CAREER SERVICES

**John Lay**  
*Director of Career Services*

**Kristin Casasanto**  
*Senior Career Advisor*  
B.A., Framingham State College

**Andrew Ferro**  
*Student Employment Advisor*  
B.A., University of Massachusetts, Dartmouth

**Judy Garrick**  
*Career Advisor*  
B.S., Emerson College

**Karen Huyghue**  
*Career Advisor*

**Tai Irwin**  
*Senior Career Advisor*  
B.S., Syracuse University

**Amanda Lobdell**  
*Career Advisor*  
B.A., Franklin Pierce College

**Sandra Orłowski**  
*Alumni Coordinator*  
B.F.A., Massachusetts College of Art

### FACILITIES

**Robert N. DiGregorio**  
*Facility Manager*

**Felix Lopez**  
*Porter*

**Jose Lopez**  
*Porter*

**Marlone Phillip**  
*Porter*

### HUMAN RESOURCES

**Michael Duffy**  
*Director of Human Resources*  
B.S., Fitchburg State College

**Jacob Lincoln**  
*Human Resources Coordinator*

### LIBRARY

**Mary Ann Tricarico, D.A.**  
*Library Director*  
D.A., Simmons College

*B.A., Northeastern University*  
M.L.S., University of Rhode Island  
M.A., Boston University

**Jaclyn Morrell**  
*Technical Services Librarian*  
M.L.S., University of Rhode Island

**Jason Clarke**  
*Library Assistant*  
M.A., Emerson University  
B.A., Harvard University

**Emily Belanger**  
*Reference & Instructional Services Librarian*  
M.S., Simmons College

**Judith Maas**  
*Evening Librarian*  
M.A., Boston College  
B.A., Rutgers University

### STUDENT ACCOUNTING

**Jerome McDonald**  
*Director of Student Accounting*  
M.B.A., Suffolk University  
B.A., University of Massachusetts-Boston

**Gabriela Bacares**  
*Student Accounting*  
B.A., Boston University

**David Lucas**  
*Accounting Assistant*  
B.S., Northeastern University

**Michelle Maxwell**  
*Student Accounting*  
Assistant Director of Student Accounting

### STUDENT AFFAIRS

**Michele Boussey Tracia**  
*Dean of Student Affairs*  
M.S., Northeastern University  
B.A., Providence College  
C.A.G.S. Capella University

**Richard Booth**  
*College Counselor*  
M.S., Suffolk University  
B.A., Bridgewater State College

**Brian Burnham**  
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M.S., University of Rhode Island  
B.S., University of Rhode Island

**Steven M. Ciesielski**  
*Assistant Dean of Students*  
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B.A., Providence College

**Kimberly Hildebrand**  
*Student Activities Coordinator*  
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B.A., University of California at Davis

**Melissa Reynolds**

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M.S.W., Simmons College  
B.A., University of Maine

**Amy Sanford**

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A.B., Bowdoin College

**Christopher Thompson**

Residence Life Coordinator  
A.S., The New England Institute of Art

**C. Keiko Zoll**

Residence Life Coordinator  
B.A., The College of New Jersey

**STUDENT FINANCIAL SERVICES**

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B.A., Massachusetts College of Liberal Arts  
C.A.G.S., Suffolk University

**Brenda Bongiorno**

Financial Aid Officer  
M.A., Worcester State College  
B.S., Elms College

**Emily Brown**

Loan Coordinator  
B.A., Pacific Lutheran University

**Vicky Hu**

Financial Aid Officer  
A.A., Wentworth Institute of Technology  
A.S., Urban College, Boston

**Thomas Hunt**

Associate Director  
B.A., Dickinson College

**Jevonne Murray**

Financial Aid Officer

**Ashley Sterling**

Financial Aid Officer  
A.S., Bay State College

**Karen Williams**

Financial Aid Officer

**Kareen Williams**

Financial Aid Officer

**REGISTRAR**

**Siham Doughman**

Registrar  
M.B.A., Yarmouk University

**SUPPLY STORE**

**Stephanie Vincent**

Book Store Manager  
B.A., Lycoming College

**Ben Yong**

Assistant Bookstore Manager

**TECHNOLOGY**

**Sayed Khodier**

Director of Technology  
Law Degree  
Faculty of Law, Ainshams University, Cairo, Egypt

**Anthony Aube**

Radio Engineer  
A.S., Massachusetts  
Communications College

**Matthew Chan**

Studio Manager

**Zachary Colton**

Video Engineer  
B.S., Northeastern University

**Douglas Cowell**

Studio Ops Supervisor  
B.S., The New England Institute of Art

**Trevor Edwards**

Helpdesk Lab Technician  
B.S., Northeastern University  
B.S., The New England Institute of Art

**Marc Graham**

Helpdesk Lab Technician  
B.S., The New England Institute of Art

**Brian Hart**

Technical Support Supervisor  
B.S., UMass Dartmouth

**Paul Kelley III**

Service Bureau Technician  
B.S., The New England Institute of Art

**Andrew J. Lypps**

Audio Engineer  
A.S., Lowell Institute School at M.I.T.

**Brad Macomber**

Studio Operations Supervisor  
A.S., The New England Institute of Art

**ACADEMIC ACHIEVEMENT CENTER**

**Joyce Atkinson**

Director of Academic Achievement  
C.A.G.S., Suffolk University  
M.A., University of Massachusetts-Boston  
B.A., University of Massachusetts-Boston  
Joyce has been in the field of higher education for over fifteen years as a learning specialist, educational consultant, administrator and adjunct faculty. She joined the College in 2004. She has worked as the Director of Special Services at Suffolk University and has been an instructor of English, Math and Freshman Seminar at various colleges in the Boston area. With memberships in the National Academic Advising Association as well as the College Reading and Learning Association, Joyce has assisted faculty and staff in establishing

effective support services. Joyce oversees the services of the Academic Achievement Center and is also the Chair of Student Success, working with all departments in developing successful initiatives for students.

**Jennifer McCarthy**

Academic Advisor  
M.A. Emerson College  
B.A., Loyola College  
Jennifer came to the College after completing a year of Americorps service coordinating a tutor program for the Worcester public elementary school system and working closely with the mayor of Worcester in advancing the city's literacy initiatives. Currently Jennifer is completing a Masters degree in Organization and Corporate Communication. In addition, she is an adjunct conference facilitator for Boston University's Sargent Center in Hancock, NH. Jennifer has her undergraduate degree in Communications Writing & English and currently assists with training tutors in the tutor program in addition to advising students at NEiA.

**Abigail Raspallo**

Academic Advisor  
M. Ed., Providence College  
B.A., Rhode Island College  
Abby Raspallo is an Academic Advisor in the Academic Achievement Center. Abby has a Masters degree in Education with a Counseling Concentration and a bachelor degree in Psychology and Early Childhood Education. During her graduate studies, Abby worked in the Registration and Scheduling Office at Providence College. Having performed as an advisor and a counselor for both high school and college age students, Abby brings a variety of experience to her role as an Academic Advisor for students at the College.

**Timothy Cusack**

Academic Achievement Coordinator  
B.A., Stonehill College

**ACADEMIC AFFAIRS**

**Biorn Maybury-Lewis, Ph.D.**

Dean of Academic Affairs  
Ph.D, Columbia University  
M.Phil, Columbia University  
M.A., Johns Hopkins University  
B.A., Harvard University  
Dr. Maybury-Lewis was most recently the Executive Director at Harvard University's David Rockefeller Center for Latin American Studies where he both supervised the Cambridge, Massachusetts office and monitored the Center's activities in its offices in Santiago, Chile. He also played a central role in founding Harvard's second Latin American office in Sao Paulo, Brazil. Before joining Harvard University in 2005, Dr. Maybury-Lewis held the position of Dean of Academic Affairs at Digital Media Arts College in Boca Raton, Florida, where he helped lead the establishment of the rules and procedures governing their BFA and MFA Programs, while

directing Student Development Services and General Education.

Dr. Maybury-Lewis also chaired the North Campus Social Services Department at Miami-Dade Community College and was Director of the Graduate Programs at International Fine Arts College in Miami. He has been a social sciences professor in the US and Brazil for twenty years.

**Amy Nguyen**

Academic Affairs Administrative Assistant  
B.A., College of Charleston, SC  
Certificate in Small Business Management, New York University

**Cheryl Amantea**

Chair, Advertising  
M.B.A., Providence College  
B.S., Johnson and Wales University  
Cheryl Amantea's career includes experience in education, private industry, self employment, government, politics, and the non-profit sector. She has always been a professional communicator and has served as President / CEO of the Greater Cranston Chamber of Commerce, Vice President of Public Relations for the jewelry trade association, and as a press secretary to Rhode Island's Governor Garrahy. As an academic, she has served as Chair of the Marketing Faculty at Johnson & Wales University, as a tenured faculty member at Assumption College and she has taught courses at Emerson College, Bryant University, Salve Regina University, and Pine Manor College.

**Mary Cardaras**

Chair, Digital Media & Communications  
A.B.D., Northeastern University  
M.S., Northwestern University  
B.A., Valparaiso University  
Mary freelances for CNN, Boston, and has worked for CNN, Atlanta, CNN London, and numerous other television stations in five other major markets over more than 25 years. She is the recipient of two EMMY awards for excellence in spot news producing and feature producing and has been nominated numerous times during her career in news. She continues to produce documentaries and is establishing a new non-profit organization to support the work of independent cinematic artists, The South End Cinema Foundation for the Arts. She is a member of the Radio and Television News Directors Association, the Association for Education in Journalism and Communication, and the Arab-U.S. Association for Communication Educators. She works with the Coolidge Corner Theatre Foundation, the American Repertory Theatre, and the Press & Information Office of the Permanent Mission of Greece to the United Nations.

**Rachelle Dermer, Ph.D.**

Chair, Photography Department  
Ph.D., M.A., Boston University  
B.F.A., Arizona State University  
Rachelle Dermer is an artist and a scholar working with and studying lens-based media. Dermer earned her B.F.A. in photography from Arizona State University where she studied

## ADMINISTRATION & FACULTY

with Tamarra Kaida, Bill Jay, James Hajicek and Mark Klett. Her contemporary landscape studies are heavily influenced by the work of Klett and the re-photographic project. Interested in further studying contemporary theory in conjunction with photography and other lens-based media, Dermer opted to pursue a Ph.D. at Boston University. Her dissertation, *Photographic Objectivity and the Construction of the Medical Subject in the United States (2002)*, explores the intertwined histories of medicine and photography. Her published writing includes an article in the Autumn, 1999 issue of the journal, *History of Photography* on the theme, "Medicine and Photography," for which she also served as invited guest-editor. Dermer remains intent on defining a career that includes artistic production in conjunction with scholarly endeavors. After completing her dissertation, she returned her focus to making art as her primary commitment. Using digital photography and video, Dermer uses personal narrative as a way of exploring subjectivity and identity. She documents her experiences in order to interrogate intersubjectivity as it is both evidenced and eradicated by the lens. Her solo exhibitions include *Myths of Freedom* at the Clark University Art Gallery and the *Marran Gallery* at Lesley University. She is also a filmmaker and has screened her films at a number of venues.

### Jason Donati

*Chair, Media Arts & Animation*  
*M.F.A., Rochester Institute of Technology*  
*B.F.A., University of Massachusetts, Amherst*  
Jason Donati is an award winning animator and cinematographer. He is currently the Chair of Media Arts & Animation. Mr. Donati has also worked as a Creative Director for Kaon, Inc., where his team was responsible for the production of photorealistic 3D models and animation in the creation of interactive product tours for Fortune 500 consumer electronic companies. Prior to that, Jason was Director of 3D at Animation Technologies, Inc. in Boston, where he led a team of animators delivering cutting-edge visual solutions for medical and legal visualization purposes. Jason has also authored the textbook *Exploring Digital Cinematography*. Jason's personal animated films have been showcased internationally at some of the most prestigious festivals and conferences in the industry, including SIGGRAPH 1999 (Los Angeles, USA), SIGGRAPH 2000 (New Orleans, USA), Ani Mundi 1999 (Rio De Janeiro, Brazil), Seoul Film Festival 1999 (Seoul, Korea) and ASIFA East 1999 & 2000 (NYC, USA). He holds a BFA in Computer Animation from the University of Massachusetts Amherst and an MFA from the School of Film & Animation at Rochester Institute of Technology. Jason is a long time member of the Association of Computer Machinery (ACM/SIGGRAPH) as well as the Association Internationale du Film d'Animation (ASIFA East).

### John Gambell, ASID, IDEC, IFDA

*Chair, Interior Design*  
*B.Arch., Boston Architectural Center*

John has more than forty years of experience as an Interior Designer and an instructor in Interior Design in greater Boston. As a designer he has been a principal in his own firms as well as Director of Interior Design for Fuller Associates and Clark Borins & Associates.

*His projects range from Gillette World Headquarters in the Prudential Building to a Duke Ellington Exhibit for the Smithsonian Institute to many residences throughout New England. John is a professional member of the American Society of Interior Designers (ASID), as well as an associate member of the American Institute of Architects and the Boston Society of Architects. He began his career as an educator in 1972 and has taught at Boston Architectural Center, the New England School of Art & Design, Wentworth Institute of Technology, Newbury College, Mt. Ida College, Pine Manor College, Chamberlayne College and Lasell College.*

### Debra Leahy

*Chair, General Education*  
*M.S., Suffolk University*  
*M.P.A., Suffolk University*  
*B.F.A., Emerson College*  
Debra joined The New England Institute of Art in 1996 and has held the positions of Registrar and Director of Academic Operations. Debra has witnessed and contributed to the growth of The New England Institute of Art from a small college with two programs of study to the leader in communications and design education that it is today. Debra is a member of the American Society of Public Administrators. She has developed, written curriculum, and taught history, civics, and ESL for a pilot program in Citizenship and Resettlement for Catholic Charities' Refugee and Resettlement program. She has been an active volunteer in the greater Boston area and has chaired the last two accreditation studies.

### Rob Lehmann

*Chair, Audio & Media Technology/*  
*Audio Production, Associate Professor*  
*M.B.A., University of Massachusetts*  
*C.A.G.S., University of Massachusetts*  
*B.M., Berklee College of Music*  
Rob has recorded and mixed audio for corporate and private clients; specializing in location recording of acoustic ensembles. He is a member of the Audio Engineering Society.

### Lauri Stevens

*Chair, Web Design & Interactive Media*  
*M.B.A., Bentley College*  
*M.S., Boston University*  
*B.A., Clemson University*  
Lauri is an interactive media professional who has developed titles for clients including IBM (Networks division), IBM Fun and Games, Scott Foresman/ Addison-Wesley, Lancet Media, and others. She spent 14 years in television and radio as a news reporter and anchor before making the leap to new media. She has also worked as a Senior Research Manager conducting world-wide customer satisfaction surveys for major high-tech clients including

Compaq, Dell, Cisco, IBM and many others. In this capacity she built the first of its-kind online customer feedback system for IBM. She is a member of the Massachusetts Innovation and Technology Exchange and serves on the board of Virtual Activism.

### Stephanie Warnesky

*Chair, Graphic Design*  
*M.A., Syracuse University*  
*B.F.A., Massachusetts College of Art*  
Stephanie is the owner of Warnesky Design. She spent 12 years as Marketing Art Director at BYTE Magazine, McGraw-Hill, and 10 years as Creative Design Supervisor at AT&T Communications. Formerly, she was a graphic design instructor and curriculum developer for the ConVal High School Technology Center in Peterborough, NH. Stephanie has also taught at the University of New Hampshire and Franklin Pierce College.

### Kate Williams

*Executive Assistant to the Dean*  
*B.A., Albion College*

## FACULTY

### Kimberly Aaronson

*Part-time Faculty, Graphic Design*  
*B.F.A., School of Fine Arts,*  
*University of Southern California*  
Kimberly has over 20 years' experience in a design director capacity and in a creative and art director/design capacity. She has been hired by many companies to either rebuild an existing design studio or develop one. Her design career over the past nine years spans advertising, public relations, corporate communications and editorial design. She has been the recipient of several design awards in both marketing communications design and editorial design. Over the past decade, Kimberly has taught at six different design schools, including The New England Institute of Art, and in a number of community education programs.

### Ryadi Adityavarman, IDEC

*Part-time Faculty, Interior Design*  
*M.S.A.S. University of Texas*  
*M. Arch., University of Colorado*  
*B. Arch., Universitas Parahyangan, Indonesia*  
*Graduate studies in Anthropology [Ph.D. Program] Syracuse University*  
*Graduate Studies in Environmental Building Systems, [MS Program] Virginia Polytechnic Institute and State University*  
Ryadi brings a very diverse and international understanding of interior design issues and practice concerns regarding sustainability. His awards and honors include several outstanding teaching awards from Kansas State University, Teacher of the Year at Texas Tech University as well as national recognition by the US Department of the Interior for the Peterson Prize Historic Preservation Award. Ryadi has published works on many design topics such as "Architectural history and critical teaching method of analysis", "Assessing cross-disciplinary risk-taking preferences of

individuals" as well as several peer-reviewed papers on design education. Ryadi's practice is as diverse as his educational pursuits. Projects include the Sultan of Brunei's private residence in London, the Sheik Abu Dhabi's Mansion, Abu Dhabi, UAE and hotels in Indonesia, India, Canada, Florida and Texas. Ryadi is an upper level studio instructor for institutional design and a guest critic for other studio juries.

### Joseph S. Assiradoo

*Part-time Faculty, General Education*  
*M.S., Boston University*  
*B.S., University of Science and Technology,*  
*Kumasi, Ghana*  
Joseph S. Assiradoo, originally from Ghana in West Africa, is an adjunct faculty member with the General Education Department where he teaches mathematics. He is an avid soccer fan and player, a runner and has picked up roller-blading and hiking. He is currently learning to ski. Joseph is an analyst with Sovereign Bank. He is also a member of The Risk Management Association (RMA).

### Kay Corry Aubrey

*Part-time Faculty, Web Design & Interactive Media*  
*M.S., Northeastern*  
*M.S.W., Boston University*  
*B.A., McGill University*  
Kay Corry Aubrey has been a usability researcher and interaction designer for 15 years. She runs her own usability consulting business, Usability Resources Inc. of Bedford, MA. Her clients include Oracle, the Massachusetts Medical Society, 170 Systems, and many Boston-area startups.

### Teja Arboleda

*Assistant Professor, Digital Media & Communications*  
*M.Ed. Lesley University*  
*B.A., Clark University*  
Teja has been with The New England Institute of Art since 1998 and has worked professionally and steadily in the field for 22 years. He was Assistant Director/Editor for FRONTLINE (WGBH/PBS-TV) from 1990 – 1992, and AD/Editor on more than 30 documentaries for PBS and has an EMMY award for his work on a PBS documentary. He was producer at Chronicle, specializing in culture and race issues in New England. Teja was instrumental in developing the bachelor's degree program in Digital Film & Video, which includes Digital Cinema, E-Journalism, and Corporate and Commercial Video Production. He has successfully overseen two major fiction film productions utilizing student crews. As an advocate of higher learning, he has lectured for New England based college planners, helping them to prepare high school students for higher-education art schools. Teja has also consulted for area high schools on digital media technical needs and production strategies and has lectured at SMPTE and other technology conferences. He has lectured at Josai International University in Togane, Japan on race and stereotypes in American TV and film (in

Japanese and English). Arboleda has been the Founder and Creative Director at Entertaining Diversity, Inc., since 1992, through which he has lectured on issues of race and ethnicity in over 550 colleges, cities and towns throughout 48 states, and is the author of *In The Shadow of Race*. In addition, his educational videos and documentaries are distributed by Discovery and have aired on PBS and many network outlets. His commercial productions for fortune 500 companies are distributed all over the US. His photography studio and post production facility is bustling with documentary and commercial work in Dedham, MA.

#### Jeffrey Baust

*Part-time Faculty, Audio & Media Technology/Audio Production*  
D.M.A., Boston University  
M.A., University of California at Davis  
B.S., Boston University  
Jeff's compositions have been played at concerts and festivals in the U.S. and abroad. As a commercial composer and sound designer, Jeff has scored national and regional spots for ESPN, NESN, the Boston Bruins, the Boston Red Sox, Reebok, Sony, Avid, Polaroid and many others. Jeff's audio engineering credits include work for the Boston Symphony, the San Francisco Symphony, Itzhak Pearlman, Jessye Norman, Paquito D'Rivera, Phillips, Telarc, Sony Classics, Nonesuch and others. He has also worked extensively as a mastering engineer and as an audio restoration specialist.

#### John Bay

*Part-time Faculty, Media Arts & Animation*  
M.S., Wheelock College  
John Bay is the Education Program Director at Wheelock Family Theatre in Boston, MA and teaches Acting for Animators at the New England Institute of Art. He has a master's degree in child development from Wheelock College. Mr. Bay is a professional artist-educator who specializes in training teachers, out-of-school staff, and other human service professionals to integrate the arts and multiple intelligences into the school curriculum and workplace. He has designed and presented professional development workshops throughout New England for K-12 teachers, undergraduate and graduate students, college faculty, child life specialists, social workers, and museum and historical society staff, focusing on how to infuse drama and other arts-related teaching and learning strategies into their respective workplaces. Mr. Bay has been a keynote speaker, workshop presenter, consultant, and grants panelist, as well as a performer with the Studebaker Theatre, throughout the U.S., Canada, and Europe.

#### Claire Beckett

*Assistant Professor, Photography*  
M.F.A., Massachusetts College of Art  
B.A., Kenyon College  
From 2002–2004, Claire Beckett worked as a Peace Corps Volunteer in the Republic of Benin, West Africa, where she focused on HIV/AIDS prevention and Girls' Education initiatives.

Beckett's photographs have been exhibited at the Photographic Resource Center in Boston, at the College Art Association's Regional MFA Exhibition, and at the Herra Gallery in Wakefield, RI. Beckett's studio practice focuses on large-format environmental portraiture. She is represented by the Boston Drawing Project at the Bernard Toale Gallery. For 2007, she has solo exhibitions scheduled at the University of Rhode Island and at the Bernard Toale Gallery. She is currently photographing young army soldiers going through basic training in preparation for deployment to Iraq. She writes that, "I am deeply moved by the notion of these people who face war. The ongoing nature of the conflict in Iraq ensures that each soldier will likely be called for mobilization, some for a second or third time." The people she photographs are mostly part-time American Army National Guard or ROTC soldiers in Massachusetts. Since 2004 she has been making photographs during their training exercises, typically spending monthly drill weekends with the soldiers. National Guard soldiers often call themselves M-Day or Mobilization-Day soldiers, referring to the day that one leaves home for military deployment. Beckett's photographs deal with this anticipation of war, and with each portrait she is asking the viewer to consider the humanity of an individual soldier.

#### Jennifer Belair

*Part-time Faculty, General Education*  
M.A., Lesley University  
B.F.A., The Art Institute of Boston  
Jennifer's courses have included Humanities Through the Arts and Freshman Seminar. From 2004-2006 she served as an Academic Advisor in the Academic Achievement Center. She is currently researching artist responses to mass scale political conflict, curriculum development, and community arts. She also teaches studio arts in communities in the Boston area.

#### Michael Berger

*Part-time Faculty, Center for Professional Development*  
Ph.D., Harvard University  
M.A., Harvard University  
M.B.A., Boston University  
B.A., Cornell University  
Michael is an artist who has explored creative opportunities that new technologies offer to artists. As one of the inventors of Polaroid Corporation's 35 mm instant slide film, Michael has experience in blending art and science to create new types of images as well as new imaging systems. Michael is the founder of Imaging Solutions, a company that serves the digital needs of designers, photographers, artists and color labs. His clients include Wilhelm Imaging Research, International Security Products, Parrot Digigraphic, Color Services, and Polaroid.

#### Peter Bianco

*Part-time Faculty, The Center for Professional Development*  
B.F.A., University of Massachusetts  
Peter is the principal/creative director of Bianco Marchionis, a design firm that he co-founded.

His clients include Liberty Mutual Insurance, Harvard Medical School, Harvard School of Public Health, Parents in a Pinch and others. He is the recipient of the NEDMA Silver Award in 1997 and Best of Show in 1988 as well as awards from Print Magazine, American Corporate Identity Annuals.

#### Daniel Bielenin

*Part-time Faculty, General Education*  
M.S., Northeastern University  
B.S., Christian Brothers College  
Dan has served as a consultant and real estate specialist for FM Global and as Director of Property Conservation, Manager of General Office and Regional Office Director for Factory Mutual Engineering as well as Chairman of the Board of Chadwick Federal Credit Union. He has taught safety and industrial hygiene courses and in addition to NEIA, currently teaches courses for the National Safety Council, Lasell College and Massasoit Community College. He is President and a member of the board of Boston Area Youth Soccer and is OSHA certified.

#### David Blair

*Full-time Faculty, Associate Professor, General Education*  
M.F.A., University of North Carolina  
B.A., Fordham College  
David Blair has taught at the New England Institute of Art since 1997. In 2004, he was awarded the Dr. Inabeth Miller Distinguished Faculty Award for excellence in teaching and his contributions to the college, which includes his work with the school literary magazine *Naked Truth* and the college's visiting writers series, which has brought many award winning poets and fiction writers to the school for readings and classroom visits. His first book *Ascension Days* was chosen by Thomas Lux for the 2006 Del Sol Poetry Prize and was published by Del Sol Press in 2007. His poems have appeared in many national publications including *The Boston Review*, *Fence*, *The Greensboro Review*, *The Harvard Review*, and *Ploughshares*. He has also taught at Boston College, Boston University, and the University of North Carolina, Greensboro, where he was the first graduate of the creative program there to be hired to teach creative writing upon graduating.

#### Martha Bourne

*Full-time Faculty, Digital Media & Communications Faculty: Broadcasting*  
B.A., University of North Carolina at Chapel Hill  
Diploma, Film Scoring, Berklee College of Music  
Martha Bourne is a singer/songwriter and composer whose work has been on television and in independent film for over a decade. Her work is now featured in TV shows and ads. Her television credits include song placements on "Providence" (NBC) and numerous daytime shows. Her film credits include placements in "Coney Island Baby," directed by Amy Hobby and "Breaking Free," directed by David MacKay. Bourne's feature film scoring credits include "Trouble in Paradise," directed by Laurel Greenberg. She has also written and produced music for numerous television and radio

commercials for clients including Intel, American Express, and The History Channel.

#### Jessica Bozek

*Part-time Faculty, General Education*  
M.F.A., University of Georgia  
M.A., University of London  
B.A., Boston University  
Jessica has studied and taught in Russia, England, Spain, and Costa Rica. Her poems and reviews have appeared in *Columbia Poetry Review*, *CutBank*, *Gulf Coast*, *LIT*, *Octopus*, *P-QUEUE*, and other journals. She is the author of *co-re-spond-ence*, a collaborative chapbook, and *The Bodyfeel Lexicon*, a full-length book of poems forthcoming in 2009. Jessica lives in Cambridge and teaches writing at both the New England Institute of Art and Boston University.

#### Andrea Brenner-Shaevitz

*Full-time Faculty, Assistant Professor, Graphic Design*  
M.A., University of Massachusetts  
B.F.A., Ringier College of Art & Design  
Web Production and Management Certificate, Emerson College  
Andrea's experiences span over a wide range of design disciplines including print, broadcast and interactive design. She currently is Principal of Brenner Creative which specializes in strategic and collaborative solutions. Andrea's hands-on experience, combined with a Masters in Critical and Creative Thinking, enable her to teach her students to think outside the box when designing effective solutions. Andrea's professional experience includes: Design Director of WABU-TV, Art Director at BigBad and Graphic Designer at KDFW-TV and May & Co.

#### Lidia Bril

*Part-time Faculty, The Center for Professional Development*  
M.A., Israel Institute of Technology  
B.A., Universidad Nacional de Rosario, Argentina  
Lidia has been working in the Architectural/Interior Design field for over 20 years on both residential and commercial projects. Some of her commercial projects in the Boston area include Crispus Attucks Children Center in Boston, CEDAC Offices in Boston and Copper Beach Daycare, Jamaica Plain. Lidia believes that working in a team with other designers enriches her professional life, exposing her to different design styles and ways of handling projects from design face to construction. In addition to her private practice in Brookline, she provides architectural design services to a number of well-known firms in the Boston area including: West Hill Architects, Brookline, Nannette Lewis Interiors, Chestnut Hill, Chamberlain & Laliberte Design and Associates, Newton and Gail Sullivan & Associates, Boston.

#### Peter Viner-Brown

*Part-time Faculty, General Education*  
M.S., Leslie University  
B.S., Physics/Chemistry  
Peter Viner-Brown previously taught algebra, pre-calculus and developmental math at Dean

## ADMINISTRATION & FACULTY

College. Peter received his Bachelor of Science in Physics and Chemistry at the University of London, and his Master's of Science in Management from Leslie College. He teaches developmental math.

### Hugo Burnham

*Full-time Faculty, Associate Professor, General Education*

*M.Ed., Cambridge College  
B.A., Leeds University, England*

Hugo was a founding member of English post-punk musical icons, Gang of Four, whose 1979 debut album, *Entertainment* sits in Rolling Stone magazine's Top 500 Albums of All Time. The band reunited in 2005, to great success both critically and commercially, winning the MOJO Inspiration Award, and Diesel U Music's Lifetime Achievement Award. They toured extensively in Europe, The US, Japan, and South America. During a 25-year music industry career, Hugo also held executive positions with EMI Music Publishing, Qwest/Warner Brothers Records, The Imago Recording Company, and Island Records. As Hugu & Jolly Management, Hugo managed musicians and songwriters, and produced records.

Hugo was a founder of Impact Theatre Company in London, England. He has been published in *Melody Maker* and *Details* magazine.

Hugo currently serves on the Board of Directors of Windhover Center for the Performing Arts in Rockport, Massachusetts, and is Technical Director for the Windhover Dance Company. He is a Board member of First R, a reading program for the Gloucester, MA School District's Kindergarten through 2nd Grade classes. He is a voting member of the National Association of Recording Arts & Sciences (The Grammys), and has lectured at UCLA's Extension programs on the entertainment industry.

Hugo came to NEIA in September 2000 as an adjunct faculty member of the Audio Department. In 2001, he joined the General Education Department, where he subsequently created the Freshman Seminar syllabus, and now heads the sub department for that course. Hugo has been a Full-Time member of the college faculty since Fall 2002, and an Associate Professor since 2007.

### Ted Cantrell

*Part-time Faculty, The Center for Professional Development*

*M.A., New York University*

*B.F.A., The School of the Museum of Fine Arts* Over the years, Ted has exhibited his work extensively, both in the United States and abroad. Most recently his work has been exhibited in China, Japan, South Korea, India, Vietnam, The Philippines, throughout Europe, England, Ireland, Bosnia, Israel, Turkey, Brazil, Mexico, New Zealand, Australia, South Africa, Canada, and at the Davis Station, Antarctica. In China, Theodore's work is represented by the Hanmo Arts Gallery, which is located in the 798 Art Area of Beijing, China, and the Lamorong Gallery, Huhhot, Inner Mongolia, China. In Boston, he works out of his studio in the East

Boston, and in Beijing, where he maintains a working art studio near the 798 Art Area. His work is featured in many private and public collections.

### Daniel Card

*Full-time Faculty, The Center for Professional Development*

*Ed.D. student, Pepperdine University  
M.P.A., University of Southern California  
B.A., Syracuse University*

Dan has worked as an adjunct in The Center for Professional Development, teaching most programs offered within the Interactive Media department at The New England Institute of Art. In addition to teaching, Dan possesses multifaceted experience in communication systems (print, video, CD-ROM, and DVD production,) which he has demonstrated by designing and building an on-line module based web knowledge management system (PT) with searchable resources with ties to 3rd parties such as Amazon.com., in addition to redesigning and maintaining an extensive Windows network running Windows 2000 active Directory, and building a complete dynamic Intranet Site to help in organization, automation, and communication aspects of the school.

### James E. Clements

*Full-time Faculty, Associate Professor, Digital Media & Communications*

*M.A., University of Massachusetts, Boston  
B.S., Nazareth College, Rochester, NY*

Whether behind the camera, on the television set, behind a set of drums or in front of a classroom, Jim Clements' creative talents are apparent. For the past three decades, Jim has spent his time performing as a musician, producing and directing in the television media, and teaching. Some of his television experiences include freelance cameraman for E Television and producer/director for Continental Cablevision, MediaOne, and AT&T. Jim has produced and directed television adaptations of theatrical productions by Underground Railway Theater and the long-running Boston local music scene show, "The Exploding Envelope." He brings his creative energy into the classroom at The New England Institute of Art, where, during the past nine years, he has taught Intro to Television Production, Single Camera Production, Multi-camera Production, Lighting for Video, Performance for Television and Broadcast Engineering. He was nominated for the 1993 and 1995 Hometown Video Festival Award, the 1991, 1994, and 1997 Massachusetts Cable Award and won the 1991 Hometown Video Festival Award. Jim is actively involved in community work, as an original board member of Arlington Community Media, Inc., the public access non-profit corporation for Arlington Massachusetts. He is an avid reader, photographer, traveler and member of Boston's Museum of Fine Arts.

### Ken Cmar

*Part-time Faculty, Audio & Media Technology/Audio Production*  
*B.M., Berklee College of Music*

Ken is the owner and President of Wonderdrug Records, Inc., a Boston-based independent record label/distribution company specializing in regional heavy rock/metal and punk.

Wonderdrug currently releases three to six CDs a year and distributes other regionally-based artists throughout the country and the world. Ken also produces and engineers most of the artists on Wonderdrug, as well as other local artists. Ken has appeared as a featured speaker on various music business panels at trade shows.

### Art Cohen

*Part-time Faculty, Digital Media & Communications*

*B.A., University of Massachusetts—Amherst*

Art Cohen is an Emmy award winning filmmaker and journalist whose credits include PBS, National Geographic, WGBH, A&E, The Family Channel, USA Network, and WCVB, Boston. Cohen is also a reporter and anchor for the CBS owned and operated all news radio station WBZ-AM in Boston, and he teaches in the broadcast program at The New England Institute of Art. He has won two New England Emmy Awards. He began his broadcast career in 1967 at WFCR-FM in Amherst, Massachusetts, where he rose to the positions of News Director and Program Director. He was also news director at WMAS in Springfield, Massachusetts, and Executive Producer for News and Public Affairs at WBUR-FM in Boston, Massachusetts. He began his television career at WGBY-TV, in Springfield, where he produced a series on the environment. In 1976 he joined WGBH-TV in Boston as a reporter for its news program and later produced a series of local documentaries and public affairs specials for WGBH. He has produced for the PBS medical series "Bodywatch" and was senior producer for "The Western Tradition," a 52-part instructional series on the history of western civilization funded by CPB/Annenberg. He also produced dozens of segments and programs for the daily magazine show "Chronicle" on WCVB-TV in Boston. Since 1994 he has worked with Oceanic Research Group and Jonathan Bird Productions making underwater nature films. Credits include "Sharks: The Real Story" (1996 - re-cut for USA Network as "Sharks: Search for a Frenzy"), "Beneath the North Atlantic" (1998), "Endangered Mermaids" (2001), "Silent Wrecks" (2004), "Sharks: Deep Trouble," (2005), for National Geographic's international channel.

### Lucia Colella

*Part-time Faculty, Graphic Design*

*M.F.A., Art Institute of Boston*

*B.F.A., St. John's University*

Lucia has more than two decades of experience in graphic design and teaching. Her expertise includes program based digital imaging, illustration, interactive media, multimedia and Web design. Lucia also teaches at the New England School of Art and Design/Suffolk University and gives seminars on graphic software for nSight, Inc., of Burlington, Massachusetts. She continues her work as a freelance graphic designer for such clients as

Living City magazine and New City Press and has designed and is maintaining the Web site for Living City magazine.

### Barry Corbett

*Part-time Faculty, The Center for Professional Development*

*Certificate, Vesper George School of Art*

Barry is the Owner & Creative Director for Corbett Design Associates, a Graphic Design Agency offering Marketing & Communications, Advertising and Display services for over twenty years. His major clients are Boston Life Sciences, VelQuest Corp, iWorx, CBRG, Cytoc Corp, Aderis Pharmaceuticals & The Spirit of Change Magazine.

A published cartoonist, Barry co-founded Corbett Features in 2000, a Cartooning & Illustration Service. His work has appeared in *American Legion Magazine*, *Lacrosse Magazine*, *True West Magazine*, *The Chicago Loop News*, *Medical Electronics*, *Fifty-Something Magazine* and many New England area newspapers. Barry published his first book in 2005, a collection of panel cartoons entitled "Embrace the Pun!" Barry teaches Electronic Design & Print Production using Adobe InDesign and QuarkXpress.

### Owen Curtin

*Full-time Faculty, Audio & Media Technology*

*M.S. candidate, University of Newcastle  
Graduate Certificate, University of Newcastle  
B.A., Emerson College*

Owen is a sound designer, musician and songwriter who has worked with "Easy Listening" at Slam Dance and the Newport Film Festival, "Dirt Boy" at the Seattle, Tokyo and American International Film, with The Dresden Dolls/Amanda Palmer on "Gothic Rock Duo" and The Harvard Din & Tonics, a jazz a cappella group. Owen has taught at Emerson College, been an engineer at Sonic Studios in Charlestown, Massachusetts and Audio Support Specialist at Emerson.

### Melissa Daley

*Part-time Faculty, Web Design & Interactive Media*

*M.A., Emerson College*

Melissa Daley Karon obtained her Master of Arts from Emerson College in Boston, Massachusetts, in Fictional Narrative Production. She is an independent media producer, freelance shooter and video editor. Currently, Melissa is working on a documentary about autism.

### Rob Daniell

*Part-time Faculty, General Education*

*Ph.D., Rice University*

*M.S., Rice University*

*B.S., Purdue University*

Dr. Daniell has spent many years in industry conducting research on the upper atmosphere of the earth and other planets and on the interplanetary medium. Much of his research involved developing computer models and simulations of the space environment and its effect on communication, navigation, and other systems. He has recently begun to teach in the General Education Department at NEIA, where

he currently teaches "Physics" and "Physical Science for Visual Technology."

#### Corey R. Davis

*Part-time Faculty, Assistant Professor, Graphic Design, Photography*  
M.F.A., Massachusetts College of Art  
B.A., Clark University

Corey Davis is a artist photographer with over 17 years experience. Corey's has worked as a commercial photographer and assisting such artists as Abelardo Morrell and Sol Le Witt. He has photographed many places around the world in locations such as India, Nepal, Tibet, Turkey, Europe, and Indonesia. Corey has been teaching photography at a variety of institutions in the Boston area for over seven years; from black and white and large format courses, art history of photography to digital methods. He has been teaching at The New England Institute of Art since 2003, working in the Photography major, Graphic Design, Digital Filmmaking and Video Production and The Center for Professional Development departments.

#### Shana Deets

*Part-time Faculty, General Education*  
M.F.A., University of North Carolina  
B.A., Luther College

Shana is a poet whose work has appeared in Poet Lore, Potomac Review, and Passages North. During her first year of graduate school, she was awarded the Philip Gerard Fellowship for poetry. She earned an MFA in Creative Writing from University of North Carolina-Wilmington in Spring of 2004. For her novel, as well as for her collection of poetry, she has received fellowships from various organizations, including Virginia Center for the Creative Arts, Vermont Studio Center, and the Willard Espy Foundation.

#### Dewey Dellay

*Part-time Faculty, Audio & Media Technology*  
B.S., Empire State College  
Dewey Dellay teaches Music Theory and Designing Music and Sound for Visual Media. He divides his time between Cambridge, MA and Manhattan. He originally was a bassist and has played in such diversified settings as The Gary Burton Group with Pat Metheny, Ronnie Spector, and the MIT Chamber Orchestra. He now is a composer and has composed music for numerous national commercials (AOL, Rogaine, Prilosec, and Panasonic among others), along with having his music in television shows like Date Patrol, Amerca's Spookiest Places, Cat House, and How to Clean Your House. Some of his film credits include Haunted Lantern, Pearl Harbor - The view from Japan, and Chaos and Order produced by NEIA. His theater work has gotten him an IRNE for his music in Five by Tenn and an Elliot Norton Award for his music and sound design in The Women, 9 Parts of Desire, and Miss Witherspoon.

#### Christine Demers

*Part-time Faculty, Graphic Design*  
B.F.A., Massachusetts College of Art

Currently Chris serves as creative director for both Affinity Systems, Inc. and InterWrite, Inc. She specializes in branding, graphic design, content development, and information architecture for new media, online applications, interactive marketing, and print materials. During the last 10 years, Chris has held executive and creative positions at companies specializing in software and ecommerce solutions such as Immersant, FirePond, OneWave and Ciba Corning. Besides teaching at The New England Institute of Art, she also conducts creative brainstorming workshops for media professionals., called Creatrix, at Affinity Studios in South Royalton, Vermont.

#### Marisa T. Dery

*Part-time Faculty, Audio & Media Technology*  
B.Mus., Berklee College of Music  
Marisa T. Dery owns Tamar Mastering, a Forensic Audio and Music and Film Mastering Suite. She also currently works for the Harvard College Library's Audio Preservation Services, which preserves historical recordings including those from famous poets. She's a member of CARAS, NARAS, AES, NAIS and ACEFI (American College of Forensic Examiners International) and is Principal Consultant in Forensic Audio for ARCCA, a technology service firm. Her credits include mastering for Tugboat Annie, RUSHYA, Mighty Mighty Bosstones as well as Bob Vila's Home again (A&E, TLC), Apple Pie (ESPN) as well as various commercials and movies on Disney, Discovery, PBS, Animal Planet. She also is a music writer for Professional Sound, a national Canadian audio magazine.

#### Craig Devonshire

*Part-time Faculty, Graphic Design*  
B.F.A., Rhode Island School of Design  
Craig comes to The New England Institute of Art with experience supervising creative services and communications departments from educational network television and management consulting to publishing. He has taught at Keene State College, the Massachusetts College of Art, Rhode Island School of Design, Holyoke Community College, Katharine Gibbs, in Boston and at Assumption and Springfield Technical Community Colleges. Craig was the Vice President of Special Projects for Veritech Corp in East Longmeadow, Massachusetts, the Vice President of Lewtan Industries in Hartford as well as a communications design consultant specializing in Internet Marketing, web site creation and graphic design projects. He has also held positions as President of MCRI in New York City, a graphics communications consulting firm and was manager of Strategic Planning Associates in Washington, D.C. and held the position of Art Director in promotions for Playboy Enterprises.

#### Lisa Diorio

*Part-time Faculty, Web Design & Interactive Media*  
M.S., Boston University  
B.S., University of California, Berkeley  
Lisa Diorio has 35 years of professional experience in various software and design

disciplines and has worked as a software engineer, technical manager, director of marketing, instructor and training manager. She also ran a small software business for eight years which rounded out her experience in sales, marketing and technical writing. Lisa currently maintains a small consulting business working with clients in the areas of website design, database design, office productivity tools and internet marketing. She has extensive experience in corporate and academic training including teaching, course development and instructor management. Her training philosophy is to help students to master material quickly through creative exercises that target fundamental understanding of the underlying principles of each topic. Lisa is currently teaching Internet Technologies, Web Development, Advanced Javascript, PHP and C++.

#### Susan Dodge

*Part-time Faculty, Graphic Design*  
BFA, Ringling School of Art  
Susan has over 17 years of experience in graphic design and is presently Creative Director at McLaughlin-Dodge Design. Previously, Susan was Creative Director for Design Times Magazine, Regis Publishing, Inc. and S&S Publications/Hull Times, Inc. She has also been a Project Graphic Designer for Wallace Floyd Design Associates, Inc. and has taught at Quincy College, Tufts University, Monserrat College of Art and Branford College of Art.

#### Samuel P. Dole

*Part-time Faculty*  
Digital Media & Communications  
M.A., Emerson College, Mass Communication,  
TV/Video Production  
B.A., Boston College, Psychology  
Sam brings experience as a Los Angeles videographer, script coordinator, drama developer and production assistant to NEIA. Sam is a freelance videographer for Boston's Ocean One Productions and was a script coordinator for Miss Match, Twentieth Century Fox Television/NBC. He also worked in Drama Development for Columbia TriStar Television and has worked at Spelling Entertainment and Fox Broadcasting. In addition, he worked for George Schlatter Productions on the 13th Annual American Comedy Awards and as an auxiliary police officer.

#### Deborah Thomas Drew ASID, AIA Associate, BSA

*Part-time Faculty, Interior Design*  
B.S., Boston Architectural College  
Deborah Thomas Drew is an award-winning interior designer in both residential and commercial markets. Her namesake firm: Deborah Drew Design was founded in 1994. Residential projects include waterfront renovations in Quincy, Weymouth, Wellfleet; Pensacola Beach, Florida; Boqueron, Puerto Rico and currently in La Penita, Mexico. Commercial projects include Global Protection; Curves for Women; CPA, and a physical therapist practice in Norwell, Massachusetts. In addition to her professional practice, Deborah is a dedicated

artist and has exhibited work in several galleries.

In addition to her part-time adjunct position at New England Institute of Art, Deborah continues to support the Boston Architectural College on the BAC Alumni Board. She volunteered with Citizens School in 2008 as a participant in the Orange Line Subway Design competition leading middle school students at the Woodrow Wilson School in Dorchester. In 2007, she successfully completed the first two components of the NCIDQ (National Council for Interior Design Qualifications) professional exam and has committed to taking the third component in the fall 2008.

#### Paul Dyson

*Part-time Faculty, General Education*  
Ph.D. (Candidate), SUNY, Stony Brook  
M.A., SUNY, Stony Brook  
B.A., University of Massachusetts, Boston  
Paul Dyson's academic interests include the English Renaissance (particularly the Seventeenth Century), Roman poetry, science fiction/speculative fiction and poetry and poetics. Paul has been teaching at The Art Institute of New England since the Fall 2007 semester. Paul is also in the MA Army National Guard (he teaches for them, too), is an Iraq war veteran and has served continuously for 14 years.

#### Suzanne Easterly

*Part-time Faculty, General Education*  
B.A., Hobart and William Smith Colleges  
M.A., Boston College  
Suzanne teaches Freshman Seminar, a course similar to a student success course she has been teaching at the Art Institute of Boston since 1995. Suzanne has managed MIT's Chemical Engineering Department since 2000.

#### Matthew Ellard

*Full-time Faculty, Audio & Media Technology*  
B.A., Thames Polytechnic University  
Matthew has been producing, mixing and engineering music for twenty years. Starting in London, relocating to Los Angeles, and finally hitting the Eastern seaboard around the turn of the century, where he continues to create sonic mayhem to this day. He has worked with many legendary producers such as Glyn Johns, Paul Rothchild, Rock Rubin, Dr Dre, Trevor Horn, Howard Benson, Mark "Spike" Stent, Slade and Kolderie, Jim Dickinson, Herbie Hancock, and David Lynch to name a few. Although he mainly works with Ice Cube, Ozzy Osbourne to Motorhead, James Addiction to Ministry, Queen to Elton John, George Michael to Seal, Natalie Merchant to Elliot Smith, Weezer to the Mighty Mighty Bosstones, Wilco to The Slip, Between the Buried and Me to Converge, and many more.

#### Irene Elsinovsky

*Part-time Faculty, Interior Design*  
M.A., Interior Design  
B. Arch., V.I. Mukhina Academy of Art & Design  
Irene is an interior designer with a strong practice in the health care sector of design. She has worked on small to large scale facilities such as a dental office for cosmetic surgery to

## ADMINISTRATION & FACULTY

larger medical facilities such as Fitaishi Medical Center in Jeddah, Saudi Arabia. Locally Irene has worked with Tsai/Kobus & Associates, Steffian Bradley Architects before establishing her own namesake firm in 2002. Irene teaches upper level drawing and studio courses.

### Liya Escalera

*Part-time Faculty, General Education*  
*M.A., Simmons College*  
*B.A., Stonehill College*  
Liya is an instructor of English at The New England Institute of Art. She has been an Academic Advisor and Tutor Coordinator at the school as well. As a writing specialist, Liya has worked with many college students at various colleges in the Boston area. Currently, Liya is also the Assistant Director of Learning Communities at Bunker Hill Community College in the office of Institutional Effectiveness working on the Engaged Learning Community Initiative. She is also working on her first novel.

### Michael Fiorillo

*Part-time Faculty, The Center for Professional Development*  
*M.Arch., Rhode Island School of Design*  
Michael has worked as a licensed architect since graduating from the Rhode Island School of Design. He has coordinated and overseen large public arts projects, in addition to working with conceptual and schematic design teams for large academic projects within the Boston — New York area. In addition to teaching CAD for The New England Institute of Art, Michael also is an adjunct faculty member with the Boston Architectural College, where he teaches CAD, Laser-Assisted Model making, History and Theory, and Introduction to Design.

### Sean Fitzroy

*Part-time Faculty, Web Design & Interactive Media*  
*B.S., Florida State University*  
Sean has more than 10 years experience in digital media production, developing and using cutting-edge new media tools. He has been a Web developer, video editor, technical consultant, and quality assurance specialist. His clients include Harvard Business School, WGBH, Del Monte, Florida State University, and Cambridge Community Television. He has taught Web graphics, video editing, and streaming media courses in New York and Boston.

### Chris Florio

*Full-time Faculty, Web Design & Interactive Media*  
*B.S. Berklee College*  
Chris Florio is a composer, performer and interactive developer. He is owner and director of IDV Media and Passion Records. Chris has produced countless interactive projects for organizations such as Apple Computer, Fidelity Investments, the Army Corp of Engineers and Universal Studios. He has created many interactive performances, including for the Lexington Sinfonietta, The Boston Center for the Arts, The Museum of our National Heritage, The

New Jersey Symphony Orchestra and the Marlborough Symphony Orchestra.

### Chriztine Foltz

*Part-time Faculty, Interior Design and Graphic Design School of Visual Arts, NY*  
*Pattern Drafting Academy, Copenhagen, Denmark*  
*College of Handart & Industrial Design, Copenhagen, Denmark*  
During the 1980s Chriztine designed woven home furnishing fabrics, umbrellas, rainwear and accessories in NYC and was part of the SWATCH Accessory Design Team. When her designs for SWATCH were knocked off before her samples came back to her, she decided to study computer graphics, animation and programming at the School of Visual Arts. Since 1988, she has worked in the graphic arts and prepress industry in Europe and the US. Presently she teaches Textiles and Graphic Design. Chriztine is a consultant with a couple of engineering companies to help solve weaving and clothing design problems for the military and medical fields. Projects include an electronic tapestry for IFM, which was shown in the Cooper-Hewitt Museum Triennial Show of 2003, trials for spinning and weaving carbon nano tubes and clothing for "the Objective Force Warrior" (the new Army outfit). I have been seen on HGTV's "That's Clever" making paper bead necklaces on kumihimo cords, braided from the fibers of pine trees. Designing jacquard tapestries are the current focus of her personal art work; her traditional tapestries and wall hangings have earned awards and are in private collections.

### Jeff Freedner

*Part-time Faculty, Media Arts & Animation*  
*M.F.A., Massachusetts College of Art*  
*B.F.A., Tufts University and the Museum of Fine Arts, Boston*  
Jeff is a freelance print production artist for Fidelity Investments, and a freelance designer. He has been an Interactive Design Consultant for The Learning Community Group of Boston, Concentric Vision, UPromise, as well as a design consultant and developer for The Freelance Players Theater Company. He has also worked with Event Zero and Trinity Communications, Inc and Digitas. His illustrations exist in the catalog of "Just Pretend," a New Hampshire-based toy company. Along with his classroom work at The New England Institute of Art, he is an adjunct faculty member at Emmanuel College.

### Jay Frigoletto

*Part-time Faculty, Audio & Media Technology/Audio Production*  
*Alumnus, Berklee College of Music*  
Jay is a veteran audio engineer, having worked on albums that have earned multiple gold and platinum records, Billboard #1s and top tens, 8 Grammy and Latin Grammy nominations, and a Grammy award. He has owned high-end mastering studios in Los Angeles and Atlanta, and currently owns Mastersuite, a mastering studio at the Metronome Media complex in Brookline, NH. As a mixing or mastering engineer his major label clients have included

Alice in Chains, India Arie, Oasis, INXS, Ani DiFranco, Shinedown, Babyface, Shadows Fall, Clutch, Arrested Development, Nonpoint, Skindred, Clay Walker, Kumbia Kings, Intocable, Soraya, Yellowjackets, X-Men 2 Soundtrack, and Touched By an Angel for CBS Television.

### Paul Gallo

*Part-time Faculty, The Center for Professional Development*  
*A.S., Massachusetts Communications College*  
Paul Gallo has worked as a freelance audio engineer all over Boston and New England. He has traveled with musicians, been the front of house engineer for multiple Boston rock venues and has been a broadcast recording engineer for the National Public Radio station, WBUR. Paul has also worked in product development for Lexicon Pro and was part of the team that created some of the worlds most well respected studio reverbs and multi-effects processors such as the Lexicon MPX1 and 960L. Paul teaches Sound Theory, Pro Tools I and II as well as Sound Processors and Critical Thinking.

### Dennis Gaudet

*Full-time Faculty, Assistant Professor, General Education*  
*M.Ed., Cambridge College*  
*B.A., University of Massachusetts, Boston*  
Dennis brings over 20 years of higher education as an administrator and instructor to the New England Institute of Art. At various institutions such as Wentworth Institute of Technology, Northeastern University, Labouré College, and Harvard University he has worked in the Office of the Registrar, Student Affairs, Academic Services and Policy, curriculum development, and the hiring and training of faculty. Dennis combines his educational background and love of Theatre Arts, Psychology, Education, and Human Resources Management by teaching such diverse courses at NEIA as Basic Math, College Algebra, Business Math, Personal Finance, Business Fundamentals, Psychology, and Alfred Hitchcock. Before returning to teaching full-time, Dennis owned and operated his own life coaching business that focused on goal setting and realization for adult learners.

### Thomas Gentz

*Part-time Faculty, Associate Professor, Web Design & Interactive Media*  
*M.B.A., Suffolk University*  
*B.A., Hobart College*  
Thomas has 30 years of healthcare sales and marketing experience with Blue Cross & Blue Shield of Rhode Island, Blue Cross & Blue Shield of Massachusetts, CIGNA Healthcare, Central Mass Healthcare, Aetna/US Healthcare and two and one half years of multimedia sales experience selling to Fortune 500 companies such as AT&T, ADP, The Hartford, Black & Decker, US Surgical, MasterCard, Verizon, and PriceWaterhouseCoopers. He currently teaches Multimedia Sales and Marketing, and Multimedia Project Management at The New England Institute of Art and the New England Institute of Technology in Warwick, Rhode Island.

### Anthony George

*Full-time Faculty, Assistant Professor, General Education*  
*Ph.D., Florida State University*  
*M.Div., University of Edinburgh (Scotland)*  
*Aristotle University of Thessalonica (Greece)*  
*B.A., Hope College*  
Dr. George is a self-employed artist, painter and graphic designer. He has taught Humanities and English at several colleges and has been an English tutor in Paris, France and in Greece.

### Hendrik Gideonse

*Part-time Faculty, Audio & Media Technology*  
*M.A., Music Composition, Tufts University*  
*B.A., Music, Tufts University*  
Hendrik Gideonse owns Indecent Music, a recording and production studio in Medford, MA, where he writes songs and composes music for independent hip-hop, R&B and rock artists. Hendrik started performing professionally in 1991 with an infamous Boston ska band and also worked as a live sound engineer with acts like Fishbone, The Wynton Marsalis Quintet, Tito Puente and Think Tree. After recording NINETEEN's "A Cradle for Your Soul," Hendrik started to engineer and produce for other artists and founded Indecent Music. His current projects are designing and building a recording studio for the Northshore Recovery High School, teaching at NEIA, and songwriting.

### Janet Gillespie

*Part-time Faculty, General Education*  
*Ph.D., University of Oregon*  
*M.F.A., University of North Carolina, Greensboro*  
*M.A., University of Oregon*  
*B.A., University of Oregon*  
Janet Gillespie was founder, artistic/executive director, principal choreographer and dancer of Janet Gillespie & Present Company, a professional modern dance company in Pittsburgh PA. She has taught dance technique and choreography, literature, environmental ethics, and critical thinking on the graduate and undergraduate level at Duquesne University, Pittsburgh, University of North Carolina, Greensboro NC, Luther College, Iowa, and at Lesley University in Cambridge. A life-long social justice advocate, Janet is currently Director of Programming of Community Change, Inc. a Boston non-profit addressing structural racism, and adjunct instructor at the Boston Campus of Springfield College and the New England Institute of Art.

### Doug Glen

*Part-time Faculty, Web Design & Interactive Media, Graphic Design, The Center for Professional Development*  
*B.F.A., Rhode Island School of Design*  
Doug is the Art Director at CCI/Crosby, publisher of periodicals focused on helping K-12 educators use video technology in their curricula. He is the former director of computer graphics at Cahners Business Information. His interests include photography, video, and fine art.

**Michael Goldberg**

*Assistant Academic Chair, Graphic Design  
Associate Professor*

*Full-time Faculty, Graphic Design  
M.Ed., Boston University*

B.A., Boston University  
Michael brings more than 20 years of experience to the classroom. An award-winning creative director for Web, multimedia and broadcast design, he was named the Gold Winner at the Questar 2002 13th International Festival for Excellence in Corporate CD-ROMs and Videos. The honor was for his ASP Industry Consortium CD-ROM, produced for Virtual, Inc., that was also recognized at The Communicator 2002 with an Award of Distinction. Michael's work credits include Design Director for WBZ-TV, Channel 4, Boston, Creative Director for Brodeur Interactive, Boston and Creative Director for Virtual, Inc. in Wakefield, Massachusetts. His clients include Fidelity Investments, Philips, IBM, Blue Cross Blue Shield and The Wall Street Journal. Michael teaches Web Graphics, Photoshop, and Imageready for Web developers.

**Daniel S. Goldfine**

*Part-time Faculty, The Center for Professional Development*

*B.S., The New England Institute of Art*  
Since graduating in the mid 90s he has worked in several facets of the Music Industry, including tech support for Cambridge based music technology company MOTU (whose equipment is used at the College) and for Framingham based BOSE Corporation. Recording projects have included Boston popular bands Lifestyle and FreezePop, and projects both here and in the U.K. with members of internationally known bands The Cure, Psychedelic Furs and Morrissey. Daniel has also taught at Brookline Adult and Community Education Center and Rockport College in Maine.

**Greg Gonyea**

*Part-time Faculty, The Center for Professional Development*

*B.A., University of Massachusetts-Dartmouth*  
Greg is a senior creative professional with extensive experience in both print and Web design. He has served as an art and design director in both advertising and design agencies. His diverse client base includes The Walt Disney Company, Major League Soccer, Putnam Investments, and Harvard University.

**Tom Good**

*Assistant Professor, General Education  
M.S., Antioch New England Graduate School  
B.A., Belknap College*

Tom, an environmental scientist, studied under noted ornithologists John Trott and Oscar T. Owre, and with psychologists Granville Fisher, John Chappell, and George Goethals. He conducted a cost of community services study for Bethel, Maine, in 1994. Tom has taught academic and technical subjects at grade levels 5 through undergraduate and adult over the years, including automobile repairs and standard shift driving (being an antique auto buff). He

also developed secondary school courses in supernatural literature and the history of Nazi Germany and the Holocaust.

**Adam Gooder**

*Full-time Faculty, Associate Professor, Digital Media & Communications  
MFA, Art Institute of Boston/Lesley University  
B.F.A., New York University*

Adam has been teaching video production for over ten years. Adam enjoys working with students on ambitious projects, like digital shorts, music videos and documentaries, as well as helping them craft their demo reels. He recently secured distribution for a feature documentary, "Chaos & Order: Making American Theater," which he photographed, edited, and co-produced with Mary Cardaras (the department chair), professors Tim Jackson and Steve Grossman, plus many hard-working student crew members. Adam is involved in his own artistic projects and has collaborated on a digital film for the new Institute of Contemporary Art.

**Jerry Goodwin**

*Assistant Professor, Digital Media & Communications*

*Ph.D. Candidate, Boston University  
M.A., University of Detroit  
B.A., Siena Heights College*

Jerry's voice was a staple of radio for over forty years with stops in Dallas, Miami, Detroit, and Boston. He is famous for his "Duke of Madness" character heard for many years on Detroit and Boston radio.

He is a member in good standing with the New England Media Gang and in 2005 was recognized by the Detroit radio community as one of Detroit's rock radio "Legends". As a member of SAG, he has performed in many films and TV shows produced in and around the New England area. As a member of Actors Equity, he has twice been awarded the "Best Performance" award by the Boston Theatre Critics. He is presently doing character voices for numerous CD-ROM games and holds character voice seminars three times a year for Chart Productions in Boston. Besides holding memberships in the Screen Actors Guild and the Actors Equity Association, he is also a member of The American Federation of Television and Radio Artists and a charter member of Stage Source of Boston.

**John Gostan**

*Full-time Faculty, Professor, General Education  
Ph.D., California Coast University  
M.Ed., Cambridge College*

Dr. John Gostan, known as "Dr. John" came to NEIA having taught at the college level for over 20 years within the specialty of Psychology. He has taught for Newbury College, Cambridge College Professional Workshop Series, Skidmore College, and Jackson County Community College in Medford, Oregon. His areas of clinical interest include Trauma and Disaster Mental Health, Acute Evaluation, and Treatment Planning and Diagnostic evaluation. Most recently he held the positions of Clinical Director for Tri City Mental

Health, Assistant Director for Emergency Services with Riverside Community Care, School Psychologist for the Providence Center, and Clinical Evaluator for the Providence Center. He was awarded the "Outstanding Member of the Year for 1998 from The National Association of Cognitive Behavioral Therapists, and recipient of the New England Institute of Art Inabeth Miller Distinguished Faculty Member Award for 2003. Dr. John is the Faculty Development Director for NEIA, as well as a member of the Academic Leadership Team, Sabbatical Committee, and Faculty Titling Committee.

**Tamarah Green**

*Adjunct Faculty, Digital Media & Communications*

*B.A., University of Massachusetts-Amherst*

Tamarah has worked in Cable Television for the past 16 years and has been teaching at The New England Institute of Art for two years. Her full-time job, working for Comcast's studios in both Wellesley and Hudson, MA has given her the opportunity to work in all aspects of pre-and post-video production. While in Wellesley, she produced a live news program where she also served as a reporter and fill-in anchor. Some of the stories she worked on included interviewing the Police Chief in regards to a local murder, shadowing firefighters for two days as well as going out on fires with them, and interviewing extras on the set of the feature film, "Mona Lisa Smile," starring Julia Roberts. Her position in Hudson sees her supervising eight employees based out of seven different studios all while maintaining her production work. Tamarah is a member of Boston Women Communicators.

**Robert Griffin**

*Full-time Faculty, Web Design & Interactive Media*

*M.S., Boston University*

*B.A., Brandeis University*

Bob's previous employment includes marketing and communications positions at Syndicated Technologies and Blue Cross Blue Shield of Massachusetts. He has been a Conference Speaker, at NHGEA, "Setting Up a High School Curriculum to Teach eCommerce." At Barnett International, Atlanta, Georgia, "Growing Membership Through the Internet." a Guest Lecturer at Harvard Business School, "Marketing Managed Care Via the Internet." and received a "First in Class" award (1995) for International Multimedia from New York Media Festival and recognition as a finalist for an interactive kiosk from Advertising Age magazine.

**Steve Grossman**

*Full-time Faculty, Assistant Professor, Digital Media & Communications*

*M.A., Boston University*

*M.F.A., University of Southern California*

*A.B., Boston University*

Steve teaches screenwriting at The New England Institute of Art and is responsible for developing the narrative film writing sequence, including such courses as "Writing for the Visual Media," "Fundamentals of Scripting and Storyboarding," "Writing the Short," "Introduction to the

Feature Screenplay," and "Writing the Feature Screenplay." In addition, he teaches "Topics in Film" courses and has introduced "Writing for Animation" in the Media Arts and Animation department. He has written feature screenplays, edited films, and created trailers for independent Hollywood producers such as Roger Corman, Halcyon Films, Dynamite Entertainment and Zacharias Motion Pictures. Steve is the writer of "Survive!" a television pilot produced by Metromedia. He co-produced and edited the short film "Trifles," the winner of over 25 awards worldwide. His most recent assignment was writer and associate producer on the documentary "Chaos and Order: Making American Theater" (distributed by Films for the Humanities & Sciences) which spotlights the American Repertory Theater, one of the most respected and innovative dramatic institutions in the United States. Narrated by Tony-Award winning actress Cherry Jones, the film features F. Murray Abraham, Debra Winger, and numerous other renowned performers, along with groundbreaking directors Andrei Serban, Peter Sellers, and Robert Woodruff. "Chaos and Order: Making American Theater" has been accepted by the American Theatre Wing Archives and the Americans For the Arts Archives, and screened at the New England Film and Video Festival, SOWA Film Festival, Provincetown International Film Festival, and the National Arts Club. He serves on the Board of the South End Cinema Foundation for the Arts. A former literary agent representing screen rights for authors (including National Book Award finalists) and screenwriters, Steve continues to be a consultant for writers. He is an active writer with feature screenplays and projects currently circulating in Los Angeles.

**Thomas Gustainis**

*Assistant Professor, Photography*

*M.F.A., Museum of Fine Arts, Boston*

*B.F.A., Savannah College of Art and Design*

Thomas Gustainis has worked for the Polaroid Collections and boasts his own active commercial practice with clients such as British Petroleum and TASCHEN. His work is actively exhibited and is represented in Boston by Gallery Kayafas. Gustainis's work often confronts and challenges our notion of what is real and fabricated, be it narrative artistic genres, or the nature of photography itself.

**Ruth Hegarty**

*M.S., Suffolk University*

*B.A., Suffolk University*

Ruth is a success coach, speaker and educator with an international practice. She teaches courses in presentation skills, interpersonal and business communication, professional writing and the Law of Attraction and is a certified individual development facilitator and teleclass leader. Ruth was the confidence expert for Touch FM Radio's Basic Training program. She is the author of Business Communication (a beginner's resource manual), and 52 Powerful Strategies for Boosting Your Confidence as well as numerous published articles. Ruth is the owner

## ADMINISTRATION & FACULTY

and executive director of Leap of Confidence, a success skills training and coaching company.

### Jon Hichborn

*Part-time Faculty, Audio & Media Technology A.A., The New York Institute of Technology*  
Jon Hichborn, the "bounty hunter" of royalty tracking for writers, publishers and artists Worldwide, has more than 25 years experience in the music business. Hichborn owns Records On The Wall and handles royalty-tracking matters for a diverse group of artists, including Derek And The Dominos, Robert Johnson, Dr. John, Wild Cherry, Spiral Starecase, Foghat, Solomon Burke, Yvonne Elliman and many others. Along with an exclusive royalty tracking system, Records On The Wall is able to license, evaluate and track all incoming statements and payments.

Hichborn began in the music business as a coordinator for Universal Television, Motion Pictures and Home Video, locating composers and licensing songs for movies and television. Some of the films he worked on include: Back To The Future, The Breakfast Club & Out Of Africa. In the television sector he worked on Miami Vice, Magnum, P.I., Knight Rider, Murder, She Wrote and The Equalizer. As a result of his accomplishments, he has been presented with multiple gold and platinum plaques from The Recording Industry Association of America signifying outstanding sales figures on soundtracks for motion picture and television productions.

In addition to his responsibilities at Record On The Wall, Hichborn is an active member of the community and gives his time to judge music and voice competitions.

### Joel Howe

*Part-time Faculty, Web Design & Interactive Media*  
*M.S. Engineering*  
*B.S. Mechanical Engineering*

### Timothy Jackson

*Full-time Faculty, Assistant Professor, Digital Media & Communications and General Education*  
*M.Ed., Cambridge College*  
*B.A., University of Massachusetts*  
Tim has split his last 30 years behind a set of drums, on the stage and in the classroom. A professional actor and musician, he has acted in stage, commercials, industrial and training videos and has toured with LaVern Baker, Tom Rush and Robin Lane. He appeared as 'Jonathan' in the German film *By America*, and has contributed music for a number of films including *Brother from Another Planet*, *Lone Star* and *Limbo*.

### Patrick Keating

*Part-time Faculty, Audio & Media Technology A.S., Indiana University School of Music*  
Before moving to Boston Patrick managed and was engineer for Echo Park Studios, Bloomington IN, which he helped to construct. Patrick started Sonic Temple Studio, Roslindale MA.

Since moving to Boston he is the Session Engineer at the New England Conservatory of Music, Jordan Hall. He specializes in multi-track orchestral and jazz recording, editing and mastering. Patrick works with a wide range of artist's, composers, and ensembles. Patrick's engineering credits include work for Albany, Tzadik, Sergey Schepkin, Joe Lovano, Evan Ziporyn, Lisa Germano, MFA Boston, United States Air Force Band of Liberty and many others including his mentor Gunther Schuller. He is also a trained classical guitarist and has performed on CDs and in concert with artists Sulaiman Zai and Ken Radnofsky. Patrick has 15 years experience as a professional recording engineer and has a Massachusetts Construction Supervisor License.

### David Kelleher

*Part-time Faculty, The Center for Professional Development*  
*M.A., Emerson College*  
*B.S., Rensselaer*  
David Kelleher is an interactive media instructor and producer, working in the fields of web application development, video, photography, and animation. His recent freelance projects include renderings for a National Geographic television program, an e-learning application for a Fortune 100 company, and DVD marketing materials for diamond and jewelry manufacturer Eugene Biro. Over the past fifteen years he has shared his technology skills as a teacher, tutor, and corporate trainer. He volunteers in the technology community, as a member of the Boston-IA and ErgoBoston web accessibility organizations, to address emerging social issues such as the digital technology divide, and web usability for the disabled and aging population. He has applied his skills to help nonprofits around New England and Chicago to extend their online presence.

### Bob Khederian

*Full-time Faculty, Assistant Professor, General Education*  
*M.S., Worcester Polytechnic Institute*  
*B.S., Worcester Polytechnic Institute*  
Bob Khederian previously worked as an Electrical Engineer at several high tech companies, primarily in the area of robotics, digital signal processing, and high speed memory. He holds three patents, and received his Masters Degree and Bachelors Degree from Worcester Polytechnic Institute. He teaches a variety of math and science courses.

### Dhansham Khemraj

*Part-time Faculty, Web Design & Interactive Media*  
*M.S., Lesley College*  
*B.S., Wentworth Institute of Technology*  
*GTE, Electrical Engineering PMTC (Guyana)*  
*MCSE Certification*  
*CheckPoint Engineer Certification*  
A native of Guyana, Dhansham began his engineering career as an Instrument Control Engineer at Guysco (Guyana Sugar Corporation) in Guyana. He moved to Boston, where he is a senior system officer at State Street Corporation

and an adjunct professor at The New England Institute of Art and Lesley University. Dhansham is a former MIS director, senior consultant and senior network engineer who held positions with Bennett and Company, ISS Corporation and Renaissance Solution.

### Milan Kohout

*Part-time Faculty, Digital Media & Communications*  
*M.S., The Technical University in Pilsen*  
*Diploma, Museum of Fine Arts*  
Milan is originally from the Czech Republic. Since his emigration to the U.S. in the late 1980s, he has been striving to combine both scientific and artistic professionalism in his daily life. He continued to work as an independent artist and later became a signatory member and activist of the dissident human rights organization CHARTER 77 (nominated for the Nobel Prize in 1985). Since 1994, he has been a member of the Mobius Artists Group and has created many full-scale performances (both collaborative and solo) and video pieces. Currently, his work is mostly focused on the subject of human rights and the politics of exclusion. As a Mobius Artists Group member, Milan has participated in many international art exchange programs, which have allowed him to address these human rights concerns in performances throughout Europe and Asia. This body of work has been supported through of number of awards and grants. Since the early 1990s, Milan has been working on all aspects of professional TV productions with particular focus on video engineering and producing. He engineered many multi-camera productions with live- or world-pool feeds including Harvard University Commencements. Since 1998, Milan has engineered and produced more than two hundred live events for the C-SPAN national TV network.

### Allan Kraut

*Full-time Faculty, Associate Professor, Audio & Media Technology/Audio Production*  
*M.Ed., Cambridge College*  
*B.S., Nova Southeastern University*  
Allan has worked as production manager and front-of-house sound engineer in almost every Boston music venue. He works with major labels, corporate clients and many local and national bands. He does live sound reinforcement for approximately 400 different acts annually.

### John Krivit

*Full-time Faculty, Associate Professor, Audio & Media Technology/Audio Production*  
*M.Ed., Argosy University*  
*B.A., University of Michigan*  
John is a producer, engineer, performer and composer. He was the owner of The Sound Market Recording Studio (1988-1998). He has done television soundtrack work for "General Hospital" (ABC TV), "Witness to the Mob" (NBC TV), and "Closing The Loop" (WNR TV 2, WRC TV 4). He has produced audio for multimedia titles including "New York Giants Football," and "Route 66."

John is also faculty advisor for The Student Chapter of the Audio Engineering Society.

### Kristin Laird

*Part-time Faculty, General Education*  
*Ph.D., George Washington University*  
*B.S., Fairfield University*  
Dr. Laird brings her expertise in environmental sciences to the classroom. She has taught at Northeastern University on the development of new vaccines and on medical virology at Boston University.

### Molly Lamb

*Adjunct Faculty, Photography*  
*B.A., University of Massachusetts*  
Molly Lamb grew up in Tennessee, has lived and worked in Minnesota and Vermont, and is now based in Boston. Her work focuses on the details of life and is greatly influenced by the places she's lived and her background in documentary photography. Teaching young people is also an important part of her work. She teaches photography at the Boys and Girls Club of Charlestown and works as an Artist in Residence at the University of Massachusetts in Boston.

### Tanya Larkin

*Full-time Faculty, General Education*  
*M.F.A., University of Iowa*  
*B.A., Columbia University*  
Tanya has taught composition at Salem State College, creative writing at the Teachers and Writers Collaborative in New York and also taught technology at the Academy of American Poets' Online Poetry Classroom Summer Institute at Columbia University. In addition to being a teacher at the creative writing studio workshop at the University of Iowa, she also has been a children's book writer with PowerKids Press. Her poems have been published in *Quarterly West*, *Iowa Journal of Cultural Students*, *Fence*, *Poetry Daily* and *The Boston Book Review*. She received an honorable mention, Academy of American Poets' Prize from the University of Iowa and was a semifinalist for *Discovery/The Nation Poetry Prize*. While at Columbia she did a Summer Human Rights Fellowship in Nepal.

### Eric Scott Latek

*Part-time Faculty, Media Arts & Animation*  
*B.S., Emerson College*  
Eric Scott Latek graduated with a BS in Film Concentration, Visual and Media Arts / Mass Communication from Emerson College in 1998. While in school, Latek was selected to write and direct a short film. "A Life In The Day of Ringo Vings" was the end result, and the film went onto to win various awards such as "Best International Director", AFMA International Film Festival, "People's Choice Award", Adobe Digital Cinema, and "WOW" Award, Tampa International Education & Time Warner Film Festival. After graduation, Latek began to teach courses in Filmmaking and Computer Animation for such schools as Rhode Island School of Design, Johnson & Wales' School of Technology, and the New England Institute of Art, Boston.

Furthermore, Eric has worked with various organizations that help teach children the fundamentals of filmmaking. In the summer of 2002, Latek with wife and partner Letitia J. Latek, founded Phantazma Pictures, and turned his attention to the documentary world. Throughout the 3 1/2 year production, Latek learned to employ the method and style of cinema verite'. The end result would be the motion picture documentary "Sweet Dreams", which follows the lives of a Derek, a 19 year-old street bookie, and Italian Boxer Gary "Tiger" Balletto. The story of the Boxer and the Bookie would have its World Premiere at Full Frame Festival, and screen throughout 30 selected cities via satellite by Emerging Pictures. It would go onto showcase in such festivals as Australian International Film Festival, RIFF and IFC Stranger Than Fiction Series. In the winter of 2007 Latek and Cox Communications created "Reel Stories Real People", a series devoted to verite' documentaries, centered on the human spirit. And in 2008 was elected onto the Board of Directors for RIFF Rhode Island International Film Festival. Current productions include "The Players", "Driven", "Xpose" and "3 Degrees". Furthermore, in the fall of 2008, Latek will begin production for a feature documentary which focuses on PTSD in Public Service Field, such as Firefighters, Rescue Paramedics and Police Officers.

#### Deborah Laws

*Part-time Faculty, Graphic Design*  
M.A., Framingham State College  
B.A., Framingham State College  
A.S., Endicott College  
Deborah is an independent artist and calligrapher. As an educator she has taught at all grade levels. She is a member of MTA, (Massachusetts Teacher's Association), AAM, (American Association of Museums), NEA, (National Education Association), NAEA, (National Art Education Association), AGS (Association of Gravestone Studies).

#### Gregory Lawless

*Part-time Faculty, General Education*  
M.F.A., University of Iowa Writer's Workshop,  
M.A., University of Chicago  
B.A., University of Pittsburgh  
Gregory Lawless is a graduate of the Iowa Writer's Workshop. He has published in *Contrary*, *La Petite Zine*, *nth position*, and *Stride*, and has poems forthcoming in *Drunken Boat* and *H\_NGM\_N*. His poem "Snapshots of the Epic" was recently anthologized on "Best of the Net 2007," which is published online by Sundres Press. He teaches literature and writing at the New England Institute of Art and Suffolk University in Boston.

#### Jared Leeds

*Full-time Faculty, Photography*  
B.A., Boston University  
Since College, Jared has gone on to pursue fine art, editorial and commercial work. He started off as a working as a news photographer. His

work has been published in Boston Magazine, Bicycling Magazine, Chicago Magazine, Newsweek, The New York Times, People and Forbes, and his clients include The Ford Foundation, Harvard, The Federal Reserve Bank of Boston, Tufts Health Plan and XXL to name a few. He is most interested in photographing people and their environments. He has been working as a Boston-based freelance photographer for over seven years. He maintains his own studio in the Fort Point Channel area.

#### Dave Lefkowitz

*Assistant Chair, Audio & Media Technology/Audio Production, The Center for Professional Development*  
B.M., Berklee College of Music  
Dave is a freelance audio engineer and producer. He has worked on national projects such as Johnny A (Favored Nations), and Richard Davies (Flydaddy Records). Dave has also worked with jazz and world artists such as Grace Evora (Holland), the Mendes Brothers (Cape Verde), Bana (Portugal), Martino DaVilla (Sony Brazil), Richard Gardzina (Diamond Cut Records), and Jewish artists such as Jeff Klepper (Kol BiSeder), Yom Hadash, David Paskin (Shirav) and Debbie Friedman.

#### Samantha Levien

*Part-time Faculty, Advertising*  
B.A., Johns Hopkins University  
Samantha Levien is a seasoned advertising professional. Her advertising work has earned an EFFIE Award (effective advertising) and an ADDY Award (creative excellence). She is currently enrolled in the Ph.D. program in Gerontology at the University of Massachusetts - Boston. Samantha started her advertising career at Adler, Boschetto Peebles/Draft Worldwide in New York City. She then worked as an Account Executive at Bozell Worldwide/Foote, Cone & Belding, San Francisco. Her clients included Levis Strauss & Company, LucasArts Entertainment Company, Electronic Arts, San Francisco Museum of Modern Art, among others. More recently, Samantha was an Account Supervisor for Point One Percent, New York, NY. She managed the agency team for Harry Winston (high-end jewelry), Avon, Godiva Chocolatier, Avon, Portero (luxury Internet auction site), and more.

#### Lance Lewis

*Part-time Faculty, The Center for Professional Development*  
B.A., University of Massachusetts

#### David Michael Lieb AIA, NCARB, IDEC, IIDA

*Full-time Faculty, Assistant Professor, Interior Design*  
M.Des.S., Harvard Graduate School of Design  
B. Arch., Pratt Institute  
Since founding his architecture and interior design firm LIEBSTUDIOS: architecture in 1990, David's portfolio of projects has grown including projects that invest in communities and neighborhoods. The firm is committed to providing pro bono services and volunteer efforts

as part of the practice's commitment to community and professional development. David's work includes: Community based Renovation and adaptive re-use projects; single-family and multi-family residences; assisted living and Alzheimer care residences; retail stores, retail power centers and specialty stores; project management; code/accessibility consulting for public works projects; and ADA expert witness consulting for civil actions. He has worked on projects in 14 U.S. States and is fluent with all major building and accessibility codes and guidelines including ADA, Fair Housing, ICC/ANSI and the MAAB. Recent projects have included the Town of Framingham, MA ADA Transition Plan, Von Weiss Dermatology Clinic, and pro-forma design studies for a religious congregation in MA, and a mixed-use design competition for a New Orleans site. In addition to his architectural practice, David served as Chair of the Department of Interior Design at Endicott College and was a Visiting Assistant Professor at the University of Arkansas, School of Architecture. In addition to being full-time faculty at The New England Institute of Art, he has taught as adjunct faculty at The New England Institute of Art, Boston Architectural Center, Bridgewater State College and Endicott College. He has been a guest critic and design mentor at Harvard University's Graduate School of Design, the Pratt Institute and is an exhibiting fine artist. He is a Registered Architect in the Commonwealth of Massachusetts, and the States of Maine, Missouri, Rhode Island and Georgia and is NCARB Certified.

#### Thomas Lienhard

*Part-time Faculty*  
*Audio & Media Technology/Audio Production*  
Thomas Lienhard has over 15 years of executive-level sales and marketing experience in the computer security and consumer electronics industries. As Regional Sales Manager, Thomas successfully represented custom security and audio products from Directed Electronics, Inc., one of the nation's largest suppliers and manufacturers of such products as the Viper car alarm and a/d/s/loudspeakers. Thomas was also a distributor's representative for such products as JVC, Harmon Kardon, Pioneer Pro and Elan Home Systems. As VP Sales for Lucira Technologies Inc., an MIT 1K winner, and the winner of the Wharton School business plan competition, he helped pioneer the stolen computer tracking industry. Thomas is currently VP for Artery Lock Technology Group, LLC, a firm that sells and installs biometric and electronic access control systems and camera systems as well as GPS-based tracking products throughout the region.

#### Kyle D. Lindholm

*Part-time Faculty, Graphic Design*  
M.A., University of Massachusetts, Boston  
B.F.A., University of Massachusetts, Amherst  
Kyle has worked as an editorial cartoonist, a portrait and mural artist, a billboard and sign painter, event artist and set painter. He has taught cartooning, cartooning for kids, basic drawing, watercolors and plein air painting from

Cape Cod to California. His work has been exhibited at the Herter Art Gallery, Hadley Community Center and in Eastham Town Hall. He received the University of Massachusetts at Amherst's Chancellor's Talent Award from 1995-99, as well as an Art Achievement Award for Study Abroad and a drawing scholarship from Strathmore Paper Company.

#### Rachel Loischild

*Adjunct Faculty, Photography*  
M.F.A., Pratt Institute, Brooklyn  
B.A., Clark University  
Originating from a small town in the pioneer valley of Massachusetts, Rachel Loischild has been an exhibiting artist for six years and also works as a freelance commercial event photographer. She is well-versed in both traditional and digital forms of photographic production. A common theme in her work is a sense of visual anthropology. Her connection to her work comes from a curiosity about other peoples lives and the way they live, what has happened in their lives, their "history," and how their homes and possessions express this to an outsider. Underpinning the work is the overall sense of an archeology of the present and an interest in the antiquated. Working with an 8 x 10 view camera Loischild has a level of control and a methodical way of working that allows her to form her thoughts and create the image she wants. A common visual theme in her work could be described as a kind of "all over-ness," an almost frenetic filling of the frame, often times with many small objects that help to tell the story.

#### Amy Baxter MacDonald

Amy brings strong industry experience to the Media Arts & Animation department. She left commercial production to pursue teaching after serving ten years as a Senior Animator for Soup2Nuts studios in Watertown, MA. She was involved in both the development and production of nationally syndicated animated series including the Cable Ace Award winning and Peabody Award winning Comedy Central series Dr. Katz: Professional Therapist, The Cosby Show (CBS), Home Movies (Cartoon Network) and O'Grady (Noggin).

#### Christopher Macdonald

*Part-time Faculty, The Center for Professional Development*  
B.F.A., University of Massachusetts-Boston

#### Len Mailloux

*Full-time Faculty, Digital Media & Communications*  
M.Ed. Candidate, Cambridge College  
B.A., Cambridge College  
A.S., Mt. Wachusett Community College  
Len has served as both a part time and full time faculty member at NEIA for the last 15 years. He has taught in the Radio/TV, Digital Media Production, and General Education Departments. His current courses in Digital Media Production include "The First Amendment" and "Media Ethics and Law".

## ADMINISTRATION & FACULTY

Beside his duties in the classroom, Len is the founding General Manager of All Independent Radio which was one of the first ten college stations in America to broadcast solely on the Internet to a world audience. Len works with the student managers and air staff to help them polish their product and learn the inside aspects of the business that will help them get started in a media or related career.

Len is a 28 year broadcast veteran having served as News Director/Anchor at such stations as KVIL in Dallas, Texas and WVBF/WKLB in Boston. He is also a working Voice-Over artist who has recorded more than two dozen audio books for the Library of Congress in Washington as well as Internet and commercial voice work for clients such as Motorola, Freescale, TechOnline, Boston University Medical Center, Comcast and others.

He is Director and Vice President of Regional Development for the Intercollegiate Broadcasting System (IBS), which represents almost 1000 college and high school stations throughout the country. Len has served on the IBS Board of Directors for more than 5 years and is the organizer of the Boston, Chicago and Los Angeles regional broadcast conferences in the Fall and a major speaker and organizer at the National IBS Conference in New York City each Spring.

Len is an award winning journalist both for his own documentary work and various awards and citations presented to his news department in Boston.

### Barry Marshall

*Full-time Faculty, Associate Professor, Audio & Media Technology/Audio Production M.Ed., Argosy University*  
B.A., University of Massachusetts, Boston  
Barry was musical director/producer for Rock N' Roll Hall of Fame's LaVern Baker. Producer of 30 albums including LaVern Baker, Linda Hopkins, Peter Wolf, Aimee Mann, the Irresponsibles, and Rev. Lee Mitchell. He was winner of Musician magazine's Best Unsigned Band Contest. Barry has written songs for feature films including Dick Tracy and Rage in Harlem and for the Broadway show "Wild Women Blues" (1997-2000). Barry holds memberships in Broadcast Music Inc., National Academy of Recording Arts & Sciences, Audio Engineering Society, and serves as the faculty advisor for The New England Institute of Art's Naked Ear Records.

### Jeffrey Marshall

*Full-time Faculty, Associate Professor, Graphic Design and General Education M.F.A., Massachusetts College of Art B.F.A., Cornell University*  
Jeffrey Marshall is a landscape painter based in Gloucester, Massachusetts. He has spent the past years as an instructor with the art department of the University of Massachusetts at Lowell, teaching painting, drawing, printmaking, and advanced studios. Jeff's previous body of work, "Cape Ann to Cape Cod", completes a series of paintings and drawings begun with a Visual Arts Sea Grant

from the University of Rhode Island. This work was part of a show in March 2004 entitled 'Boston High Tea', an exhibition of Boston Artists in New York City at the Romona Studio. Jeff's current body of work, 'Woven Walls: Drawings of Post-Katrina New Orleans' is an ongoing project documenting the recovery of New Orleans, where Jeff was a public school teacher for six years. The drawings can be seen on his website: [www.jeffreymarshall.net](http://www.jeffreymarshall.net). Jeff's project is being funded by a variety of companies, including the College.

### Santhosh Matthew

*Full-time Faculty, Associate Professor, General Education*  
Ph.D, Physics, Lucknow University  
Dr. Matthew received his Ph.D in Physics from Lucknow University in Lucknow, India and previously taught at Triton College, Hebrew Theological College and Northwestern University in Illinois. He teaches physics and algebra.

### Diego Matho

*Part-time Faculty, The Center for Professional Development*  
M.D.S., Harvard University  
Diego is the Director of Design Computing Program Area, Boston Architectural College where he has worked from 2001 to the present. He has had extensive experience in computation of design & design-technologies, with an ongoing professional practice, and as an educator, instructor and teacher since 1984. Diego has lead the implementation, testing, & translation (English - Spanish) of software and hardware applications, developing manuals and guides, ongoing practice since 1986, and has lead and collaborated in the development of numerous computer-graphics related software products for industry and academia. He has written and published papers and computer-graphic models, renderings & illustrations since 1989. He is involved in ongoing research & development in AID and has lead faculty and staff members in various ventures including course-development & initiatives at the BAC. Diego has recently authored a textbook on three-dimensional computer-aided design.

### Chris McArdle

*Part-time Faculty, The Center for Professional Development*  
Chris is an illustrator, animator and graphic designer. Chris attended Massachusetts College of Art and undertook numerous internships in graphic design (Stuff Magazine) animation (Olive Jar Studio), and Video Production (Cambridge Community Television). He has been Web master of a number of sites including SocialJusticeEducation.org, FreedomOfMind.com, and DebHordon.com.

### Michael McCarthy

*Part-time Faculty, Media Arts & Animation*  
Michael is an expert 3D animator, video compositor and producer. He is a 3DS Max character studio forum administrator for Discreet's official support forum. His artwork can be seen with the shipping version of 3DSMax 5

in the user reference in both the "Materials" and "Getting Started" sections. He recently completed the cover rendering and technical editing of the book, *Harnessing 3DS Max5*. Michael has formal training as a fine artist in oil, watercolor and pastels.

### Sarah McCarthy

*Part-time Faculty, The Center for Professional Development*

### Elizabeth McConnell

*Full-time Faculty, Associate Professor, General Education*  
M.F.A., Emerson College  
B.A., Belmont University  
Elizabeth has published poetry in numerous literary magazines, including *Kallope*, *South Coast Poetry Journal*, *Earth's Daughters*, *River Run*, *The Midwest Quarterly*, *Coy Dog Review*, *The Old Red Kimono* and *Word and Image*. A former international model and member of the Screen Actors Guild since 1982, Elizabeth has appeared in the feature films, *Saturday the 14th*, *Space Raiders* and *Got Race*.

### Monte McGuire

*Full-time Faculty, Audio & Media Technology/Audio Production and General Education*  
B.S., Massachusetts Institute of Technology  
Monte runs Totally Sound, which provides studio and remote recording services, CD mastering, live sound engineering and studio facilities installation and design services. He counts among his clients; Tom Snyder Productions and the School of the Museum of Fine Arts. He also works as a software developer for Keystone Trading Corporation out of Chicago and was the Release Engineer, Software Quality Assurance Tester and a member of the technical support staff for Mathsoft, Inc. He writes equipment reviews and feature articles for the *Music Maker Publications* "Recording" magazine. He works with such local bands as Annette Farrington, Kicked in the Head and The Kitty Kill. Past clients include God's Little Joke, Dogfight and The Pixies. He has mixed music up and down the East Coast including at New York's CBGB and at numerous outdoor festivals.

### Christopher McKenzie

*Assistant Professor, Digital Media & Communications, Photography*  
M.F.A., American University  
B.A., Rice University  
Chris McKenzie works as a freelance videographer and editor in Boston. Before moving to film and video, he worked in print journalism for six years, primarily as a graphic designer, photographer and photo editor. He never completely got over working in journalism and remains a news junkie to this day. He taught film and video at colleges and universities around Washington, D.C. for three years. He was Director of Photography for two feature-length narrative projects, edited two others, and served as production manager on another. He produced and edited a music video that was nominated for the 2004 *Headbanger's*

*Ball Best Video of the Year*. He continues to work on narrative and documentary projects in both the Boston area and his home state, Oklahoma. He has also worked as a software tester for Avid Technology. On occasion, he dabbles in acting. He starred in a play called "Gin, Love and Kerouac," which was staged in Cambridge by the Peripitus Theater Company.

### Sean McLaughlin

*Part-time Faculty, Audio & Media Technology/Audio Production*  
A.S., Massachusetts Communications College  
Sean brings a decade of experience as a producer and engineer to The New England Institute of Art. He has worked at recording and mixing studios in the Northeast and Los Angeles. His clients include Seal, Dwight Yokam, Metallica, Maroon 5, Warren G., Rush, Marilyn Manson, Evanescence, Buckcherry and Death Row Records. While at Renaissance Recording Studios as producer/engineer, he also worked with Dave Foley, Duke Robillard Horns and Trigger Effect. Sean also spent time at Prophet Sound Studios in Stoughton, Massachusetts. Sean is a musician/performer in his own right, both playing and teaching bass. His discography includes A Tupac Shakur Compilation CD, the "Rush in Rio" live DVD, "Guns, God & Government" live DVD by Marilyn Manson and Maroon 5's "This Love" single.

### Richard Mendelson

*Part-time Faculty, Audio & Media Technology/Audio Production*  
Richard brings experience teaching engineering, advanced recording techniques, advanced mix techniques, multi-track recording, ear training and production courses to The New England Institute of Art. He was co-owner, manager and engineer at Boston's Syncro Sound Studios working with such clients as Paul McCartney, Eric Clapton, Cheap Trick, Paul Simon, Squeeze and Peter Wolf. He has taught music engineering, mixing and production at Berklee College of Music. His discography includes five international best selling Sampling CDs and CD ROMs, as well as "G" released in 1997 and Mike and the Mechanics "Beggars on a Beach of Gold" Platinum release from 1996.

### Larry Miller

*Full-time Faculty, Assistant Professor, Digital Media & Communications*  
M.Ed., Cambridge College  
Larry Miller has over 27 years of experience teaching radio performance, production and operations in classrooms and labs, plus developing curricula and teaching speech performance skills. He currently serves as Chair of the Admissions Committee and serves on the Student Success and Faculty Development committees. Larry began his teaching career as an Instructor at the Northeast Broadcasting School in the Fall of 1979 and has continued at the school through its evolution as the Massachusetts Communications College to its present status as The New England Institute of Art. He has also

taught as adjunct faculty at Emerson College and at Boston College.

Larry is familiar with modern teaching methods such as accelerated learning, whole brain and multiple intelligence theories, and androgogic teaching styles.

Having begun his radio career as a teen-age disc-jockey in 1956, job titles held have included Program Director, Music Director, Production Director and News Director. He has worked on the air as an Announcer and Air Personality in Honolulu, Detroit, San Francisco, San Diego and Boston; he worked for the ABC FM stations in Los Angeles and New York City. He worked as a classical music announcer since 1984 at WCRB, WBUR and at W-Bach in Boston. Formats done include 50s Rock n' Roll, Big Band, Beautiful Music/MOR, Hawaiian, Folk, Country, Classical and Progressive Rock. Larry was a pioneer in the development of FM Rock Radio in the 60s and 70s, beginning in 1967 at KMPX in San Francisco. Larry is currently appearing as the Tuesday host of WMBR's retro-rock show, "Lost and Found" every Tuesday from noon to 2 pm. His work in radio has been referred to in a number of trade publications and books, including "Voices From the Purple Haze", by Michael Keith; "A History of the Haight-Ashbury" by Charles Perry; "I Want to Take You Higher," an special exhibition and book on the 60's by the Museum of Rock and Roll in Cleveland, and many others. Publications: Instructor's Manuals for The Radio Station- 6e, M. Keith, The Broadcast Century- Hilliard & Keith, and Electronic Media Management 5e, Pringle and Starr, all for Focal press.

#### Neil Miller

*Part-time Faculty, Audio Media & Technology B.S.EE., Massachusetts Institute of Technology*  
After completing his studies in music and electronics, Neil was on the road for ten years in bands before settling down as an electrical engineer for Tom Scholz of the band Boston. He currently consults with several major corporations on circuit design and sound design for audio and medical electronics, programming for industrial automation, and product design for consumer electronics. His designs include the Scholz Rockman, as well as circuitry for Ovation Guitars, Parker Guitars and Fishman Transducers. He continues to perform as a classical, jazz and R&B keyboardist, and has led the gospel house band for the original House of Blues in Cambridge. He has appeared at hundreds of venues large and small in the New England area.

#### Kristin Motte

*M.L.S., Simmons College  
B.A., SUNY Purchase*  
Kristin has eleven years of experience as a librarian and served as the College's Library Director from 2001–2006. Kristin led the efforts to upgrade the NEIA Library to serve the needs of bachelor programs and students. She is currently a Librarian at Wentworth Institute of Technology. Her interest in Freshman Seminar stems from having initially helped to develop

the library portion of the course as well as working with NEIA's students over the years.

#### Bruce Myren

*Adjunct Faculty, Photography B.F.A., Massachusetts College of Art*  
Bruce Myren started his photographic career at age 16 with a job at his hometown newspaper. Bruce has exhibited at numerous venues, including the annual juried exhibition at the Photographic Resource, Laconia Gallery, Panopticon Gallery, and the Artists Foundation. His recent exhibitions include, Lillian Immig Gallery at Emmanuel College, Roadside Attractions at the Arts Council of Greater New Haven, and the solo debut of his work at Gallery Kanakas. In addition, he was a part of Landscape: Fact and Fiction at the William Benton Museum of Art at the University of Connecticut at Storrs. Although he shoots most of his personal work with his 8 x 10 Deardoff camera, Bruce has always been at the forefront of digital imaging technology. He started the digital imaging room at the professional camera store, E.P. Levine, Inc., in 1996, where he was the "Digital Evangelist" for 4 years. He has taught at the Center for Digital Imaging Arts at Boston University, served as the US tech rep for Eyelike medium format digital backs (now Sinar), and was a digital mentor for American Photo Magazine's Mentor Series. Bruce started his own freelance company, BeeDigital, in 1999 and continues today to help photographers, art directors, and publishing houses navigate the digital world.

#### Tom S. M. Naderi

*Part-time Faculty, General Education Ph.D., University of Massachusetts, Lowell M.S., University of Massachusetts, Lowell M.A., Akron University M.S., Pahlavi University B.S., Pahlavi University*  
Tom Naderi is a multidisciplinary engineer and chemist with over twenty five years of experience with industries, Government, and institutes of higher education. For over ten years as visiting assistant professor and part time faculty Dr. Naderi explored innovative approaches to educate graduate and undergraduate students in engineering and sciences. Dr. Naderi's teaching areas range broadly from civil, environmental, mechanical and electrical engineering to professional engineering (PE), mathematics, physics, chemistry, computer programming and computer aided design and manufacturing (CAD/CAM). For twenty five years Dr. Naderi worked as an engineer and scientist for private industries and U.S. Government to influence project direction through either direct project management or as a team leader with the emphasis on development of the multi million dollar environmental, aerospace, medical and photonics projects.

#### Tricia Neumyer

*Assistant Professor, Photography M.F.A., School of the Museum of Fine Arts B.F.A., Massachusetts College of Art*

Tricia Neumyer is a freelance photographic production specialist. She works with various clients in the Boston area including Jim Rohan Imaging, The Photographic Resource Center, Tim Gillman Worldwide, and The Boston Photo Collaborative. She is a fine art photographer and an Artist's bookmaker, using a wide variety of techniques and equipment. Her work has been exhibited at the Boston Athenaeum, Aidekman Arts Center at Tufts University and the Danforth Museum of Art in Framingham.

#### Kristen Nielsen

*Part-time Faculty, General Education M.A., State University of New York at Stony Brook B.A., Rutgers College, Rutgers University*  
Kristen Nielsen specialized in the teaching of writing and literature in her graduate work at SUNY, Rutgers, and BU with a particular focus on the uses of technology in the humanities classroom. Kristen's literary interests include women writers, the development of the novel, and postcolonial and world literature. She has instructed writing and literature courses at several higher education institutions including Rutgers University, Hartnell College, and SUNY Stony Brook. She has also recently instructed teaching methodology and philosophy at Boston University.

#### Hilary Noble

*M.A., University of Massachusetts, Amherst B.A., Berklee College of Music*  
Hilary Noble is multi-instrumentalist (woodwinds and percussion), composer and educator. He has released two CD's under his own name to international critical acclaim and recorded on a number of other projects. He has performed all over the US as well as in the Netherlands, Austria, France and Switzerland. Artists he has played and recorded with include Charles Neville, Bo Diddley, Bobby Sanabria's Ascención, Eric Krasno, Entrain, Max Creek, Bob Moses, John Santos, Clifford Thornton and Alvin Queen. Some of the venues at which he has played are the Montreux Jazz Festival, Foxborough Stadium, Cornelia Street Café (NYC), and the Nuyorican Café (San Juan, PR). Hilary studied with Yusef Lateef and Archie Shepp during his graduate education. His CD Noble Savage was played on over 200 radio stations internationally and his most recent recording as a leader, Enclave, was called "the best jazz recording of the year" by allaboutjazz.com.

#### Tony Norton

*Part-time Faculty, Audio Production M.S. Indiana University B.S. Castleton State College*

#### Dan O'Connor

*Adjunct Faculty, Photography M.F.A., Cranbrook Academy of Art B.F.A., SUNY*

Dan O'Connor takes his interest in the narrative possibilities of multiple photographs and combined it with his interest in the interactions of man and nature. His works are built not only

in nature and from nature, but also with various methods of assembling the photographs. The photographs create their own structure and language for viewing the photographic content. There is an investigation of man's ability to be at once a part of nature and separate from it. His Commercial work combines his artistic vision and applies it to other subject matter such as portraiture, architecture and landscape photography. There is a constant attention to detail and a respect for the medium of photography. He uses all the current forms of photography to create his images; using medium format film cameras, digital cameras, and Photoshop to arrive at finished images.

#### Richard E. Peake

*Part-time Faculty, Interior Design B.Arch., Boston Architectural Center A.A.S., Onondaga Community College*  
Richard brings his real world experience into the classroom from working at several international recognized firms such as CBT, Wood-Zapata, The Stubbins Associates, Hoskins Scott & Partners and AI-Group Architects. His work has included conceptual development for a \$40 million Rhode Island Training School for Youth in Cranston, RI, as a designer and job captain on the Venetian Resort & Casino, Las Vegas, the George & Barbara Bush Cultural Center at University of New England in Biddeford, ME. Richard is currently the Project Architect for a new residence hall at Curry College in Milton, MA.

#### Pete Peloquin

*Full-time Faculty, Audio & Media Technology/Audio Production*  
Pete is a senior audio faculty, with over 15 years of teaching experience. He teaches and has written curriculum for all of our studio classes. He currently teaches Advanced Studio Production, Advanced Digital Mixing, and Advanced Hard Disk Recording. Pete's studio experience includes most of the Boston hip hop clientele, including Ed OG, Kreamers, Krumb Snatcha, Virtuosos, Tang da Juice, Hitmakers, Acrobatic, Mr Lif, Special Teams and many more. Over the past four years, Pete has ventured off into location recording and high definition video. Working with acts such as Oasis, The Pixies, The Hives, Gov't Mule, Ani Difranco, Killswitch Engaged, O.A.R., X1 and Sean Price, Extreme, Boston, Godsmack, RTZ, Ernie & The Automatics, and James Belushi. He does a majority of the video editing at Studio Metronome, New England's premier SSL mix room in Brookline, NH, and directed his first live video shoot in the spring of 2008.

#### Sejal Petal

*Adjunct Professor, Photography M.F.A., Syracuse University B.F.A., Massachusetts College of Art*  
Sejal Petal is a successful fine art photographer who has been exhibiting her work for nine years. She also works freelance in digital image manipulation and color correction. In her artwork, she constructs a life in an unfamiliar land in an effort to make herself a great

## ADMINISTRATION & FACULTY

performer, using her body and behavior in a particular way simply to reconstruct the existing space. She uses photography as a means to distill experiences in a frame that becomes much like a page in a diary. In making a still image of her real experience she is trying to distill imaginative participation vs. physical participation. She allows her audience to logically interpret and recreate the space and time of the "original" performance. In the context of contemporary society, her self-portraits became a search for self-definition and the other, where she, as a person or an artist, act as a negotiator between public and private. As a result of such unconscious behavior, she has now come to be classified as an Orientalist artist and the subject of her work as Oriental. Having spent most of her life in America, she sees herself as the cultural informant who practices Orientalism as a defense mechanism towards issues that she cannot resolve for her "oriental" self. She dominates her eastern origin by becoming prone to the occidental way of seeing her own culture.

### George Pfromm II

*Part-time Faculty, Media Arts & Animation A.S., The Art Institute of Seattle*  
George Pfromm II is an animator and illustrator whose work has appeared in the New York Times, Boston's Weekly Dig, and the Stranger in Seattle. He has worked on animated children's content for television shows like the Time Warp Trio as well as work for numerous internet projects. Most recently he designed and animated four television commercials for Fox Sports Northwest and a music video for the band Tullycraft. His illustrated work has been shown around Boston, most recently at Space 242 gallery in March of 2008.

### Peter M. Plourde

*Part-time Faculty, General Education M.S., University of Massachusetts, Lowell B.S., University of Massachusetts, Lowell*  
Peter teaches Algebra and Basic Math as an adjunct instructor. Peter is a certified Business teacher grades 5-12 in Mass from the DOE. Peter performs and promotes Hip Hop locally and is a member of Mayor Menino's Hip Hop Round Table.

### Gabriel Polonsky

*Part-time Faculty, Media Arts & Animation*  
Gabriel has a strong industry background as a Professional Illustrator, Animator, Cartoonist, Caricaturist, TV commercial director. He is the founder/owner of Dimensional Animation, Studio in Newton, MA. He was nominated for a 1999 national Emmy award for main title design, Daytime Programming. His selected clients include Olive Jar Animation, McDonalds, The FDA and Polar Beverages. TV series opens: 'Peter, Paul and Mary', PBS; 'Woof! It's a Dogs Life', PBS; 'American Plumber', Discovery Channel. Network ID's: Sci-Fi Channel, Cartoon Network, Discovery Channel, Nickelodeon. Feature film animation character design of Drew Barrymore and Ben Stiller for Miramax feature film "Duplex". Illustration: Prentice-Hall ESL textbooks,

The Boston Globe Editorial Page, Houston Effler Advertizing, Boston Magazine, PBS.

### Coni Porter

*Part-time Faculty, Graphic Design B.F.A., Art Institute of Pittsburgh A.A., Art Institute of Boston*  
Coni has been the owner of C. Porter Designs for 22 years, a graphic design studio specializing in illustration, magazine design, logo design and corporate identity.

### Amanda Puglisi

*Part-time Faculty, The Center for Professional Development B.S., Keene State College*  
Amanda operates her own design studio, where she manages client relationships, art direction, and graphic design. Her client list includes AlphaGraphics, Continental Airlines, Eddie Bauer and Reebok.

### Angelo Puglisi

*Part-time Faculty, The Center for Professional Development B.S., Keene State College*  
Angelo is an Art Director with MassEnvelopePlus / The Graphic Supervisors with a client list that includes Goodwill, the American Red Cross, and the Wang Center for the Performing Arts. Previously, he was an illustrator of new products as part of an in-house design and marketing department. He has been a guest lecturer at Management Information Exchange's 2003 National Fundraising Conference of "Who are you and how are you reflected in your design materials." Angelo has won four design awards from the New England Direct Marketing Association (NEDMA). These awards include a Gold in 2001 and a Silver in 2002 for traffic building, a Silver in 2002 for best creative execution, and a Bronze in 2002 for fundraising campaign. Angelo currently teaches Designing with Adobe Illustrator™.

### Jay Rinaldi

*Full-time Faculty, Web Design & Interactive Media M.Ed., Lesley University*  
Jay is the co-designer of www.scsounds.com, a streaming media consultant for Harvard Biotechnology Club, an audio/visual consultant for Entertaining Diversity, Inc and handles Web development for www.n-newsletter.com. His former positions include: audio and video consultant for Core Group Ltd.; Lead computers, sound designer, and a/v compressionist for Sierra Online's strategy games for the Impressions Software division. He is an alumnus (Music and Theatre Arts) of Susquehanna University and of Berklee College of Music (Music Synthesis).

### Chuck Rosina

*Full-time Faculty, Digital Media & Communications B.A., Hunter College*  
Chuck makes his living as a professional freelance sound person in the New England

area. Most of his work is sound for video and television, but he also produces radio news and does multi-track music recording. He has been working in the audio field for 20 years.

During the 1990s he was one of two staff audio people at the Massachusetts Corporation for Educational Telecommunications (MCET) where he received an Emmy in 1999 for field and live broadcast work.

His work as a freelancer is wide and varied, including Good Morning America, the B.B.C., and live sports broadcasts for CN-8 (the Comcast Network).

In addition, his sound work can be heard on car commercials, C-Span programs, and radio news reports on the Pacifica Network.

Chuck started teaching Audio for Video at NEiA in the fall of 2005. He enjoys being part of this prestigious community.

### Irina Rozovsky

*Adjunct Professor, Photography M.F.A., Syracuse University B.F.A., Massachusetts College of Art*  
Irina Rozovsky was born in Moscow and moved to Boston with her parents in 1989. She studied French and Spanish at Tufts University and completed her M.F.A. in photography at Massachusetts College of Art in 2007. Her work has been included in numerous group exhibitions including 25 Under 25: Up and Coming Photographers at the Tisch School of the Arts in New York City and published in the accompanying catalogue published by Duke University. Recently, she had a solo exhibition, Of Birds and Men, at the Carpenter Center, Harvard University.

### Ukumbwa Sauti

*Part-time Faculty, General Education, Media Arts & Animation, The Center for Professional Development M.Ed., Cambridge College B.A., New Jersey City University*  
Ukumbwa is owner of DASKU! Music and DASKU! Productions. His experience ranges from video consultant/producer for Hands Across Massachusetts and the Midtown Cultural District to music producer/artist for Entertaining Diversity Inc. A songwriter/producer/keyboardist/ percussionist in his own right, he is also a comedy writer and stand-up comedian, and works with Boston's charter Match School program.

### Willy Schild

*Part-time Faculty, General Education Ph.D., New York University M.S., New York University B.S., City College of New York*  
Willy Schild has been a software developer, researcher, teacher, and consultant. He spent six years with IBM in their Research and Development Labs. As a computer and management consultant his clients have include Mobil Oil, Xerox, Merrill Lynch, IBM, The New York Stock Exchange and other Fortune 500 companies. He has taught at a number of schools including Seton Hall University, University of Vermont, Florida Atlantic University,

City University of N.Y. and Leslie University. He has extensive experience as a corporate trainer with an interest in creative thinking skills. He previously headed his own company, Critical Resources, that specialized in the teaching of thinking as a skill to a wide range of audiences from school children to executives.

### Richard F. Schneider RA

*Part-time Faculty, Interior Design M. Arch., University of Texas at Austin B.A., Ambassador College B.A., Fordham College*

After his graduation from The University of Texas at Austin in 1981, Richard worked for a number of architectural firms in New York and the Metro Boston area. He opened his own practice specializing in residential design in New Hampshire in 1984. In the 1990's, he worked for several firms in the Boston area engaging in modular housing design and land development for affordable housing. He reopened his practice in 2005.

Richard's experience in higher education began in 1983 as an adjunct professor at the Boston Architectural Center followed by teaching assignments at the Manchester Institute of Arts and Sciences, and the University of New Hampshire, Manchester. In 1989, he was appointed full-time assistant professor in the Department of Architecture at Wentworth Institute of Technology. In 1996, he directed the Interior Design Certificate Program at Pine Manor College. In 1998, he was appointed Chair of the Department of Interior Design at Endicott College. Currently, he teaches as an adjunct professor in the interior design departments at The New England Institute of Art, Mount Ida College, and the New England School of Art and Design.

Richard continues to maintain an architectural practice designing residences, additions, condominium complexes, senior and affordable housing south of Boston. He is a Registered Architect in the Commonwealth of Massachusetts.

### Anthony Schultz

*Part-time Faculty, Assistant Professor, Audio & Media Technology/Audio Production M.Music Technology, The University of Newcastle, Australia B.M., Berklee College of Music*  
Anthony has played guitar since the age of six. Originally from the Chicago area, Tony attended Berklee College of Music in Boston where he had received a bachelor degree in Music Production & Engineering. After graduating in May 1988, Tony opened up his recording facility and business Big T Productions in January 1989. Tony began teaching for the College in the Fall of 1997 and is a specialist in MIDI and Digital Audio, Audio Technology, and Audio Recording. In May 2007, Tony received his Masters Degree in Music Technology from the University of Newcastle in Callaghan, Australia. Tony has presented at a number of colleges including Berklee College of Music, Harvard University, and the Royal College of Music in

London. In October 2007, Tony presented a lecture to the Boston AES chapter entitled "Computer Networking Techniques for Audio & MIDI Applications." Clients include RCA Records, Mercury Records, Virgin Records, WFNX, Filene's, Home Inc., EF Education, Schneider & Associates, Softskull Press Inc., Media Masters, Brand X Filmworks, Dudnyk Healthcare, Teatro de Marionettas de Venezuela, NAHB Production Group, and Virtual Music Entertainment Inc. Tony continues to work on recording his solo album as well as writing his book about his journey in the music industry. As an engineer with over 20 years of experience, he continues to produce and engineer sessions at his recording facility, Big T Productions.

#### Rob Scott

*M.F.A., American University  
B.A., Macalester College*

Rob has taught literature and writing courses at the University of Massachusetts at Dartmouth and Stonehill College in Easton, Massachusetts. He is particularly interested in teaching interdisciplinary approaches to writing. Rob has published one book of poetry as well as published essays and reviews on contemporary poets.

#### Ray Sewell

*Part-time Faculty, Web Design & Interactive Media*

#### Dorothy Shamonsky

*Part-time Faculty, Web Design & Interactive Media  
Ph.D., M.I.T.  
SMvis, M.I.T.*

*B.F.A., Rhode Island School of Design*  
Dorothy Shamonsky is a graphic and industrial designer specializing in the human-computer interface. She possesses broad practical experience mixed with deep theoretical knowledge in interface design and usability. Currently she coaches interface and usability design teams in creative and agile design methodologies as well as working as a designer. Her client list includes Harvard University, Massachusetts Institute of Technology, Viacom Networks, Merrill Lynch, Citibank, MOMA, and Boston Museum of Fine Arts. Her prior teaching experience includes Adjunct Professor, Computer Graphics Department, Pratt Institute and Associate Professor, Interactive Telecommunications Department, N.Y.U. She has a forthcoming book on the topic of mixed reality interfaces.

#### Allan Shapiro

*Full-time Faculty, Audio & Media Technology/Audio Production*

Al has 26 years of experience as a recording engineer, producer, and technician. He has worked at such studios as Power Station, Record Plant, Hit Factory and Electric Lady. Al has worked with artists ranging from The Clash to Frank Sinatra. He has also done work on numerous films and television dramas.

#### Joni Siani

*Part-time Faculty, General Education, Audio and Media Technology  
M.Ed., Cambridge College  
B.S., Newbury College*

*A.A., Quincy Community College*  
Joni hones in on the importance of communication skills from the interpersonal level regarding her studies and writing on relationships to the global study of the way the world exchanges messages through the mass media. She has worked as journalist interviewing major celebrities and covering world events for more than 25 years. Joni has used her unique reporting style on television, radio and print working in major markets such as: Miami, Los Angeles, New York, Dallas, Chicago, Philadelphia and Boston. In addition to her work at the college, she is also a communications consultant who works with those seeking to improve their public speaking skills. She is also a prominent voice-over artist who can be heard on web sites all over the world as well as local and national radio and television markets. She is currently writing a book on relationships featuring highlights from her interviews with celebrities such as Carl Reiner and others.

#### Cindy Smith

*Full-time Faculty, General Education  
Ph.D., Candidate, Boston College  
M.A., Simmons College  
B.A., Simmons College*

Cindy has worked as a production coordinator and audio engineer at AT&T Media Services/Comcast, and is part owner of WetDog Advertising.

#### Rick Smith

*Full-time Faculty  
Audio & Media Technology, Audio Production  
B.S., State University of New York, Fredonia*  
Rick has worked extensively in both sound reinforcement and television audio. He has worked for ABC, NBC, FOX, TNN and ESPN. As a freelancer, he has been responsible for the design, setup, troubleshooting and operation of all audio communications systems for television production. He has worked the Boston Marathon, the US Open tennis tournament, NBA and NHL games and on the induction ceremonies at the Basketball Hall of Fame. As a live sound engineer, he has been the front of the house mixer, monitor mixer as well as a system designer and technician in theaters, corporate settings, live television studio mixes and at music festivals. Career highlights include Woodstock 1994, the NHL All-star Game, HBO Boxing, World Cup Soccer and the Newport Jazz Festival.

#### Aaron Spevack

*Part-time Faculty, Audio & Media Technology/Audio Production  
New England Conservatory of Music  
M.A., Candidate, Boston University  
B.A., Extension Studies*

Aaron brings a background in both music and teaching to The New England Institute of Art. He has taught guitar and ensemble at Buckingham, Browne and Nichols High School, at Music Maker Studios as well as at the Solomon Schechter Day School. Aaron has also performed as a guitarist/composer at such Boston-area clubs as the Paradise Rock Club, the Somerville Theater, the Middle East Downstairs and the Western Front. He won two consecutive WFNX Best Music Poll Awards and was nominated for three Boston Music Awards. In addition to teaching, recording and performing, he has worked with several teen empowerment organizations and performs and records folk and classical styles with local Moroccan and Turkish Groups. Aaron is also Founder and Director of the Bukhari Institute that organizes various Arabic languages, Islamic Arts and other classes related to Muslim culture.

#### Donna Stepien

*Full-time Faculty, Assistant Professor, Graphic Design, Digital Graphic Design  
M.F.A., State University New York at Buffalo  
M.B.A., Canisius College  
B.F.A., Daemen College*

Donna has held college/university teaching positions in New York State and in Massachusetts. Ms. Stepien is the principal at Zloty, a design education and consulting studio in Cambridge, MA. With a specialty in print design, she has produced award-winning projects for regional and national clients including State University of New York at Buffalo, World University Games, Burchfield-Penney Art Center, Center for Exploratory and Perceptual Arts, Bridgewater (MA) State College and Soul Strategy (publishing company).

#### Marlyn Tadros

*Full-time Faculty, Web Design and Interactive Media  
Ph.D. Cairo University (Egypt)*

Marlyn Tadros teaches Computer technologies, Internet Technologies and web programming. She was a Visiting Scholar at the Women's Department at Northeastern University and is a currently a research fellow in the Political Science Department where she occasionally teaches. She was also a Visiting Fellow at the Human Rights Program at the Harvard Law School. Prior to coming to the US, she was Deputy Director of the Legal Research and Resource Center for Human Rights in Cairo, Egypt, and was Executive Director of the National Steering Committee of the United Nations International Conference on Population and Development which took place in Cairo in 1994. Tadros served on the Board of Directors of Grassroots International, Boston, and has been appointed twice to the International Fellowships Panel of the American Association of University Women. She is also the founding president and executive director of Virtual Activism, a nonprofit organization registered in

RI that brings technology to national and international organizations.

#### Danell Tomasella

*Part-time Faculty, General Education  
M.A., Emerson College  
B.A., Emerson College*

Danell has 18 years of experience in communications, business development, and as a public relations advisor to companies at all stages of growth. Over the years she has been a frequent guest on radio to discuss business and political communication. Leaders in business, government, and celebrities have gone on record to describe Danell as a straight talker committed to upholding business ethics. She is currently a faculty member at both The New England Institute of Art and Emerson College. According to Danell's colleagues and students, her trademark is her ability to inspire and sense of humor.

#### Eric Welsh

*Part-time Faculty, Audio & Media Technology  
B.A., Berklee College of Music*  
Eric Welsh was a major participant of the start-up company DiscLive, Inc. where he served on the Board of Directors and was the Company's Chief Audio Engineer. DiscLive was one of the first companies to record live concert CD's that were made available for immediate distribution to customers directly following the concert. Eric resigned from the company in 2004.

Eric is Co-Founder and Chief Engineer of The Show, a company that was formed along with a former partner from DiscLive. The Show records live concerts via multi-tracks, which are then mixed and mastered. The CDs (or even vinyl records) are then shipped to the customers a few weeks later. The Show has continued its success to this day and Eric has toured Europe, Japan, the UK and North America with many high profile acts including The Pixies and Dead Can Dance. Eric is also a co-owner/engineer of a recording studio in Boston called Chill House Studios. [www.ericwelsh.com](http://www.ericwelsh.com)

#### Gretchen Wichtermann

*Full-time Faculty, Senior Instructor, Graphic Design*

*B.F.A., University of Massachusetts*  
Gretchen is presently a freelance graphic designer. Previously, she has held positions as a graphic interface designer at Immersant, Inc., and a graphic designer at Ernst & Young LLP and Digital Equipment Corp. In addition to teaching at The New England Institute of Art, she has taught graphic design classes at University of Massachusetts, Lowell, Minuteman Vocational School, Lexington, Massachusetts, and the Brookline Adult Education Program.

#### Jeff Williams

*Part-time Faculty  
Audio & Media Technology, Audio Production  
B.A., UMass Lowell*

## ADMINISTRATION & FACULTY

In addition to being a musician, engineer and sound designer. Jeff was a sound-designer for 12 years for Kurzweil Music Systems, where he created sounds for the company's most successful products, in addition to product design and demonstration. While at Kurzweil Jeff worked with artists including Take 6, Tower of Power and Jordan Rudess of Dream Theater. Recent work along these lines includes a complete set of presets for the plug-in company WaveArts.

Jeff writes/produces/engineers music for the web-based machinima series The Strangerhood and Red vs. Blue.

Jeff runs Blue Leopard Audio, a studio which caters to Boston up- and-coming talent, and plays church organ on Sunday mornings.

### Jason Wiener

*Part-time Faculty, Media Arts & Animation B.A., Wesleyan University*

Jason brings outstanding experience as an educator, professional 3D Artist, Illustrator, and Web Designer. Before The New England Institute of Art, he spent three years at The Art Institute of California - San Francisco where he played an active role in the curriculum development for classes on 3D Modeling, Texturing, and Animation for film and games. He taught courses in theory and practical 3D applications, including Maya, 3D Studio MAX, Photoshop, and the Unreal Tournament Editor. In addition, Jason managed video game production teams and served as mentor of Game Production club.

### Cheryl Wolf

*Full-time Faculty, Associate Professor, Graphic Design and General Education*

*M.F.A., Vermont College of Norwich University B.F.A., Rhode Island School of Design*  
Cheryl is a freelance illustrator, painter, and performance artist. She has written and produced three one-woman, one-act plays and is currently devoting her artistic practice to an investigation of the interrelation of functional, craft-based production with fine art in a post-carbon society.

Before coming to The New England Institute of Art, Cheryl was on the faculties of Keene State College and Franklin Pierce College. She is the 2005 recipient of the Ina Beth Miller Award for Excellence in Teaching. Cheryl teaches Life Drawing, Illustration, Acrylic Painting, Color Theory, and Art History for NEIA.

### Michelle Yaizer

*Assistant Professor, Web Design & Interactive Media, General Education*

*Ph.D. Candidate, Boston College*

*M.A., Boston College*

*B.M., Ball State University*

Michelle received the Donald J. White Teaching Excellence Award from Boston College in 2001 and is a beta tester for Hyper RESEARCH, a qualitative data analysis software program. She has published an article on intellectual property in Audio Anarchist and is co-editor of

Feminist Perspectives on Social Research (Oxford Press, 2004).

### Alma L. Yoss

*Part-time Faculty, The Center for Professional Development, Residential Interior Design A.A.S., Interior Design, Fashion Institute of Technology*

Alma has been working in Interior Design for over 40 years in New York, Florida and New England. She is the President and Senior designer of The A.L.Y. Group, Ltd. of N.H. In addition she has taught in the Interior Design Programs of The Miami International Fine Arts College, Miami FL, N.H. Institute of Art, Manchester N.H. and Hesser College, Salem NH. She is a sought-after guest lecturer in the field of Interior Design, speaking at The DOCOTA/ Design Center of the Americas, Dania, FL (Lighting for Residences), FIT/Fashion Institute of Technology, New York City, N.Y. (Interior Designers/The Impact on the Environment) and The Miami International Fine Arts College, Miami, FL (CAD, The Importance to the Interior Designer)

Her work experience includes the Interior Design of: offices, banks, financial institutions, hotels, motels, restaurants, hospitals, residences and all areas related to these specialties. She works on all phases of her projects from Project Management, Interior Design and Space Planning to Construction Administration. She has recently completed the renovation of a major law firm in the Financial District of Boston, the renovation of a major New England Bank and related offices in Concord New Hampshire as well as several residences in New England and New York.

### Thomas Yuill

*Full-time Faculty, Associate Professor, General Education*

*M.F.A., Old Dominion University*

*M.A., Boston University*

*B.A., Old Dominion University*

Tom initially went to Old Dominion University on a swimming scholarship. He took a B.A. in English Literature and Philosophy, and an M.F.A. in Poetry, during which he had an assistantship with the University's Interdisciplinary Studies Department. He was awarded a teaching fellowship at Boston University and admission to the Master's of Arts Program in Creative Writing, where he worked with then United States Poet Laureate Robert Pinsky and Nobel Laureate Derek Walcott. Since completing that program, Tom has given poetry readings and lectured on poetry at Boston University, Harvard University, the University of Pennsylvania, the University of Iowa, Emerson College and Old Dominion University. He has been published in *Newsday*, *The New Journal*, and *Portfolio*. In 1997 he was the Poetry Editor of *The Dominion Review*. Tom is on the faculty of the Metropolitan College at Boston University and joined the faculty at The New England Institute of Art in September, 2003.

### Barry Zaltman

*Full-time Faculty, Assistant Professor, General Education*

*Ed.M., Harvard University*

*B.A., Boston University*

Barry was a teacher in alternative urban schools, specializing in integrating the computer with the mathematics curriculum. Before becoming a professional educator, he had a 25-year career as a marketing executive and entrepreneur in the vanguard of the computer industry, during its evolution from the mainframe to the networked desktop. He has been the president of the Vestis Group, a high-tech venture capital firm, a principal of Applied Logic, and a consultant to the American World Trade Corporation. He has also been a Lown Graduate Fellow at Brandeis University and has completed extensive coursework in photography and painting at the Museum School of fine Arts and the Massachusetts College of Art.

## GENERAL INFORMATION

### Freedom of Access to Higher Education

The New England Institute of Art is an academic community open to individuals of religion, national origin, sexual orientation, disability, or any other characteristic protected by local or federal law, and does not discriminate in the administration and operations of all programs and activities.

### Academic Freedom

The New England Institute of Art supports the principle of academic freedom to protect the faculty's freedom to teach and the student's freedom to learn. In their classrooms, teachers are entitled to the freedom to discuss their own discipline without limitation. Students' academic freedom is supported by encouraging them in the free pursuit of learning through free discussion, inquiry, and expression. Faculty serve as intellectual guides and advisors and respect the confidential aspects of the student/teacher relationship. Faculty evaluate and award credit to students solely on the basis of academic performance and not on opinions or conduct in matters unrelated to academic standards.

### Changes to Policy

The New England Institute of Art reserves the right to change the policies from time to time. Notice is not required for a new policy to take effect, however The New England Institute of Art will make reasonable attempts to notify students promptly of any policy changes through website or email postings, mail distributions or other methods deemed appropriate by the college administration.

### Security and Safety

The safety of all community members, including students, staff, faculty, and visitors, is of great importance. It is the policy of the Institute to provide a safe environment and operate in accordance with all applicable state, federal and local regulations. Students, faculty, staff and visitors must wear identification in a visible manner when on campus.

In accordance with the United States Department of Education's Student-Right-To-Know and Campus Security Act, the Institute will provide any interested party with an annual report that sets forth our policies on crime prevention issues and provides statistics on a number of specific crimes. The crime statistics are published in the student handbook as well as distributed to all students, faculty, and staff, via email. The student handbook is also available on the college website.

The Student Affairs staff also maintains information on substance abuse, rape and sexual assault, and other educational and

crime prevention information. A staff counselor is also available for consultation.

Any student seeking information or assistance in the form of counseling or referral can see the Associate Dean of Student Affairs.

### Change of Address

Students are required to notify The New England Institute of Art in the event of a change of address by completing a Change of Information Form at the Registrar's office. Failure to notify The New England Institute of Art in the event of a change of address may result in delays in forwarding pertinent information to students, including notification of changes to Institute policies. Students who have not notified The New England Institute of Art in the event of a change of address are not exempt from the consequences of failing to adhere to policies and procedures.

### Campus and Student Life

The campus houses a variety of student and faculty resources such as eleven computer labs, one television studio, one digital audio lab, one digital video editing lab, three radio production studios, three recording studios, three digital post production studios, one introductory recording principles lab, one photography studio, one photography post production lab, one web radio station (home of All Independent Radio) and a communications library.

### Graduation/ Completion Rates

Information on graduation/completion rates for first-time full-time students is available through the Admissions Office. These rates are calculated according to guidelines in the "Student-Right-To-Know" Act.

### Buildings, Facilities, and Equipment

The Institute shares its buildings with different tenants. As considerate neighbors, students must not loiter in the lobby or entrance, must respect the physical facilities, and must not disturb other activities around the building. Students should be present only on the floors in the building where there are The New England Institute of Art facilities. The Institute expects no complaints from the building management or tenants, and will hold students accountable for their actions.

The Institute sometimes utilizes off-site classroom and studio space. Students must conduct themselves in the same professional manner when attending off-site classes. Vandalism, disorderly conduct and loitering will not be tolerated and will be considered a direct violation of the Student Code of Conduct. Please refer to the Student Handbook for more information on this policy.

Students are expected to treat the equipment and facilities with respect. Equipment failures must be reported to the instructor,

appropriate department chairperson, Management Information Services (MIS), or Studio Operations to have the problem corrected. A "Trouble Report" must be completed and filed with Studio Operations and/or MIS immediately. Students should not attempt to repair the equipment themselves under any circumstances.

### The New England Institute of Art Library

The library at The New England Institute of Art is a vital and growing resource that encompasses 4,000 square feet of space. Its collection of books, audio and visual media, print periodicals and databases exist to support the mission, vision and goals of the Institute. Students, faculty, and staff are encouraged to utilize the Library's resources in their coursework and in their pursuit of personal interests. Library services are provided by five staff members, including a library director, who oversee operations. Services such as library instruction and inter-library loan are offered. The library is a member of Metro West Massachusetts Regional Library System.

### Gallery Spaces

Our two gallery spaces, including our student-run *Gallery on the Plaza* and the *Gallery 303*, host shows by local, national and international artists. Student, faculty and staff work is displayed regularly on open spaces throughout the College as well as in our galleries. *Gallery 303* provides rotating exhibitions that allow for on-going opportunities to speak in and out of class with visiting artists and have conversations with curator(s) from the Gallery Club. The College's location offers easy access to contemporary commercial galleries and museums for field trips, lectures, and events.

### Transferability of Credit

The New England Institute of Art does not imply, promise, or guarantee transferability of its credits to any other institution. 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.

The mission of The New England Institute of Art is to help students to prepare for entry-level employment in his/her chosen field of study. The value of degree programs like those offered by The New England Institute of Art is his/her deliberate focus on marketable skills. The credits earned are not intended as a stepping-stone for transfer to another institution. For this reason, it is unlikely that the academic credits earned at The New England Institute of Art will transfer to another school.

Programs offered by one school within The Art Institutes system may be similar to but

not identical to programs offered at another school within the system. This is due to differences imposed by state law, use of different instructional models, and local employer needs. Therefore, if a student decides to transfer to another school within The Art Institutes system, not all of the credits earned at The New England Institute of Art may be transferable into that school's program.

If a student is considering transferring to either another school within the Art Institutes system or an unaffiliated school, it is their responsibility to determine whether that school will accept your New England Institute of Art credits. We encourage students to make this determination as early as possible.

## ADMISSIONS

### Admission Requirements

Individuals seeking admission must have earned a high school diploma from an accredited institution recognized by the U.S. Department of Education or a general equivalency diploma (GED). Candidates are required to submit a written application accompanied by a nonrefundable \$50 application fee. The application includes personal data, educational background, employment history, references, and a writing sample. Official high school transcripts must be provided as well as official transcripts for any colleges attended. If an applicant possesses an Associate in Science, Bachelor of Science degree or higher from an accredited institution, official transcripts must be provided in lieu of official high school transcripts for evaluation. Applicants must complete placement testing prior to acceptance. Applicants are also required to return a Student Immunization Record Form, completed by their health care practitioner. This form is included with the application and is available from the Admissions Department. Students may submit Scholastic Aptitude Test (SAT) results to support their application. Students whose primary language is not English will be reviewed further with respect to language proficiency.

### Interviews

Candidates for admission are required to participate in an admissions interview with an Assistant Director of Admissions. During this interview, applicants will have an opportunity to express their reasons for seeking admission, program preference, and professional and educational objectives. Candidates are strongly encouraged to visit The New England Institute of Art campus where opportunities are available to explore the campus, including campus and dormitory tours, class visits, and meetings with members of the faculty. Candidates are urged to schedule their personal interview by calling

## GENERAL INFORMATION

the Admissions Department at 1-800-903-4425.

### Admission into the Audio Production Programs

Admission into the Audio Production and Audio & Media Technology programs is limited. An interview with the Audio faculty is also required. Please contact the Admissions Department for specific details.

### Admission Requirements for Media Arts & Animation

1. There is a minimum GPA requirement of 2.5 for both incoming students and current students who wish to transfer. A GPA below 2.0 will not be considered.
2. Students must have proof of drawing capability demonstrated either in the form of a drawing portfolio or drawing samples whether a first-time freshman or transfer student. This program is drawing intensive.
3. Portfolios will be reviewed by the Media Arts & Animation Chair.

### Graphic Design Skills Assessment

The purpose of the Graphic Design Skills Assessment is to create a benchmark for the progress of students' work at The New England Institute of Art. The Assessment will be used to help program faculty chart each student's progress from the beginning to the end of the program by serving as a point of comparison for the portfolios the student will submit in the fourth and eighth semesters. It will not determine students' admission to the Graphic Design program; however students will not be able to register for classes until it is submitted.

The assessment is indicative of the type of projects that students will be assigned in the first semester. At this point, the College is most concerned with the ability to create good concepts, communicate ideas clearly, and organize information effectively. The College is not interested in the software skill level, so students should not be concerned if they are not familiar with graphic design software. In addition, these projects will help the College to see where it might need to make adjustments to the Graphic Design program to ensure that students are getting the best education possible.

### Admissions Calendar

Applicants may seek admission to The New England Institute of Art for semesters beginning in September, January, and May. Scholarships, financial aid assistance, and payment programs are available to qualified students for each of these semesters. The New England Institute of Art utilizes a "rolling admissions" process whereby applicants are notified of a decision on the application soon after they complete the admissions

procedures. Applications are accepted at any time. Appointments and campus tours are scheduled throughout the year. Day and evening appointments are available. Please call the Admissions Department for specific information about deadlines for admissions and financial information.

### Immunization and Health Insurance

Massachusetts State Law requires that all students must have health insurance and certain immunizations and to provide proof of such insurance and immunizations. The Institute does offer a health insurance package for any student needing insurance. Please be aware that students will not be permitted to attend classes until proof of insurance and proper immunizations is received.

### Health Insurance

Commonwealth of Massachusetts State Law requires the Institute to provide health insurance to all students enrolled at the Institute. This insurance premium is an annual charge. Students who are enrolled in a comparable health plan may waive the Institute's health insurance.

To waive the insurance, students must submit proof of enrollment in another plan and sign a waiver form prior to the start of the semester. Waiver forms are available in the Student Financial Services Department. Additional information regarding health insurance may be obtained in the Student Accounting Department.

### International Admissions Policy

All international (nonimmigrant) applicants to The New England Institute of Art must meet the same admissions standards as all other students (Please refer to Admissions Requirements for all students in The New England Institute of Art Catalog).

### English Language Proficiency Policy

All applicants to The New England Institute of Art whose first language is not English must demonstrate competence in the English language. Demonstration that English is an applicant's "first" language can be satisfied if the applicant submits a diploma from secondary school (or above) in a system in which English is the official language of instruction. If English is not the applicant's "first" language, the applicant will need to meet the minimum English Language Proficiency standard through submission of an official minimum score on the written Test of English as a Foreign Language (TOEFL) or its TOEFL computer-based equivalent. The minimum written TOEFL score required is 525 for all associate and bachelor level degree programs. The minimum Computer score is 197 and i-BT score is 70.

Applicants should contact the Admissions Office to determine other examinations for which official scores, equivalent to TOEFL, are acceptable as an alternative to TOEFL.

### Admissions Requirements for Nonimmigrant Students

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

- A completed and signed Application for Admission Form including required essay;
- A completed and signed Enrollment Agreement;
- Original or official copies of all educational transcripts (high school and, if applicable, university level academic records) and diplomas. These educational transcripts and diplomas must be prepared in English or include a complete and official English translation;
- Official credential evaluation of non-American educational credentials, if applicable.
- Proof of English language proficiency (see English language proficiency policy);
- A completed and signed Sponsor's Statement of Financial Support; (This statement is not required if the student is self-sponsored;)
- Official Financial Statements. Financial statements (typically provided by a bank) must verify sufficient funds to cover the cost of the educational program as well as all living expenses;
- A U.S. \$50 non-refundable application fee and a U.S. \$100 refundable tuition deposit;
- A photocopy of the student's passport to provide proof of birth date and citizenship (Students outside the United States who have not yet acquired a passport will need to submit a copy of their birth certificate);
- For all nonimmigrant applicants residing in the United States at the time of application: a photocopy of the visa page contained within the student's passport as well as a photocopy of the student's I/94 arrival departure record (both sides);
- For all nonimmigrant applicants residing in the United States at the time of application in either F, M, or J non-immigrant classification: written confirmation of nonimmigrant status at previous school attended before transferring to The Art Institute;
- Proof of Health Insurance. Students who do not possess health insurance upon applying to The Art Institute must be prepared to purchase health insurance

through an approved provider upon commencement of studies.

- If an applicant seeking to enroll in valid student nonimmigrant status is transferring from a college or university in the United States, the International Student Transfer Clearance Form is also required.

If the applicant is accepted, he/she will be sent additional information regarding the student visa application process. The New England Institute of Art is authorized under federal law to admit nonimmigrant students.

### TRANSFER CREDIT

All students who have taken coursework at other post secondary institutions prior to applying to The New England Institute of Art are required to submit transcripts from any and all colleges attended, regardless of the time, type of program, grades received, or potential transferability. College Board Advanced Placement (AP) and College Level Examination Program (CLEP) tests are eligible for transfer credit, as is the International Baccalaureate (IB) program test.

All official transcripts must be received and evaluated within five (5) weeks of the date of matriculation. No transcripts will be accepted for evaluation after this period. If the student has In Progress (IP) coursework at another college at the time of enrollment, an official transcript for the IP coursework must be submitted to NEIA within five weeks of matriculation to be eligible for a transfer credit award. Only college-level courses (100 level or equivalent) taken at an accredited institution of higher education will be considered for transfer. Credit can only be awarded for courses that are the same as, or the equivalent of, courses offered at the College.

Only courses taken for a letter grade of C or higher will be considered for transfer credit. Courses with a "Pass" (P) and "Satisfactory" (S) grade will be considered only if verified by official documentation from the college (e.g. the catalog) that the P or S is equivalent to a C or better grade. Coursework taken at a college on the quarter system is eligible for transfer on a two quarter courses equals one semester course (2:1) basis. No more than fifty percent (50%) of the total credits required to graduate from NEIA can be awarded.

Credits from transfer courses are not calculated in the maximum allowable credits or incremental completion rate requirements; however, transfer credits do reduce the total number of credits that must be attempted within the program. Therefore, the maximum attempted credits for a student with transfer credit are one and one-half times the number of credits required to complete for graduation.

Grades for credits transferred from any post secondary institution will be recorded as "TR" and will not affect the student's CGPA.

Grades from courses taken in a program at The New England Institute of Art, if applicable to a transfer program, will be recorded and will affect the student's CGPA. In cases in which a student has graduated from the Institute in one major, and then subsequently begins work in a different major, grades used in the CGPA of the previous program will not be applied to the student's new program CGPA calculation.

### Advanced Course Credit (K or P)

Course credit transferred from another accredited post secondary institution is assigned a "K" code. Proficiency credit awarded on the basis of review of a portfolio or professional experience is assigned a "P" code. Such credit is applied to the total credits required for graduation, but has no letter point value and is not computed in the cumulative grade point average. The Academic Affairs Department approves all transfer credits.

### Course Waived (WV)

Students who pass course proficiency evaluation tests will be exempt (waived) from the course. Earned credits will not be granted toward graduation.

### Advanced Placement (AP) Exams

Students who participate in the Advanced Placement program offered through their secondary schools may receive credit for comparable courses at The New England Institute of Art. Credit will be awarded for exam scores of three (3) or better on AP examinations. AP exam credit must be applied for and approved in advance of the first semester of study.

### CLEP Exams

Students can obtain advance standing by demonstrating their knowledge of General Education subject matter. The New England Institute of Art will award credit for satisfactory scores on CLEP exams. Please contact your Assistant Director of Admissions for a list of approved CLEP exams, minimum scores required and amount of credit awarded. CLEP scores must be received prior to the student's first semester of study at The New England Institute of Art.

### PLACEMENT ASSESSMENT

To ensure students' success within their English, mathematics, and computer classes, The New England Institute of Art utilizes a placement assessment process to place students into classes according to their skill level. Placement assessments are completed via self-paced computerized software.

To receive an associate's degree from the College, students must complete six credits of English. Bachelor's degree students must complete nine credits of English. Unless a student has approved transfer credit from another institution at the time of enrollment, they will complete the English placement assessment. The results of these assessments are used to place students into an appropriate level English course. The first level of English placement, ENG 011, is a transitional English course that does not grant Institute-level credit (institutional credit only). This course does not fulfill the six required credits of English course work but will affect the maximum allowable time frame calculation.

Similarly, all associate's degree students must complete three credits of mathematics and all bachelor's degree students must complete six credits of mathematics. Audio & Media Technology majors must complete nine credits of mathematics. Unless a student has approved transfer credit from another Institute, he or she will complete the math placement assessment. The results of these assessments are used to place students into an appropriate level math course. The first level of math placement, MATO 11, is a transitional math course that does not grant Institute-level credit (institutional credit only). This course does not fulfill the three credit requirement of math course work but will affect the maximum allowable time frame calculation.

A computer literacy placement assessment (both PC and MAC skills) is administered. The results of these assessments are used to place students into an appropriate level computer course. All placement assessments are as individualized as possible. Upon receipt of assessment scores, students will complete a narrative comment/evaluation describing previous English, mathematics, and computer skills. This narrative information, in conjunction with high school transcripts and other relevant application materials, is used to determine final course placement. Students who do not complete placement assessment are placed into an introductory or remedial-level course, some of which do not carry degree credits but will affect the maximum allowable time frame calculation.

### ORIENTATION

Prior to the start of each semester, new students are welcomed to the Institute during their required Orientation session. This informative day enables students to get better acquainted with The New England Institute of Art. It also provides students with the opportunity to complete the admissions and financial aid process, pick up their class schedule, meet their Academic Advisor, have their photo ID taken and meet their fellow

classmates. For specific Orientation dates, please contact the Admissions Department.

### DEGREE PROGRAM REFUND POLICY PRIOR TO MATRICULATION

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. The \$100 administrative fee paid by applicants will be refunded if they are not accepted for admission.
2. Applicants requesting cancellation before the first scheduled class date will receive a refund of all monies paid, less the \$50 application fee and \$100 administrative fee.
3. All monies paid by applicants will be returned, if requested within five business days after their first visit to The New England Institute of Art or within three business days of the regularly scheduled orientation program for their starting semester, whichever comes first.
4. Refunds will be made within 30 calendar days after the applicant's/student's request or within 30 calendar days after his/her first scheduled class day.
5. The application and administrative fee is valid for three consecutive semesters, including the original start date semester. Students wishing to reapply after three semesters will be required to submit a new application and administrative fee.

### ACADEMIC AFFAIRS: POLICIES AND PROCEDURES

#### Academic Integrity

The New England Institute of Art defines academic dishonesty as cheating on tests or assignments, and copying or purchasing materials from any outside source, including the thoughts, audio, video and/or graphics files of others without attribution. Guidelines for academic integrity are strictly enforced through the use of anti-plagiarism software. Students with questions about how to attribute properly should ask their instructor for guidance and use the MLA Guide that comes in their new student kit.

Plagiarism can occur deliberately, through negligence, or both. Faculty will bring all suspected cases of academic dishonesty to the Department Chair to determine the level of infraction. The faculty member and the Department Chair will make the determination of whether an act of plagiarism is deliberate.

Violations will include but are not limited to the following examples:

#### Cheating

- The presence of "cheat sheets" during an exam, test, or quiz
- Programming a calculator or other electronic device with information for an exam, test, or quiz
- Writing information on one's person or clothing
- Unauthorized collaboration with another student to share information in an exam or testing setting, or during completion of a take-home assignment
- Glancing at another student's paper during an exam, test, or quiz
- Conversations during a testing setting
- Soliciting information regarding an exam or test from another student
- Obtaining an exam prior to its administration

#### Plagiarism

- Submitting all or portions of a piece of written work using someone's words or ideas (including material from an internet site, material printed in a book or periodical, or another student's work) without appropriate or adequate use of quotation marks or citation
- Use of a source in a paper or presentation — using exact words or paraphrase — without citation
- Citation not correct or complete despite acknowledged use of a source
- Paraphrase that is too close to the wording of the original source
- Submitting a paper obtained from a "paper mill"

#### Facilitation of Academic Dishonesty

- Giving materials such as tests or papers to another student without the instructor's permission
- Helping another student obtain materials for cheating or plagiarism
- Discussing an exam or test with a student who has yet to take it

#### First Offense:

Students guilty of negligent plagiarism will:

- fail the paper or assignment
- have a notice of their actions added to their student file
- be required to submit evidence that they have read and understood proper citation methods.

Students guilty of deliberate plagiarism, cheating or facilitation of academic dishonesty will:

- fail the course

## GENERAL INFORMATION

- have a notice of their actions added to their student file
- be placed on academic probation for the remainder of their academic career
- Be required to take a Plagiarism Workshop.

### Second Offense:

All students guilty of a second offense will be dismissed from the Institute.

### Attendance

Course work at The New England Institute of Art is hands-on and students are expected to attend class on a regular basis. Poor attendance will affect a student's grade in the class. The Institute-wide standard is as follows: a student with more than three absences (two during summer semester) will have his/her earned academic grade lowered one letter grade (example: "B+" to "C+"). More than four absences (three during summer semester) will lower his/her grade to a "D."

If a student arrives late to class or leaves early from class, it is noted in the attendance roster. Four late arrivals/early departures count the same as a full absence.

Furthermore, if a student is more than 30 minutes late to a class or leaves more than 30 minutes before the conclusion of a class, he or she will be marked with a one-half absence for that class. Two one-half absences count the same as missing an entire class.

Faculty members may set individual attendance policies that are stricter than the Institute-wide policy. Their individual course syllabi will provide information on allowed absenteeism and the effects that absenteeism will have on a student's final grade if it is stricter than the Institute-wide standard. In no case can a student fail a course based on their attendance. Course failure is strictly based on academic performance.

Students are responsible for making up assignments and communicating with their instructors regarding missing classes. All faculty members have school voice mail and email to help students contact them.

The Institute does not distinguish between excused or unexcused absences. A student who misses all of his or her classes for two consecutive weeks will be withdrawn from the Institute.

## CLASSROOM POLICIES

### Class Schedule

Classes are in session six days per week, Monday through Saturday. Each student is scheduled for a combination of day, and evening classes. Days of attendance will vary for students due to such factors as their program of study and remaining graduation

requirements, and they will change from semester to semester.

The majority of classes will meet once or twice per week and begin at 9:00 a.m., 12:30 p.m., 4:00 p.m. and 7:00 p.m. Certificate of Completion courses offered by the Center for Professional Development meet one evening per week at 6:00 p.m. or on Saturdays at 10:00 a.m. for four-hour sessions.

New students receive their schedule of classes at Orientation. Continuing students who are not on hold receive their unofficial schedules during the last week of the preceding semester. Official schedules are available the week before the class start. Students are provided the opportunity to add and drop courses up until the sixth day of the semester.

The New England Institute of Art reserves the right to modify class schedules and course meeting times as deemed necessary. When size and curriculum permit, classes may be combined to contribute to the level of interaction among students. From time to time, classes and/or instructional activities may occur at an off-campus location appropriate for the particular class or activity.

### Cancellation of Classes

In the event of cancellation of classes due to inclement weather, students will be notified by local radio and television station reports. Local radio stations with cancellation reports include WRKO, and WBZ. Local television stations with cancellation reports include WCVB, WBZ-TV and WHDH. In the case of an instructor's absence the Institute will make every effort to provide an adequate substitute.

## ENROLLMENT POLICIES

### Change of Major

Students will be allowed only one change of major. Changing from a day program to an evening program of the same major is not considered a change of major. All change of majors must be approved by the Department Chair.

### Course Load

A standard course load for associate's and bachelor's degree students is five classes. Any deviation from this course load should be discussed with the student's Department Chair as well as Student Financial Services, to determine the financial implications. A student must have a cumulative grade point average of 2.8 or above to be considered for a course overload of six classes. Granting permission for a course overload is at the discretion of the student's Department Chair and the Student Accounting Supervisor.

### Course Overload

If a student wishes to enroll in more than five courses, he/she will need to have a Request for a Course Overload Form signed by their Department Chair prior to adding the additional class(es). Only students with a 2.80 cumulative grade point average will be considered for a course overload. Beyond this criterion, their Department Chair may consider their academic history and the nature of the courses that the students have selected before granting or denying a course overload. These forms are available directly from your Department Chair or the Registrar's Office. We recommend that students submit this form during the Registration period so that they secure a space in their course(s) and their course load is taken into consideration in billing and financial aid packaging.

### Prerequisite Waivers

If a student wishes to take a course without first taking the required prerequisite course, he or she may request that the faculty member and the Department Chair of the course allow them to do so. Allowing a prerequisite to be waived will be at the discretion of the Chair, who will take into consideration a number of factors, including past academic and/or work experience with the subject matter, as well as academic standing.

### Population Waivers

If a course has reached its maximum enrollment, a student may request to be waived into the class with written permission from the Department Chair of the course.

### Course Maximum and Minimum Enrollment

The New England Institute of Art reserves the right to cancel classes when enrollment for a course is less than ten students. Class maximums vary per class and are determined by a variety of academic considerations.

### Add/Drop

From the point of registration to the sixth day of the semester, students are given the option to add and drop courses. The option to add courses is based on space availability and depends on whether a student has taken and passed the required prerequisite course(s). Students may not take a course if they have received a grade of Incomplete ("I") for the prerequisite course(s). Students will not be permitted to add or drop classes after the sixth day of the semester, and add/drop cannot be conducted over the telephone.

### Full Withdrawal from The New England Institute of Art

Students who wish to withdraw from the Institute must submit a request in writing to the Registrar's Office by the published deadline. The student is responsible for clearing all financial obligations and obtaining

the signature of a member of the Admissions Department, the Student Accounts Supervisor, and Loan Default Coordinator before an official withdrawal can be processed.

Students who withdraw from the Institute by the deadline will receive grades of "W" that will appear on their academic record and will not adversely affect their grade point average. Students withdrawing after the deadline will receive a "WF" and this grade is averaged in as a zero. Students dismissed from the Institute for either academic, financial, or disciplinary reasons are not considered withdrawals and their academic record will reflect failing grades for the semester. A student who has withdrawn and wishes to be readmitted must apply for reentry in writing to the Director of Readmissions.

### Withdrawal (W/WF)

The student who withdraws completely from the program or from an individual course prior to the last two weeks of the semester will be assigned a "W" code for each course. The "W" code is not used in the computation of the student's grade point average. A student who withdraws completely from the program or from an individual course, and whose last date of attendance is during the last two weeks of the semester, will be assigned a grade of "WF" for all courses. The "WF" code is the equivalent of a grade of "F" and is used in computing the student's grade point average. A student who does not initiate a withdrawal and simply stops attending classes will receive a grade of "F" for each course. Non-attendance does not constitute a withdrawal. When a student withdraws from a class, the course work is considered credits attempted and the student will not be eligible for a refund. If a student ceases to attend a course without completing a withdrawal from a course form, the student will receive a grade of "F" for that course.

### Tuition Waiver Policy

Students who need to withdraw from the Institute for medical reasons must complete a Change of Status form with the Registrar's Office. After completing the change of status form the student may apply for a tuition waiver. Please see the Student Affairs Department for more information. If approved this will be applied upon the student's return to classes the next term. Please note that a medical tuition waiver only applies when the student returns to the Institute. The Student Affairs Department is also available to confidentially discuss mental health concerns that lead to an interruption in enrollment. If a medical withdrawal is approved, the student will receive withdrawal grades ("W") on his or her transcript.

**Readmission to The New England Institute of Art**

If a student has withdrawn from The New England Institute of Art and wishes to return, he or she must complete an application of reentry with the Admissions Department, in person or over the telephone. Students are required to meet with the Associate Director of Readmissions to have their application considered.

A student will be readmitted to the Institute if the student left with satisfactory academic standing, does not have an outstanding balance, has not defaulted on loans since last attending The New England Institute of Art and was not dismissed due to disciplinary action.

**GRADUATION**

**Commencement**

The New England Institute of Art conducts formal commencement exercises each spring. All students who successfully fulfill their graduation requirements are invited to participate in the formal commencement ceremony.

**Graduation/Degree Audit**

Each semester, students are encouraged to meet with their faculty advisor to select classes for the upcoming semester. During this time, your faculty advisor will help you assess your progress toward graduation through a degree audit. We strongly recommend that you consult with your faculty advisor whenever making decisions that could affect your progress toward graduation. While faculty advisors are always willing to assist students, students are ultimately responsible for monitoring their own progress toward graduation.

**Graduation Requirements**

Beyond specific course requirements for individual programs of study, all students are required to meet College-wide graduation requirements. All students must meet requirements for Satisfactory Academic Progress (see below), complete their program of study in 1.5 times the average length of study, complete a financial aid exit counseling session, and complete an internship or capstone project.

**Residency**

Students must take a minimum of 50 percent of their total course credits at The New England Institute of Art. The residency requirement applies only to course work and does not require a student to live on campus.

**Criteria for Honors Designation**

To promote academic excellence and to recognize exemplary academic achievement, the following honors designations will be issued on a term basis and upon graduation.

Term Honors Designation (at the completion of a semester) — Students who enroll for and complete 12 credits or more and meet the following criteria may receive the corresponding designation:

Term GPA	Honors Designation
4.0	President’s Honor Roll
3.7–3.9	Dean’s Honor Roll
3.5–3.6	Honor Roll

Honor Designation at Graduation — Students who achieve a CGPA of 3.5 or better are designated as Honor Graduates.

Transitional studies classes are not considered when evaluating honors designations.

**Transcripts**

Students and alumni, upon written request to the Registrar’s Office, may obtain official copies of transcripts. Requests must contain the student’s signature, authorizing release of this information. All financial obligations to the Institute must be met in order to obtain transcript copies, and a \$3.00 fee will be charged for all copies.

**Maximum Allowable Time Frame**

To be awarded the designated degree of the academic program, the student must successfully complete all the program requirements within the maximum allowable time frame, which is 150% of the program length. The maximum allowable time frame is calculated as the period of time during which a student attempts 1.5 times the number of credit hours required to complete the program. For example, a student in a 61-credit program can attempt no more than 92 credits.

**GRADING POLICIES**

**Academic Grading System Grading Policies**

Final grades for each course are averaged at the conclusion of each semester. The equivalence of grades is as follows:

A	4.0	93–100	Excellent to very good; comprehensive
A-	3.7	90–92	Knowledge and understanding of subject matter; marked perception and/or originality
B+	3.4	87–89	Good; moderately broad knowledge and
B	3.0	83–86	understanding of subject matter;
B-	2.7	80–82	noticeable perception and/or originality
C+	2.4	77–79	Satisfactory; reasonable knowledge and
C	2.0	73–76	understanding of subject matter;

C-	1.7	70–72	some perception and/or originality
D	1.0	60–69	Marginal; minimum of knowledge and understanding of subject matter; limited perception and/or originality
F	0.0	59 and below	Failing; unacceptably low level of knowledge and understanding of subject matter; severely limited perception and/or originality.

**Additional Letter Codes**

- I = Incomplete
- K = External Transfer Credit
- W = Withdrawal
- P = Proficiency Credit by Exam or Portfolio
- WF = Withdrawal Failure
- S = No Grade Received
- NR = No Grade Received
- T = No Grade Received
- WV = Course waived due to placement assessment results. Student is still required to meet requirement by enrolling in the designated higher level course.

**Incomplete (I)**

The student who, due to medical or other causes, cannot complete the required class work must document the situation and submit a written request for an incomplete grade to be entered. The Department Chair and the Dean of Academic Affairs must approve the grade and put a timeline on when the work will be completed. If a student does not comply within the timeline or does not make up the work, an “F” grade will be entered to replace the incomplete. The timeline for completion should be no later than the end of the student’s next semester of study.

**Course Withdrawal (W)**

Students who are unable to complete a course successfully are responsible for officially withdrawing from the course by the published withdrawal deadline. The deadline is typically two weeks before the end of the semester. Students are required to complete a Withdrawal from a Course Form and submit it to the Registrar’s Office. The student’s permanent academic record will reflect a grade of “W. Please note students are financially responsible for withdrawn classes. We recommend that students consult with their instructor and/or faculty advisor before withdrawing from a course.

**Remediation of Academic Deficiencies**

It is strongly recommended that any student with “W” or “F” grades register for the same courses in the subsequent semester to

improve academic achievement. Students may also retake a class in which they received a passing grade in order to improve their CGPA.

**Grade Point Computation**

The grade point for an individual course is computed using the equivalent grade points shown. The total grade points for the individual course are determined by multiplying the letter grade equivalent grade point times the credit hours for the course.

**Semester Grade Point Average**

The semester grade point average (GPA) is computed by dividing the total grade points earned for all courses attempted in the semester by the total credits attempted for that semester.

**Cumulative Grade Point Average**

The cumulative grade point average (CGPA) is computed by dividing the total grade points earned for all courses attempted at the Institute by the total credits attempted. The resulting CGPA is expressed as a whole number and a tenth, i.e., 2.5, 3.2. The CGPA is used in all evaluations of student academic progress and/or standing.

**Midterm Grades**

At the midpoint of each semester, students will be issued midterm grades by the Registrar’s Office. Midterm grades are advisory grades only; they are not factored into a student’s grade point average nor do they appear on the student’s academic record. They are intended to advise students of their academic standing at midterm. They can be obtained online at the student’s OLS portal. Students receiving midterm grades of “D” or “F” are required to meet with the instructor to discuss their academic status in the class.

**Final Grade Reports**

A copy of the grade report will be posted online to each student’s OLS portal after the conclusion of each semester. A student who owes an outstanding balance will not receive his or her grades until the balance is settled. Any questions or concerns regarding grades should be directed to the faculty member or Registrar’s Office.

**Change of Grade**

Students wishing to appeal a final grade are advised to discuss the grading criteria with their instructors. Should the appeal be denied, the student has the option to submit a written appeal to the Department Chair of the course. This appeal will be considered and, if deemed appropriate, a meeting between the Department Chair, the student and the instructor will be held to determine if grading was conducted accurately and fairly. Students have the right to submit further appeals to the Dean of Academic Affairs if the

## GENERAL INFORMATION

appeal is rejected and the student still wishes to contest the decision. If a student wishes to appeal further, a written appeal should be directed to the President.

### UNDERGRADUATE SATISFACTORY ACADEMIC PROGRESS POLICY

Applicable to every student enrolled in diploma and undergraduate degree programs, the Satisfactory Academic Progress Policy ensures that students make satisfactory progress towards successful completion of their academic programs. The evaluation points and milestones contained in the policy are meant to identify problems for which actions of early intervention and/or remediation can be taken. Most critical to this policy is a student's ability to enroll in and complete courses on a consistent manner. This ability is measured in two ways: cumulative grade-point-average (CGPA); and incremental completion rate (ICR). Failure to complete courses successfully for any reason may negatively affect academic progress. Failing courses or withdrawing from courses could result in the loss of financial aid. In order for a student to graduate, the minimum requirements are a CGPA of 2.0, and completion of the program in no more than 150% of total program credits.

#### Incremental Completion Rate (ICR)

To continue enrollment in an academic program, a student must also:

- Successfully complete at least 60% of the cumulative attempted course credits at the end of the third semester and any subsequent semester through the fourth semester.
- At the end of the student's fourth semester and thereafter, have successfully completed at least 66.66% of the cumulative attempted course credits.

#### Milestones and Evaluation Points

- End of First Semester < 1.0 and/or 33.33% Probation
- End of Second Semester < 1.0 and/or 33.33% Dismissal
- End of Second Semester < 1.5 and/or 50% > 1.0 and 33.33% Probation
- End of Fourth Semester\* And every other Semester thereafter < 2.0 and 66.67% Dismissal

#### Academic Standards for Degree Programs:

1. At the end of first semester, students must achieve a CGPA of 1.0 and an ICR

of 33.33%. Anything below these milestones will result in probation.

2. At the end of second semester, students must attain a CGPA of 1.0 and an ICR of 33.33%. Anything below these milestones will result in dismissal.
3. At the end of second semester, students with a CGPA under 1.5, but at least 1.0 and/or an ICR below 50%, but at least 33.33% will be placed on probation.
4. At the end of fourth semester, students must accomplish a CGPA of 2.0 and an ICR of 66.67%. Anything below these milestones will result in dismissal.
5. While we are bound by Department of Education requirements that a student be dismissed after his or her fourth semester if the CGPA is below 2.0 and/or the ICR is below 66.67%, we are allowed to place a student on probation in subsequent semesters if the CGPA falls below 2.0, but is at least 1.8, and/or the ICR falls below 66.67%, but is at least 60%. If the student is put on probation, the student will have to attain both a CGPA of 2.0 and an ICR of 66.67% at the end of the next evaluation point or be dismissed (note: evaluation points occur every other semester after fourth semester). This can only happen once after fourth semester.
6. At any evaluation point after fourth semester, a student with a CGPA below 1.8 and/or an ICR below 60% will be dismissed.
7. Students may not attempt more than 150% of the credits in their programs; anything in excess of 150% of the credits will result in dismissal.
8. Failure to complete courses successfully, for any reason may negatively affect academic progress. Failing courses or withdrawing from courses could result in the loss of financial aid.
9. Transitional Studies Courses are based on the results of the academic placement test. Like any course, students must successfully complete such courses in order to progress in the program. Transitional studies course credits do not count towards the total number of credits for graduation nor do they count in the CGPA; however, they do count in determining the maximum time frame and the incremental completion rate. Transitional studies courses may be individually attempted no more than three times. Failing or withdrawing from a transitional studies course three times will result in dismissal.
10. If a student appeals and is denied the appeal, he or she must remain out of school until one year after the semester

in which the appeal was denied. The student can then request an additional appeal for reinstatement, but would have to demonstrate accomplishments or changes that show a degree of college readiness that reliably predict success. Should the student have his or her appeal denied a second time, the student will be permanently dismissed from the Institute. If the student's appeal is granted, he or she will be placed on probation at the start of the term, and would be required to attain CGPA and ICR milestones by the next evaluation point. Failure to do so will result in a permanent dismissal. The student would do this through the reentry process.

#### Other Standards of Academic Progress:

11. Following is a comprehensive list of events that indicate there may be a mitigating circumstance which has negatively impacted academic progress:

- a. Death of an immediate family member
- b. Student illness requiring hospitalization (this includes mental health issues)
- c. Illness of an immediate family member where the student is a primary caretaker
- d. Illness of an immediate family member where the family member is the primary financial support
- e. Abusive relationships
- f. Divorce proceedings
- g. Previously undocumented disability
- h. Work-related transfer during the term
- i. Change in work schedule during the term
- j. Natural disaster
- k. Family emergency
- l. Financial hardship such as foreclosure or eviction
- m. Loss of transportation where there are no alternative means of transportation
- n. Documentation from the School Counselor and/or a Professional Counselor

The Dean of Academic Affairs is responsible for determining the appropriateness of the mitigating circumstance in regards to severity, timeliness, and the student's ability to avoid the circumstance. Any consideration of conditions outside of the list provided should be discussed with the EDMC VPAA. Student life issues and making the transition to college are not considered mitigating circumstances under this policy since students have at least two semesters in a diploma and two semesters in a degree program to adjust to college life.

Documentation from a school or professional counselor should not breach the student/counselor relationship. A

memorandum or letter on school or organizational letterhead indicating a counselor's opinion that student issues are contrary to satisfactory academic progress will suffice as proof of mitigating circumstances.

12. Grades achieved in repeated classes will replace grades of 'F', 'W', or 'WF'. Grades of 'F', 'W', or 'WF' are included in the maximum allowable time frame and incremental completion rate requirements. The grade 'I' indicates Incomplete and is calculated as if it is an 'F' until it is changed to another grade. Students may also retake classes in which they received a passing grade in order to improve their CGPA. However, a student cannot receive financial aid for repeating courses in which a passing grade has already been earned.

13. Transfer credits from other post-secondary institutions are not calculated in the maximum allowable credits or incremental completion rate requirements; however, transfer credits do reduce the total number of credits that must be attempted within the program. Therefore, the maximum number of attempted credits for a student with transfer credit is one and one-half times the number of credits required to complete for graduation. Example: if a student transfers 36 credits to a program consisting of 121 credits, the calculation would be  $121 - 36 = 85 \times 1.5 = 127$  credits

Grades for credits transferred from any post-secondary institution (including another 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. Any student dismissed for academic progress cannot transfer to another Art Institute until he or she has been reinstated at the sending school and is deemed to be making satisfactory academic progress.

14. Students will be allowed only one change of program. On rare occasions and with good reason, the Dean of Academic Affairs may allow a student an additional change of program. Changing from day to evening in the same program is not considered a change of program. Changing from a diploma level to a degree level or an associate's level to a bachelor's level in the same program is not considered changes of program.

Courses taken in one program applicable to the second program shall be transferred with the grade. If students have taken a course more than once, all grades pertinent to that

course shall apply to the second program. Grades earned in the original program shall count towards the cumulative grade point average.

However, in cases in which a student has graduated from the Institute in one program then subsequently begins work in a different program, grades used in the CGPA of the previous program will not be applied to the student's new program CGPA calculation. The grades will be recorded as TR.

For ICR purposes only, those courses transferred will apply to the new program. The maximum allowable timeframe shall be calculated as the total number of credits in the program minus the number of credits applied to the new program X 1.5. Example: if a student transfers 36 credits to a program consisting of 121 credits, the calculation would be  $121 - 36 = 85 \times 1.5 = 127$  credits. Second example, if a student earned 36 credits in the original program that are applicable to the new program, but transfers 48 credits due to repeating failed classes then the maximum allowable timeframe is reduced to 198 credits.

15. In order for students to graduate, the minimum requirements are a CGPA of 2.0, and completion of the program in no more than 150% of total program credits.

Please note that a student may be terminated for academic reasons without previous academic action.

### Dismissal due to ICR

If a student's CGPA falls below 2.0, but is at least 1.8 and/or the ICR is below 66.67% but at least 60%, the student may be placed on probation one time after he or she has moved beyond his or her fourth semester. The student would then need to achieve the 2.0 and 66.67% milestones at the next evaluation point or be dismissed.

### Termination from The New England Institute of Art

The New England Institute of Art reserves the right to terminate students from the Institute for not meeting satisfactory academic standing, excessive absenteeism, failing to settle an outstanding balance or poor academic conduct. As a result of termination, a student will receive failing grades and will be required to submit a formal appeal to the Dean of Academic Affairs in order to be considered for reentry.

### Student Termination Appeal Procedures

Any student wishing to appeal an academic termination may do so in writing to the Dean of Academic Affairs.

- The written appeal must be a letter—with an expression of his/her desire to be reinstated and must be submitted to the

Academic Affairs Office in paper form (fax 617-582-4680) or by email to kawilliams@aii.edu, telephone number, 617-582-4457.

- The letter should include both the student's current phone number, current email address, and STUDENT ID.
- The written appeal must clearly state the mitigating circumstances that contributed to the termination. Mitigating circumstances are generally events that are outside the student's control and are unavoidable. These may include a death in the immediate family, hospitalization of the student, documented medical problems, or other special circumstances which the student can justify.
- The student should supply a copy of the evidence of the mitigating circumstance when appropriate, such as letters, hospital bills, or other official documentation.
- The student must provide a well-crafted written action plan that demonstrates how his/her actions and circumstances will change in the next semester to enable the student's future academic success.
- A committee convened by the Dean of Academic Affairs will review a student's appeal and action plan and will determine whether the student's circumstances and academic status warrant consideration for reinstatement.
- The committee will make one of three decisions:
  1. Accept the appeal
  2. Deny the appeal or
  3. Schedule a hearing with the student so the committee can obtain further information. In this case the decision will be made at the end of the hearing.
- If a hearing is required, the student will be contacted to set up an appointment.
- If no hearing is required, the student will be notified of the outcome.
- If the student does not have mitigating circumstances, the student may appeal after a one-year absence from the college. In that appeal the student would supply a letter and plan as above, but instead of mitigating circumstances, the student would describe the issues that contributed to his/her academic problems and what measures he/she has taken to improve his or her circumstance. The appeal is then submitted and processed as above.
- If a hearing is required, the student should be thoroughly prepared for the hearing.

- The student will need to be able to clearly articulate the circumstances that led to the termination and specifically how s/he plans to approach the next semester if reinstated.
- The student should allow sufficient time to arrive. If a student cannot attend at the scheduled time, he/she must reschedule; tardiness to the hearing will result in an automatic cancellation of the hearing.
- The student must come professionally dressed and should be prepared to answer specific questions from the committee, which may include one or more department chairs.

A student may be granted or denied the appeal immediately. The student may be asked to do something more and may be required to return for a second phase of the hearing if the evidence is inconclusive.

A student whose successful appeal is granted by the committee will be reinstated and if otherwise eligible, may receive financial aid.

- The student will be placed on academic probation for that semester and must meet all satisfactory academic requirements following readmission.

After an appeal is granted, the student must meet with the Director of Academic Achievement, Joyce Atkinson, 617-582-4525, to develop an academic improvement plan, sign a probation contract, and register for classes.

### Student Right-to-Appeal:

The student may request an appeal through their Department Chair. A faculty appeals committee consisting of three representatives from different departments will review student appeals. The faculty member involved may not sit on the committee. The student may be asked to appear at the appeal.

### SUPPORT SERVICES

The staff and faculty of The New England Institute of Art are dedicated to supporting and promoting the educational and professional goals of all students and alumni. We are student-centered and encourage all students to utilize the various support services that exist at The New England Institute of Art.

### Student Affairs Department

The New England Institute of Art is dedicated to providing student services that support and promote educational and professional goals, as well as the social well-being of each student. The Student Affairs department oversees Institute-sponsored housing and residence life, counseling services, disability services, student activities, and wellness programming among other student support services. In addition, the Student Affairs staff

works with other members of the Institute community to create a social environment conducive to personal growth.

### Housing

Limited Institute-sponsored housing is available each semester. Please notify Student Affairs for more information about the availability of Institute-sponsored housing. All students living in Institute-sponsored housing are required to uphold rules and regulations provided in the housing contract and housing materials. The Institute will also assist those students seeking alternative housing opportunities in the area by providing roommate referrals and area information.

### Career Services

Career planning and job search assistance are provided to students as an integrated component of the curriculum. Students receive individual and group career counseling within the context of the program and on a one-to-one basis.

Students will work with assigned Career Advisors during their final semester of study to devise a job search strategy. The Career Advisor also assists students with their job search after graduation.

Career planning and job search assistance are available to students and alumni and include:

- Résumé and cover letter assistance
- Interview technique assistance
- Research methods and resources
- Practice "mock" interviews
- Career Day/Internship Fair
- Individual résumé review and critique
- Career counseling

### Internships

At The New England Institute of Art, internships are an integral part of how students learn about their chosen industry. It is a requirement that all students complete an internship prior to graduation. All students must take this internship in conjunction with the Seminar course. Students also have the option of completing a Capstone project to fulfill the Internship requirement for graduation. For more information on the Capstone project, students should contact their Department Chair.

Students are welcome to take additional internships for experience early in their academic career as long as those internships are appropriately registered. For more information and assistance with acquiring an internship, students should contact the Career Services department.

### Academic Advising

The New England Institute of Art provides individual Academic Advisors to all students upon their entrance to the Institute. Each

## GENERAL INFORMATION

student is provided an Academic Advisor who teaches within the student's program of study and who has experience in the profession that the student wishes to pursue. Academic Advisors work with students throughout their entire program of study and counsel students on course selection, graduation requirements, academic programs, educational and career goals, and the skills necessary to succeed professionally. Academic Advisors are extremely valuable resources to students at the Institute; and it is recommended that students meet with their Advisor at least twice per semester.

### Academic Achievement Center

The Academic Achievement Center provides free peer tutoring in most subject areas for all students. Students in need of additional support with class material, study strategies and skill development may utilize the services at the Academic Achievement Center at any time to make an appointment with a Peer Tutor. This is a popular resource, so don't delay in making an appointment to improve your study and organizational skills for your most demanding courses. It is also a great way to connect with a peer mentor in your major. Students seeking services at the Academic Achievement Center can request assistance by stopping by the Center to complete a tutor request form or speaking with the Academic Achievement Coordinator. Students may also apply to become a peer tutor after having been here a semester by completing an application form in the Center. Maintaining at least a 2.8 cumulative grade point average is required.

### Academic Specialist

An Academic Specialist is available to work with students who need to build transitional skills in reading, writing or math. A student can sign up for an appointment through the Academic Achievement Center or may be referred by a faculty member. Weekly meetings are suggested for students who may benefit from additional support in these academic areas. The Academic Specialist can also assist students with time management, creating weekly schedules, assessing learning styles and developing study strategies in specific content areas. The Academic Specialist is located in the Academic Achievement Center and works closely with faculty, Academic Affairs and Student Affairs.

### Disability Services

The New England Institute of Art provides accommodations to qualified students with disabilities. The Disability Services Office assists qualified students with disabilities in acquiring reasonable and appropriate accommodations and in supporting their success at The New England Institute of Art.

The New England Institute of Art is committed to providing qualified students with a disability an equal opportunity to access the benefits, rights and privileges of college services, programs and activities in compliance with The American with Disabilities Act and Section 504 of the Rehabilitation Act of 1973.

Any student seeking assistance in relation to a disability should contact the Assistant Dean of Student Affairs as early as possible. It is the responsibility of the student to meet with the Assistant Dean of Student Affairs and provide official documentation of a diagnosed disability in support of their request for accommodations. Once the documentation has been reviewed, a letter from the Office of Student Affairs, explaining what accommodations are appropriate, will be given to the student to share with her/his instructors, department chair, and staff as deemed appropriate by the student. We support the concept of self-advocacy in all students and do not provide faculty or staff with prior notification of a student's disability. Since all accommodations are individualized to meet the needs of each student, they may vary depending upon the disability and/or course content. The Student Affairs Department considers all information and documentation concerning a student's disability confidential and will not share the information without the permission of the student.

If you have a concern or complaint in this regard, please contact the Assistant Dean of Student Affairs. Complaints will be handled in accordance with the school's complaint procedures.

### Personal Counseling/Wellness

The Student Affairs department is committed to helping all students effectively meet their academic, career, and personal goals. Students experiencing difficulty in achieving these goals may find that talking to a counselor can help. The New England Institute of Art counselor is available by appointment to meet with any student seeking assistance. Appointments may be scheduled by contacting the counselor in person, by phone, email, or by contacting the Dean of Student Affairs for a referral. Confidentiality is kept as per the guidelines of the Massachusetts State's regulations and the Counselor's licensure.

### International Student Advising

All international students enrolled at the College are required to attend a mandatory International Student Orientation at the start of their first semester on campus. Additionally at the start of each semester each returning International student must stop by and physically register with Student Affairs and

meet with the International Student Advisor. The International Student Advisor serves all international students enrolled at the College and prospective students. S/he advises students on issues pertaining to their status and assists in their orientation to The New England Institute of Art and the US during their stay at the College. The International Student Advisor may be contacted by calling 617-582-4495.

### Student Activities

All students are encouraged to participate in student organizations at The New England Institute of Art. These organizations have been developed to provide students with an opportunity for professional and personal growth. Information about joining a current organization or forming a new organization may be obtained in the Student Affairs department. Student organizations at The New England Institute of Art include those described below:

#### ACM/SIGGRAPH STUDENT CHAPTER

The New England Institute of Art ACM/SIGGRAPH Student Chapter continues the work of ACM SIGGRAPH on a year-round basis via their meetings and other activities. The Chapter consists of students from all disciplines or programs who are interested in the advancement of animation, computer graphics and interactive techniques, its related technologies and applications. They gather throughout the year at meetings, site visits, conferences, video screenings, art shows and special events. (Faculty Contact: Dept. Chair: Jason Donati)

#### AD CLUB

The advertising students of The New England Institute of Art founded a collegiate chapter of the American Advertising Federation (AAF) in fall 2007. The purposes of this organization are: to provide and promote a better understanding of the functions of advertising and its values; to stimulate and encourage professionalism through advertising education; to apply the skills, creativity, and energy of advertising to help solve social problems; to develop the individual abilities of its members; and to promote fellowship and free exchange of ideas. The students will soon be starting an ad agency as part of the club's activities. (Faculty Contact: Dept. Chair: Cheryl Amantea)

#### AMBASSADOR PROGRAM

Ambassadors represent the College in a wide range of activities, gain invaluable skills for life after college and develop their ability to work with others. Ambassadors are responsible for greeting visitors, giving tours to prospective students and assisting the Admissions Team.

Ambassadors additionally participate in College events such as Fall and Spring Fest, Orientation, Open House, informational tables and other Admissions Events. (Staff Contact: Laura Cioffi Marketing Manager)

#### AUDIO ENGINEERING SOCIETY STUDENT CHAPTER

The purpose of the AES is to increase of educational and scientific knowledge in audio engineering, the promotion and advancement of this science and its allied arts in both theoretical and practical applications. The club seeks to expand students' educational opportunities through seminars, field trips and out of school activities such as conferences, etc. The club's aim is to expand students' lifetime career success. For information on the Audio Engineering Society, (Faculty Contact Professor John Krivit)

#### THE CHAINRING SECESSION: BIKE CLUB

The first rule of Bike Club is - you do not talk about Bike Club. The second rule of Bike Club is - you DO NOT talk about Bike Club. Third rule of Bike Club, someone yells Stop!, goes limp, taps out, the ride is over (for that someone). Fourth rule, you must have access to a bike (we sometimes have extra "loaner" bikes - check in with us if you need one). Fifth rule, one group ride on a bi-weekly basis, everyone. Sixth rule, appropriate shirt and shoes pending weather conditions. Seventh rule, rides will go on as long as they have to. And the eighth and final rule, if this is your first ride with Bike Club, you have to ride. Riders of all abilities are welcome. Note: the CSBC is the largest and leading cycle club of the New England Institute of Art and is responsible for greatness. (Faculty Contacts: Professor Thomas J. Gustainis: or Dept. Chair Rachelle A. Dermer)

#### CAMPUS ACTIVITIES PEOPLE

Campus Activities People are a group of energetic and outgoing students that plan, promote and assist in facilitating on and off campus College programs. Through working with the Student Development Coordinator these students help build the foundation for community across academic programs and throughout the The New England Institute of Art Community. Students from all programs are essential to making College events and activities a success. (Staff Contact: Kimberly Hildebrand, Student Development Coordinator)

#### GALLERY CLUB

The Gallery Club's mission is to involve the The New England Institute of Art student population as well as the Greater Boston arts' community in dialog about contemporary art through professional gallery shows of both students' and community members' artwork. The Gallery Club focuses on inspiring and

motivating The New England Institute of Art students and building a sense of community among the The New England Institute of Art student body through a shared enthusiasm for contemporary art. The Gallery Club will oversee selection of artwork, will manage the installation and de-installation of exhibitions, will publicize exhibitions and will also host gallery openings. (Faculty Contact : Professor Claire Beckett)

**GLBTA GROUP**

A community at The New England Institute of Art that provides a positive, supportive network comprised of students, faculty and staff that promote and advocate for awareness of issues pertaining to the GLBT community. This group provides a safe space to foster the education and understanding of all GLBT issues, a social network and support for those who need it. (Staff Contact: Kimberly Hildebrand, Student Development Coordinator)

**GOLDEN KEY INTERNATIONAL HONOUR SOCIETY**

Golden Key is an academic honour society which recognizes and encourages scholastic achievement and excellence among college and university students from all academic disciplines. Members are connected to Golden Key's partnerships with major corporations and graduate programs. The Society provides College and community service opportunities enabling personal growth and leadership development.

Membership into the Society is by invitation only, to the top 15% of the College's 2nd year and 3rd year students (depending on your program) in all fields of study, based solely on the objective criteria of their academic achievements. For more information about joining The New England Institute of Art's Golden Key Chapter, please contact Ms. Michele Tracia, Dean of Student Affairs.

**IIDA STUDENT CHAPTER**

The New England Institute of Art IIDA Student Center is a campus collegiate chapter of the International Interior Design Association (IIDA).

The IIDA is an international professional organization serving the Interior Design profession. Student Campus Centers aid students in developing successful professional relationships with the design community as well as facilitating the transition from academic life to professional careers. The New England Institute of Art IIDA Student Center meets monthly organizing guest speakers, networking and volunteering opportunities and special events. Mission Statement: The New England Institute of Art IIDA Student Center is an assemblage of

students with a desire to expand the resources and knowledge in the profession of Interior Design beyond the academic realm. By combining our mutual passion for Interior Design into one voice we aim to establish a unity within the community in conjunction with The New England Institute of Art. Through community service and networking with professionals, we will build a foundation for our futures and for those yet to be welcomed. (Faculty Contact: Professor David Michael Lieb)

**LENS BASED ARTISTS**

The photography club is open to all students enrolled in the photography program or who are interested in photography. The club meets at least once monthly while school is in session. Activities include field trips, guest speakers and critiques, lectures, and exhibitions. The goal of the club is to engage students further in the study and practice of photography. As such, we will be taking on various non-profit projects that require photography, interacting with professionals who will offer outside critique, taking field trips to production and post-production sites as well as gallery locations. (Faculty Contact: Dept. Chair Rachele Dermer)

**NAKED EAR RECORDS**

Naked Ear Records is The New England Institute of Art's own record label. Naked Ear produced its first CD in August 1996 and has continued to release compilation and single artist recordings. The label is supervised by Audio Production faculty members and the Audio Department Chair. This exciting venture has given students of all majors an opportunity to learn by doing as they manage all aspects of the label. Student interns are selected through an application and interview process and are the managers of each department including promotions, production, marketing and sales. Each release is highlighted by a CD release party. (Faculty Contact: Professor Barry Marshall)

**NAKED EYE VIDEO**

Naked Eye Video (NEV) is the College's production company. It is staffed entirely by students and is supervised by a faculty member who is involved in television, theater, music, film and the arts. Naked Eye produces artistic projects such as music videos, documentaries, theatrical productions, and personality profiles. NEV also is involved in corporate work, producing seminars, promotions, PSA's and commercials. Join today and you can build a tape of your work, and have your work be seen, talked about and judged by professionals. (Faculty Contact: Chair Mary Cardaras)

**NAKED TRUTH**

Naked Truth is a literary magazine published twice a year (April and December). The magazine is published in booklet format for Collegewide distribution. Students, faculty and staff are invited to submit original works for publication including artwork, cartoons, poetry, short stories, song lyrics, and music reviews. Naked Truth provides members of the College community a place to exhibit artistic and written work.

Students who volunteer to serve on the editorial board of the magazine also gain a valuable opportunity to be involved in the production of this creative publication. (Faculty Contact: Professor David Blair)

**OUTREACH CLUB**

The primary goal of the Student Outreach Club is to provide a structure for students to develop civic responsibility, using communication and program skills through a variety of student-run, hands-on volunteer activities in conjunction with the community. These activities will encourage cross-disciplinary engagement and networking both in and outside The New England Institute of Art. All students are welcome to join the Outreach Club- membership in the Outreach Club shall not be discriminated against on the basis of age, sex, race, national origin, religion, disability, or sexual preference, and is open to all The New England Institute of Art students in good standing in the college. (Faculty Contact Professor Elizabeth McConnell)

**PHI THETA KAPPA -BETA PI LAMBDA CHAPTER**

The purpose of Phi Theta Kappa shall be to recognize and encourage scholarship among two-year college students. To achieve this purpose, Phi Theta Kappa shall provide opportunity for the development of leadership and service, for an intellectual climate for exchange of ideas and ideals, for lively fellowship for scholars, and for stimulation of interest in continuing academic excellence. (www.ptk.org)

To be eligible for membership in The New England Institute of Art chapter (Beta Pi Lambda), students must:

- Be enrolled in an associate degree program;
- Have completed at least 12 hours of coursework leading to an associate degree program (part-time students may be eligible);
- Have a overall grade point average of 3.4;
- Adhere to the moral standards of the society

Typically, both part-time and full-time students who have met all of the academic requirements are invited to become members. International students are welcome to become members. They must achieve the required GPA, have accumulated the number of hours required by the College to designate full-time status, and possess all rights of citizenship in their native land. For more information about Beta Pi Lambda—or to become a member, please contact the Dean of Student Affairs office at 617-582-4498.

**PRESIDENT'S ADVISORY BOARD**

The President's Advisory Board (PAB) of The New England Institute of Art is an influential group of students who are passionate about the mission of THE NEW ENGLAND INSTITUTE OF ART and creating a strong sense of community among student, faculty and staff. These select students act as a representative voice of the student body. By engaging in regular meetings with the College president, members have the opportunity to share ideas, experiences and provide feedback to the president. Council members also act as representatives of The New England Institute of Art at various events, working in cooperation with Student Affairs. (Staff Contact: Steven Ciesielski, Assistant Dean of Student Affairs)

**WEB RAISERS**

The New England Institute of Art's Web Raisers was established in the summer of 2002 with the mission to adopt non-profit organizations and help them establish an on-line presence. In pursuit of this goal, we have worked with both local and international organizations and developed logos and websites. While our primary mission is to provide non-profit organizations with professional looking logos and web sites, it is not our only objective. We also seek experience working in a team environment with real clients. The Web Raisers group consists primarily of Web Design & Interactive Media and Graphic Design students at The New England Institute of Art. (Faculty Contact: Professor Melissa Daley)

**STUDENT CODE OF CONDUCT AND RELATED POLICIES**

The New England Institute of Art seeks to provide all students with an environment conducive to educational and personal growth. All students have a responsibility to contribute appropriately to the Institute community and to respect the rights of all members of The New England Institute of Art community, including other students, faculty, staff and guests. The New England Institute of Art has a Student Code of Conduct. The Student Code of Conduct, including the appeal procedure, can be found in the Student Handbook. Any student found to be

## GENERAL INFORMATION

acting in a manner not in accordance with the Student Code of Conduct or in violation of federal and state laws or in direct violation of Institute policy will be subject to disciplinary action. Any occurrence will be reported to the Dean of Student Affairs and the appropriate action will be taken. The result of disciplinary action can be suspension or dismissal from the Institute.

### Smoking

The New England Institute of Art's buildings are non-smoking facilities. Smoking is permitted in designated outside areas only. There is no smoking on the plaza or entrances to the Institute. A smoking area is located outside of the student lounge entrance near the Brookline Village "T" stop. Repeat offenders will be subject to disciplinary action.

### Alcohol and Drug Policy

Possession, use, or sale of illegal drugs on Institute property or in school-sponsored housing is strictly prohibited. Violators are subject to Institute disciplinary action, as well as criminal prosecution under state and federal laws. Alcoholic beverages may not be consumed in any area of the Institute or school-sponsored housing unless specifically authorized by the administration. Students who are determined to be under the influence of alcohol or illegal drugs will be asked to leave the premises immediately. Appropriate referrals to the Institute counselor may be made and the student may be referred for disciplinary action. The New England Institute of Art has a drug free policy. The alcohol and drug policy is published in the student handbook. The student handbook is also available on the college website.

### Computing Ethics and Acceptable Use for Networks

The use of The New England Institute of Art's computer facilities and Internet accounts is a privilege extended in good faith to students, faculty and staff of the Institute. Since misuse by even a few individuals has the potential to be seriously disruptive, everyone must use software and Internet access responsibly and ethically. It is the policy of The New England Institute of Art that all technology will be used in a responsible, legal and ethical manner. Failure to do so will result in the termination of privileges for the user according to the following process:

To ensure compliance, students will sign The New England Institute of Art Policy on Computing Ethics and Acceptable Use Policy for Networks during Orientation.

Generally, upon the first offense, The New England Institute of Art faculty/staff member witnessing the offense will redistribute a copy of the written policy statements to the student with a written warning and

notification of the offending student's name to the Department Chair. Upon the second offense, the student will receive a written warning from the Department Chair with a 30-day (non-class/ unsupervised use) suspension of computer/Internet access and use. Upon the third offense, the student will receive a one-semester suspension from the Institute. Student readmission to the Institute will be at the discretion of the Dean of Academic Affairs. The Institute reserves the right to take more severe measures than those described above in situations it deems appropriate.

### Studio Access

Access to production and recording studios is an essential component of the educational process at The New England Institute of Art. The Institute emphasizes consistent and regular student access to all studios beyond the scheduled class hours. Students are eligible, after passing studio access certification requirements, to reserve studios and/or portable equipment individually or as part of a production crew during assigned hours and with appropriate reservations. Studio reservations are made on a first-come, first-served basis. A student's poor attendance record may adversely affect his or her ability to reserve studio time.

For a complete explanation of the attendance/studio access policy, please contact the appropriate department chairperson or Studio Operations staff. Any commercial or for-profit use of the studios is strictly prohibited.

### Student Identification Cards

Student photo identification cards are issued during the first week of classes for all new students. Each semester following, students will be issued a semester validation sticker, upon registering, that should be affixed to the back of the ID. Valid ID cards are needed for studio access and to sign out library materials. Students must wear their cards in a visible manner at all times while on campus. Many businesses offer discounts to students who possess a valid student ID.

### THE NEW ENGLAND INSTITUTE OF ART STUDENT GRIEVANCE PROCEDURE FOR INTERNAL COMPLAINTS OF DISCRIMINATION AND HARASSMENT

The New England Institute of Art does not discriminate or harass on the basis of race, color, national origin, sex, gender, sexual orientation, disability, age, religion or any other characteristic protected by state, local or federal law, in our programs and activities. The following person has been designated to handle inquiries and coordinate the school's compliance efforts regarding the non-discrimination policy: The Dean of Student

Affairs or designee who can be reached at (617) 582-4492.

Students who believe they have been subjected to discrimination or harassment in violation of this policy should follow the procedure outlined below. This complaint procedure is intended to provide a fair, prompt and reliable determination about whether The New England Institute of Art non-discrimination policy has been violated.

1. Complaints 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 for non-academic matters with the Dean of Student Affairs or designee who can be reached at (617) 582-4498 and for academic matters with the Dean of Academic Affairs or designee who can be reached at (617) 582-4431. The complaint should be presented in writing and it should describe the alleged incident(s) and any corrective action sought. The complaint should be signed by the complainant. In most cases, the person accused of discrimination will be notified of the complaint by the Associate Dean/Dean of Student Affairs or Dean of Academic Affairs.
2. The person accused of discrimination will have fourteen calendar days to respond to the complaint in writing. The signed written response should be submitted to the Dean of Student Affairs or Dean of Academic Affairs.
3. The Dean of Student Affairs or Dean of Academic Affairs will investigate the allegations. 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.
4. The Dean of Student Affairs or Dean of Academic Affairs will determine whether a violation of The New England Institute of Art non-discrimination policy has occurred. The Dean of Student Affairs or Dean of Academic Affairs will issue a written determination as promptly as practicable. If the Dean of Student Affairs or Dean of Academic Affairs determines that the policy has been violated, the Dean of Student Affairs or Dean of Academic Affairs will also recommend corrective action.
5. The decision of the Dean of Student Affairs or Dean of Academic Affairs may be appealed by petitioning the President's Office of The New England Institute of Art. The written appeal must be made within twenty calendar days of receipt of the determination letter from the Dean of Student Affairs or Dean of Academic Affairs. The President, or his/her designee, will render a written decision on the appeal within thirty calendar days from receipt of the appeal. The President's decision shall be final.
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.

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 or visit the website at <http://www.ed.gov/ocr>.

## FINANCIAL AID SERVICES

### Student Financial Planning Services

At the time of initial enrollment, the student will work with a financial aid officer and will develop a financial plan to meet expenses involved in the education process (tuition, fees, books, supplies, cost of living, etc.). As an accredited institution, The New England Institute of Art is eligible to offer its students the opportunity to apply for a variety of financial assistance programs.

Awards made under federal and state government programs are contingent upon legislative appropriations and as a result of this, changes in award amounts may occur. These changes may affect other components of the financial plan. The Student Financial Services Department will notify you if your plan is changed. Some students do not initially apply for financial assistance and others are determined to be ineligible for assistance. The continuing student should be aware that the federal and state eligibility criteria are periodically reviewed and modified. Therefore, any student whose financial circumstances change, or a financial need arises, is encouraged to contact the Student Financial Services department for assistance. There are state, federal and Institute deadlines for applying for financial aid. Please check with Student Financial Services for this information.

## Financial Aid

All eligible students may apply for financial assistance under various federal and state programs as follows:

### Federal Programs

- Federal Pell Grant (PELL)
- Federal Supplemental Educational Opportunity Grant (FSEOG)
- Federal Work Study (FWS)
- Federal Stafford Student Loan (subsidized and unsubsidized)
- Parental Loan for Undergraduate Students (PLUS)
- Federal Academic Competition Grant (ACG)

The Federal Academic Competitive Grant is available to students who are receiving a Pell Grant, are full time in their first or second year of college in a degree program, who graduated from High School in 2005 or later, and who took a program of study in High School that was considered to be rigorous. Each eligible student may receive 2 years of ACG. The award is up to \$750 the first year and up to \$1,300 the second year. To receive a second year grant, the student must have a 3.0 GPA at the end of the first year.

### Federal SMART Grant

SMART Grants are available to eligible students in the third and fourth years of certain bachelors degree programs. Students must be receiving a Pell Grant, a US Citizen, and have a 3.0 GPA. If transferring from another school, the student must have a 3.0 in classes for which credits are being transferred. The admissions office can provide the student with a list of eligible programs. Awards are up to \$4,000 per year.

### State Programs

Massachusetts State Grant (MASSGRANT)  
Massachusetts No Interest Loan (MNIL)

### Other Programs

Second Chance Loan  
Vocational Rehabilitation Assistance  
Veterans' Administration Benefits

Awards under these programs are based on individual need and the availability of funds. Several other states offer educational grants and permit their residents to use them at The New England Institute of Art. Contact the Student Financial Services Department for complete details about financial aid resources. Please note that a student who attends the Institute on a part-time basis (less than 12 credits) may not be eligible for certain types of financial aid. If the student is eligible for financial aid, it may be reduced. For information regarding financial aid eligibility, please contact the Student Financial Services Department.

## 2008/2009 Scholarships

The New England Institute of Art offers two merit awards to eligible new and continuing students.

- **Need-Based Scholarship:**  
This scholarship is based on financial need and academic record of 2.5 GPA. The scholarship grants up to \$500 per semester, up to \$1,000 per academic year
- **Academic Merit Scholarship:**  
This scholarship is based on an academic record of a 3.5 GPA, the scholarship grants up to \$500 per semester, up to \$1,000 per academic year.

### The Inabeth Miller Scholarship

The Inabeth Miller Scholarship is offered to graduating seniors or past high school graduates who want to attend The New England Institute of Art to pursue an associate's or bachelor's degree. Two scholarships covering half the program tuition are awarded to applicants based on the following criteria being considered by the Scholarship Committee:

- Applicant must submit his or her final high school or college transcript denoting a GPA of at least a 3.5.
- Applicant must submit a 500-word essay addressing ONE (1) of the following topics:
  - A. What contribution can you make to society through a career in your field?
  - B. Identify a current problem or issue concerning your field and propose possible solutions that you would implement through your career.
- Applicant must submit two Letters of Recommendation — one (1) Personal and one (1) Academic. A family member may not serve as a personal reference. Acceptable personal references may be submitted from an Employer, Clergyman, Volunteer Service Coordinator, Coach, or similar relation.
- Applicant must complete a personal interview with a faculty panel.
- Applicant must demonstrate commitment to service in the community.
- Applicant must maintain at least a 3.0 GPA throughout matriculation at The New England Institute of Art in order to maintain the scholarship.
- Applicant must begin their programs of study in the Fall or Winter semester of the award year.

For a scholarship application, contact Admissions or Student Financial Services, 1-800-903-4425.

Entries must be completed and received no later than July 1, 2009.

The Inabeth Miller Scholarship winners will be notified by August 1, 2009.

The winners must notify The New England Institute of Art in writing of their acceptance no later than August 15, 2009. An offer not accepted by that date will be rescinded and offered to the first runner-up.

### The ART INSTITUTES National Art Honor Society Scholarship Award

The Art Institutes will award a \$25,000 tuition scholarship to the high school senior with ability and commitment to succeed in a creative career.

Winners must apply to one of The Art Institutes and meet all acceptance criteria in order to validate the scholarship. Students must begin his or her course of study at The Art Institute of their choice in the summer or fall quarter of 2009.

The scholarship covers tuition only and may not be applied against fees, living expenses, housing, or supply costs.

Note: Not all programs are offered at all schools.

### The Art Institutes and Americans for the Arts Poster Design Competition:

National tuition scholarships will be awarded in addition to local tuition scholarships.

This contest is open to graduating high school seniors. Students are asked to create an original poster (size cannot exceed 11" x 17") illustrating the concepts determined annually. The poster design must include The Art Institutes and Americans for the Arts logos.\*

The first-place national winner's work will be featured in marketing materials for Americans for the Arts. Americans for the Arts will also create an online gallery of all first-place local winners on their web site.

All tuition scholarships must be used at the location the student represents in the competition. Tuition scholarships are non-transferable.

All decisions made by judges are final and may not be disputed.

**Local First place** \$3,000 tuition scholarship; **Local Second place** \$2,000 tuition scholarship; **National First place** \$25,000 tuition scholarship; **National Second place:** \$20,000 tuition scholarship; **National Third place** \$15,000 tuition scholarship; **National Fourth place** \$10,000 tuition scholarship; **National Fifth place** \$8,000 tuition scholarship; **National Sixth place** \$6,000 tuition scholarship; **National Seventh place**

\$5,000 tuition scholarship; **National Eighth place** \$4,000 tuition scholarship; **National Ninth place** \$3,000 tuition scholarship; **National Tenth place** \$2,000 tuition scholarship; **National Eleventh place** \$1,000 tuition scholarship; **National Twelfth place** \$500 tuition scholarship  
\*Logos for both The Art Institutes and Americans for the Arts can be found at [www.artinstitutes.edu/poster](http://www.artinstitutes.edu/poster).

Deadline for entries to the local competition must be received by February 6, 2009. Date subject to change. To learn more, visit [www.artinstitutes.edu/poster](http://www.artinstitutes.edu/poster)

### Adobe Student Design Competition

Please ask an Assistant Director of Admissions for deadline information. [www.adobeaicontest.com](http://www.adobeaicontest.com)

### Ai Film Showcase Competition

This showcase features short films created by students, faculty, and alumni of The Art Institutes. The selections range from public service announcements and parodies to music videos, demo reels, and short stories.

Please ask an Assistant Director of Admissions for deadline information.

### HP/Saytek Student Animation Competition

Students who enter will create a 1-5 minute animation piece. Grand prize winners are awarded an all-expenses-paid trip to the SIGGRAPH convention, one of the largest animation conventions in the United States.

Please ask an Assistant Director of Admissions for deadline information.

### The Evelyn Keedy Memorial Scholarship

In memory of former employee, Evelyn Keedy, a \$30,000 tuition scholarship is awarded each year to a worthy high school senior that has enrolled at one of the over 35 eligible Art Institutes locations.

An applicant must be a senior at a high school located within the United States. Deadline for entry is May 1st.. The winner will be notified by June 1st. and must accept the scholarship offer by June 15th. An offer not accepted by that date will be rescinded and offered to the first runner-up.

The scholarship recipient must begin his or her program of study in the summer or fall semester following high school graduation. The recipient must not interrupt his or her studies; interruption of studies will result in loss of the scholarship. The scholarship will be suspended in semesters when the recipient's cumulative grade point average falls below 2.5.

All entry materials become the property of The Art Institutes. The judging team is not

## GENERAL INFORMATION

responsible for loss, damage, or return of entry materials.

Entries must be complete and mailed in one envelope via the U.S. Postal Service by May 1, 2009 (date subject to change) to:

The Art Institutes  
Attn: Evelyn Keedy Memorial Scholarship  
210 Sixth Avenue, 33rd Floor  
Pittsburgh, PA 15222-2603

Please ask an Assistant Director of Admissions for more information.

### Ai Passion for Fashion Competition

The Art Institutes Passion for Fashion Competition offers high school students interested in Fashion Design or Fashion Marketing & Merchandising or Retail Management an opportunity to win a full tuition scholarship to study at one of The Art Institutes schools.

Open to high school seniors across North America, The Art Institutes Passion for Fashion Competition was created to encourage and reward young fashion design and fashion marketing, merchandising and retail management talent at the high school level.

The competition consists of two categories, Fashion Design and Fashion Marketing & Merchandising and Retail Management. The grand prize in each category includes a full tuition scholarship to The Art Institutes school location with a Fashion program at which the student entered the competition.

In addition to a full tuition scholarship, each grand prize winning student receives an all-expense-paid trip to New York City for Fashion Week in February 2009 and a "meet and greet" at Seventeen magazine's offices.

Deadline for entries into the competition is November 21, 2008.

To be eligible, students must be a senior in high school, set to graduate in 2009, complete an entry form, have a minimum G.P.A. of 2.0, write a short essay describing their interest in fashion and submit a finished, originally designed evening wear garment and process book, for the Fashion Design category or a create a product or plan for the Fashion Marketing & Merchandising and Retail Management category. For complete official rules on how to enter The Art Institutes Passion for Fashion Competition visit [www.artinstitutes.edu/Competitions/PassionForFashion.aspx](http://www.artinstitutes.edu/Competitions/PassionForFashion.aspx)

### Quark Student Design Competition

The Quark Design Competition challenges students to create a print design piece using Quark software. Local winners receive a

Quark gift pack and QuarkXPress 7 license and are entered into the competition to compete for three regional spots. Regional winners receive a \$1,000 credit at The Art Institutes Student Store.

Deadline for entries: Date subject to change. [www.quark.com/education/aicontest.html](http://www.quark.com/education/aicontest.html)

### Return of Federal Title IV Aid:

A percentage of Federal Title IV Aid will be returned if the student withdraws during the first 60% of the semester. The amount returned will be based on the percentage of days remaining in the semester. The school will determine the calendar days completed in the semester divided by the total number of calendar days in the semester. If the amount is less than or equal to 60%, then that percent of the Federal Title IV Aid received is the amount that can be retained. The difference will be returned to the Federal Title IV Aid program from which funds were received in this order: Unsubsidized Stafford Loans, Subsidized Stafford Loans, Perkins Loan, PLUS Loan, Pell Grant, ACG, SMART, SEOG. Any monies returned to Title IV funds will become the obligation of the student.

### Cancellation and Tuition Refund Policy

Students at The New England Institute of Art are entitled to the following refunds of tuition based upon the week in which the student's participation in the program is terminated.

### Accounting Services

Tuition and fees notices are mailed to the student, parents, or others assisting with educational expenses in accordance with the student financial plan developed during the planning process. These statements are mailed at least once each semester and monthly to students with outstanding balances. In order to remain in good financial standing with the Institute, students must adhere to their agreed payment schedule.

The Student Accounting department is sensitive to the unforeseen circumstances that can affect a student's ability to meet financial commitments. Consequently, the staff works very closely with the Student Financial Services department to assist students in developing a sound financial plan. Any student who has incurred or anticipates a financial problem is encouraged to talk with the Accounting staff. Failure to meet one's financial obligations may lead to termination from the Institute.

### Refund Policy after Matriculation - All Semesters

In the event of withdrawal by the student or suspension by The New England Institute of Art from all courses registered during any semester of study:

1. Prepaid tuition for any period beyond the student's current semester will be refunded in full.
2. The student may voluntarily withdraw from The New England Institute of Art by notifying their Department Chair in person or in writing to the Registrar.
3. Refunds due shall be paid within 30 days of the notification date, unless the student is withdrawing at the end of the semester. Refunds for a student notifying The New England Institute of Art prior to the end of a semester that he or she will be withdrawing at the end of that semester will be paid within 14 days of the last day of that semester.
4. Refunds for a student who completes a previous semester of study and does not notify The New England Institute of Art prior to the end of that semester that he or she will not be returning for the following semester will be paid within 30 days of the first day of that following semester in which the student was expected to return.
5. In the event of a fully documented extreme illness or personal emergency that makes it impractical for the student to complete the program, The New England Institute of Art may modify the tuition refund policy as deemed appropriate to the circumstances.
6. Each academic semester is 15 weeks in duration (summer semesters are 12 weeks in duration). The calculation of refunds is based upon the last day of attendance within the semester. Any portion of a week's attendance is considered a full week of attendance for refund purposes.

### Adjustment of charges:

In accordance with Institute policy, The New England Institute of Art will earn tuition and fees for degree programs as follows:

- Week One - 25%
- Week Two - 50%
- Week Three and Four - 75%
- After Week Four - 100%

The New England Institute of Art will first calculate the amount to be returned under the Federal Return of Title IV Aid Policy. The amount will then be subtracted from the amount that was paid for the semester of withdrawal to get the adjusted amount paid. The New England Institute of Art will then calculate how much of the charges can be retained based on the school's policy. The amount that can be retained will be subtracted from the adjusted amount paid. If there is additional money to be refunded from Federal funds after calculating the Return of Title IV formula and the refund policy, the refund will be made to the student, or, with the student's authorization,

to the Federal loan program(s) in the following order, up to the amount received, for the term of withdrawal: Unsubsidized Stafford Loan, Subsidized Stafford Loan, Perkins Loan, PLUS Loan. If there is an additional credit balance made up of non-Title IV funds, it will be refunded in the following order, up to the amount received for the term of withdrawal: Unsubsidized Stafford Loan, Subsidized Stafford Loan, Perkins Loan, PLUS Loan, other loans, other aid (if required), and student.

All refunds or return of funds will be made within 30 days of the date that the student notifies The New England Institute of Art of the withdrawal.

Examples of the calculations for this new policy are available in the Student Accounting office.

### Veterans' Information

Students sponsored or assisted by the Veterans' Administration may receive assistance from the Registrar's Office in the filing of appropriate forms. These students must maintain satisfactory attendance and academic progress as outlined in this catalog.

For a complete description of federal aid programs, please ask for The Art Institutes Complete Guide to Financial Aid.

### Financial Information

Official Transcript Fee: \$3.00 for the first copy, \$2.00 for additional copies. Diploma replacement Fee: \$15.00 Student ID replacement Fee: \$5.00 will be assessed to replace lost student ID cards.

### Default

The New England Institute of Art reserves the right to withhold alumni services from any graduate whose student loan goes into default or whose account has not been fully settled with the Institute. These services include access to The New England Institute of Art studios and equipment, and availability of Career Services' assistance.

## 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 New England Institute of Art 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 Dean of Academic Affairs and/or the Director of Administrative and

Financial Services. 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 who 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 New England Institute of Art 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 New England Institute of Art 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 in an administrative, supervisory, academic or research, or support staff position; 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.

- c. Any school official who needs information about a student in the course of performing instructional, supervisory, advisory, or administrative duties for The New England Institute of Art 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 corporate or Art Institutes school, upon request, 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 non-forcible 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 New England Institute of Art 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 New England Institute of Art officials with legitimate educational interests and disclosures of directory information (or other exceptions described in the applicable regulations), The New England Institute of Art 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 New England Institute of Art 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.

Notice of these categories and of the right of an individual in attendance at The New England Institute of Art 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, The New England Institute of Art, 10 Brookline Place West, Brookline, MA 02445. 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 Dean of Academic Affairs or the Director of Administrative and Financial Services 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 New England Institute of Art 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 New England Institute of Art 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 New England Institute of Art. 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

## GENERAL INFORMATION

student may be assisted by other people, including an attorney.

4. The New England Institute of Art 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 New England Institute of Art 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 New England Institute of Art 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 New England Institute of Art will:
  - (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 New England Institute of Art 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

This calendar is dynamic and is subject to change. Dates may be added, deleted, or altered as circumstances warrant.

**September 2008**

Sept 3-4	Wed—Th	Move in for students attending orientation who are in housing
Sept 7	Sun	Move in for all other housing students
Sept 8	Mon	First day of Fall classes
Sept 15	Mon	Last Day to Add/Drop on-ground courses

**October 2008**

Oct 6	Mon	First day of Session I online courses. Note: Session I runs from Oct 6—Nov 12
Oct 13	Mon	Columbus Day—no classes Last day to Add/Drop Session I & II online courses (Ends @ 9am EST)
Oct 21–27	Tues—Mon	Mid-Term Week
Oct 22–23	Wed—Th	Mid-start move in for housing students
Oct 27	Mon	First day of Fall II on-ground courses
Oct 27–31	Mon—Fri	Advising/Clearance Week
Oct 29	Wed	Mid-Term Grades Due

**November 2008**

Nov 3	Mon	Last day to Add/Drop Fall II on-ground courses
Nov 3-7	Mon—Fri	Priority Registration Week
Nov 5	Wed	Last day to withdraw from Session I online courses by 3pm EST
Nov 13	Th	First day of Session II online courses Note: Session II online courses run from Nov 13—Dec 20
Nov 26	Wed	Select residence halls close for Thanksgiving
Nov 27–28	Th—Fri	Thanksgiving—no classes
Nov 30	Sun	Select residence halls reopen

**December 2008**

Dec 5	Fri	Last day to withdraw from on-ground courses with a W
Dec 9–17	Tues—Wed	Final Exams (Thursday finals will be held on Tuesday, December 16 and Friday finals will be held on Wednesday, December 17)*
Dec 12	Fri	Portfolio Show
Dec 16	Tue	* Tuesday, December 16, follows a Thursday schedule
Dec 17	Wed	Last Day of on-ground courses Last day to withdraw from Session II online courses by 3pm EST NOTE: All residence halls close 24 hours after last exam * Wednesday, December 17, follows a Friday schedule to make up for the Thanksgiving holiday.
Dec 18	Th	Final Grades due electronically
Dec 19	Fri	All-College Meeting
Dec 25	Th	Christmas Day—no classes
Dec 26	Fri	Day after Christmas—no classes

**January 2009**

Jan 7	Wed	Last day to register for Session I & II online courses
Jan 7–8	Wed—Thu	Move in for students attending orientation who are in housing
Jan 11	Sun	Move in for all housing students
Jan 12	Mon	First day of Winter on-ground classes First day of Session I online courses. Note: Session I runs Jan 12—Feb 18
Jan 19	Mon	Martin Luther King Day—no classes
Jan 20	Tue	Last day to add/drop on-ground and Session I & II online courses

**February 2009**

Feb 11	Wed	Last day to withdrawal from online courses
Feb 16	Mon	President's Day—no classes
Feb 17	Tues	Follows a Monday schedule
Feb 19	Th	First day of Session II online courses Note: Session II runs from Feb 19- March 28

Feb 23–Mar 3	Wed—Tue	Mid-Term Week
Feb 25–26	Wed—Thu	Mid-start move in for housing students

**March 2009**

Mar 2	Mon	First day of winter II on-ground courses
Mar 2–6	Mon—Fri	Advising/Clearance Week
Mar 3	Wed	Mid-Term Grades Due
Mar 9	Mon	Last day to Add/Drop Winter II on-ground courses
Mar 9–13	Mon—Fri	Priority Registration Week
Mar 25	Wed	Last day to withdrawal from Session II online courses

**April 2009**

Apr 1	Wed	Last day to register for Session I & II online courses
Apr 3	Fri	Last day to withdraw from on-ground courses with a W
Apr 6–14	Mon—Tue	Last day to add/drop Session I & II online courses
Apr 20	Mon	Patriot's Day—no classes
Apr 15–22	Tues—Wed	Final Exam Week (Monday finals will be held on Wednesday, April 22)*

**FINAL EXAM SCHEDULE**

Wednesday, April 15 — Finals for Wednesday  
 Thursday, April 16 — Finals for Thursday  
 Friday, April 17 — Finals for Friday  
 Monday, April 20 — Patriot's Day Holiday / No Classes  
 Tuesday, April 21 — Finals for Tuesday  
 Wednesday, April 22 — Finals for Monday  
 Portfolio Show  
 Last day of on-ground courses  
 NOTE: All residence halls close 24 hours after last exam  
 \* Wednesday, April 22 will follow a Monday schedule to make up for the Patriot's Day holiday.  
 Grades Due Electronically  
 All-College Meeting

TBA		
Apr 22	Wed	

Apr 23	Th	
Apr 24	Fri	

**May 2009**

May 6–7	Wed—Th	Move in for students attending orientation who are in housing
May 9	Sat	Graduation
May 10	Sun	Move in for all other housing students
May 11	Mon	First day of Summer I on-ground courses
May 14	Th	First day of Session I online courses Note: Session I runs from May 14—June 20
May 18	Mon	Last day to add /drop
May 25	Mon	Memorial Day Holiday—no classes

**June 2009**

June 17	Wed	Last day to withdrawal from Session I online courses
June 24–25	Wed—Th	Mid-start move in for housing students
June 24–30	Wed—Tues	Mid-Term Week
June 29	Mon	First day of Summer II on-ground courses
June 29–July 3	Mon—Fri	Advising and Clearance Week

**July 2009**

July 3	Fri	Mid-Term grades are due
July 6	Mon	Last day to Add/Drop Summer II on-ground courses
July 6–10	Mon—Fri	Priority Registration Week
July 13	Mon	First day of Session II online courses Note: Session II runs from July 13—Aug 19
July 31	Fri	Last day to withdraw from on-ground course with a W

**August 2009**

Aug 11–17*	Tue—Mon	Final Exam Week
TBA		Portfolio Show
Aug 12	Wed	Last day to withdrawal from Session II online courses
Aug 17	Mon	Last day of on-ground courses *Monday finals are held on Monday, August 17, which serves as the make up day for Memorial Day.
Aug 18	Tue	NOTE: All residence halls close 24 hours after last exam All-College Meeting

## FINANCIAL INFORMATION

### Financial Information—Current Schedule of Charges+

- Tuition is charged at \$715 per credit. The student can expect an increase in the per credit hour rate at least once per year, which will increase the total amount for the program.
- The tuition and fees contained in this sheet are subject to change.
- The current tuition amount charged for any program will be increased from the above stated charges if a student is required to take transitional studies courses. Additional tuition for those courses can vary between \$2,145 and \$4,290 depending on the number of transitional studies courses required.

Current tuition and fees applicable to The New England Institute of Art programs are as follows:

	Audio Production (61 credits)	Broadcasting (61 credits)	Photography (61 credits)	Advertising (121 credits)	Audio & Media Technology (121 credits)	Digital Filmmaking & Video Production (123 credits)	Fashion & Retail Management (121 credits)	Graphic Design (120 credits)	Graphic Design Evening & Online Option (120 credits)	Interior Design (121 credits)	Media Arts & Animation (120 credits)	Photography (121 credits)	Web Design & Interactive Media (120 credits)
Per Credit	\$715	\$715	\$715	\$715	\$715	\$715	\$715	\$715	\$715	\$715	\$715	\$715	\$715
Application Fee++	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50
Administrative Fee++	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100	\$100
Tuition Per Semester*	\$10,725	\$10,725	\$10,725	\$10,725	\$10,725	\$10,725	\$10,725	\$10,725	\$8,580	\$10,725	\$10,725	\$10,725	\$10,725
Student Services Fee (one time)	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50	\$50
Technology Fee	\$325	\$125	\$132	\$132	\$325	\$125	\$132	\$125	\$125	\$125	\$125	\$132	\$125
Online Class Fee	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	\$800	n/a	n/a	n/a	n/a
Supply Kit (First Semester Only)	\$795	\$830	\$2,090**	\$715	\$795	\$965	\$715	\$810	\$810	\$1,040	\$850	\$2,090**	\$835
<b>Total Program Tuition &amp; Fees***</b>	<b>\$45,910</b>	<b>\$45,145</b>	<b>\$46,433**</b>	<b>\$88,486</b>	<b>\$90,110</b>	<b>\$90,110</b>	<b>\$88,486</b>	<b>\$87,810</b>	<b>\$88,860</b>	<b>\$88,755</b>	<b>\$87,850</b>	<b>\$89,861**</b>	<b>\$87,835</b>

- + Not including credit hour tuition increases that may occur throughout the duration of the program.
- ++ The Application and Administrative fees are paid by new and transfer students.
- \* Students enrolled in the Graphic Design Evening & Online Option take 12 credits per semester. All other students take 15 credits per semester.
- \*\* All Photography Supply Kits include a Digital-SLR with lens, camera bag, media, card reader, and portable hard drive. Students who wish to provide their own digital-SLR and supplies must receive departmental approval.
- \*\*\* Based on current credit hour rate. Total cost will increase with each credit hour tuition increase.

I understand that I am responsible for tuition and fees pertaining to the program's required course of study. The tuition and fees contained in this Enrollment Agreement are subject to change. The per credit hour rate is subject to an increase in at least once per calendar year which will increase the total amount for the program. The adjustment to the per-credit hour rate may occur before I begin classes and my program will be calculated using the new rate. Any changes to tuition and fees will be published to students.

### Refund Policy

- When notice of cancellation is given within the 5th business day of signing the Enrollment Agreement, but prior to the first day of class, all application/ registration fees, tuition, and any other charges shall be refunded to the students. If books and materials provided by the school are part of the tuition, they must be returned, in original condition, before the refund will be processed.
  - When notice of cancellation is given after the 5th business day after signing the Enrollment Agreement but prior to the close of business on the student's first day of scheduled class attendance, the school may retain no more than the application/registration fee of \$50.
  - The Refund Policy is based on attendance by class determined on a weekly basis. The following schedule details the amount of tuition and fees The New England Institute of Art will keep:
    - Withdrawal week 1: \$950 + application fee
    - Withdrawal week 2: \$1,900 + application fee
    - Withdrawal week 3 & 4: \$2,850 + application fee
    - Withdrawal after week 4: \$3,800 + application fee
- Advanced Website Development only:
- Withdrawal week 1: \$825 + application fee
  - Withdrawal week 2: \$1,650 + application fee
  - Withdrawal week 3 & 4: \$2,475 + application fee
  - Withdrawal after week 4: \$3,300 + application fee
- A student who on personal initiative and without solicitation enrolls, starts and completes the course of instruction before the 5th day after the Enrollment Agreement is signed, is not subject to the refund provisions of this section.
  - Applications not accepted by the college shall receive a refund of all tuition and fees paid.
  - Application/registration fees shall be charged at initial enrollment and shall not exceed \$50.
  - All deposits or down payments shall become part of the tuition and/or fees.
  - If the college cancels or discontinues a course, the student shall have all tuition, fees and other charges refunded.
  - The college shall make all student refunds within 30 calendar days from the date of receipt of the student's cancellation.
  - A student may give notice of cancellation in writing. Absence of a student from college for more than 3 class days shall constitute constructive notice of cancellation to the school. For purpose of cancellation the date shall be the last day of attendance.
  - The college reserves the right to make refunds, which exceeds those prescribed in this section.